

“Engaging (Outside) Communities in the Remote Classroom”

ACS Working Group for Pandemic Pedagogy Grants

Final Report

September 21, 2020

Project Summary

In the spring of 2020, switching to a remote based interface provided its own set of challenges from internet access to the availability of research and pedagogical resources for both students and professors. In many of our courses, what also became a new problem was how to effectively engage and facilitate community collaboration and engaged scholarship “outside the university walls” in the age of pandemic pedagogy. In our working group, eleven participants¹ reevaluated and restructured their face to face (F2F) community-based engagements and projects for hybrid or remote courses in the fall of 2020 and spring 2021 (Appendix A). As a collective, the goals were to: 1) engage highly adaptive, community-based models of interaction, learning, and assessment across academic fields; and 2) develop specific resources and recommendations for best practices in community engagement for student learning during COVID-19.

We met below on the following days to achieve the above goals:

- 1) First Working Group Meeting (90 minutes) – June 15 – Discussion of pre-COVID-19 community engagement models and assignments/projects tied to future courses that will be taught in fall of 2020 and spring 2021;
- 2) Second Working Group Meeting - July 6 (90 minutes) – Discussion of new models of community engagements for courses taught in the fall of 2020 and spring of 2021;
- 3) Third Working Group Meeting – July 27 (90 minutes) – Discussion of new assignments and project construction for 2020-21 fall and spring courses; and
- 4) Fourth Working Group Meeting- Aug. 19 (90 Minutes)– Finalizing documents and other materials to make available to all ACS institutions. Deadline for final documents: prompt questions from each summer meeting, comprehensive assessment survey, syllabi and associated assignments/exercises due on Sept. 4.

Attainment of Goals

To achieve and access the success of our goals and objectives above, we developed and employed a variety of tools throughout the working group:

- 1) Working Group Prompt Questions: For each session, working group participants were given questions to ponder and deliberate in relation to their own community-based engagements and projects (Appendix B: Prompt Questions for Working Group Sessions). Each set of questions was developed by the co-facilitators, Dr. Kimberly Kasper, Dr. Joy Fairfield, and Dr. Shaolu Yu. The questions were collected by the primary developer, Dr. Kimberly Kasper for assessment purposes.
- 2) Working Group List of Resources: With the input from the working group participants, the primary developer, Dr. Kimberly Kasper, compiled a document of internet-based resources for hybrid and online teaching in higher educations, specifically articles and information tied to community-based projects and engagements (Appendix C).
- 3) Working Group Assessment Survey: At the end of the last session, working group participants were asked to fill out an assessment survey that evaluated the above goals and objectives (Appendix D).
- 4) Final Syllabi and Associated Exercises: Participants were given the choice to share their syllabus and associated assignments tied to their community based projects (Appendix E).

¹ The eleven participants were from six institutions, eight disciplines, and variable levels of their professional careers (5 Post-Doc/Assistants, 4 Associates, and 2 Full Professors) as can be seen in Appendix A: List of Working Group Participants.

Impact of Project (Note: items in quotations are taken directly from the survey answers and any names mentioned are aliases)

All eleven working group participants had taught F2F classes before engaging in this workshop. One or two had “minimal” or “some” experience engaging in community-based collaborations and projects while more than half had a good basis of this type of pedagogy in their F2F classes. Some individuals reported teaching community-based classes for “6-8 courses,” “over ten years,” and “twelve years.” However, only one of eleven participants had taught online and/or hybrid courses before the pandemic hit in March of 2020. Hence, this workshop was extremely necessary and relevant to all participants.

Overall, the group either strongly (7) or agreed (4) that the workshop helped them to adapt to the current COVID-19 situation for the fall of 2020 (Figure 1). Some of the working group participants remarked, “Hearing that other experienced professors had the same instincts that I did about how to handle the current situation gave me strength and self-confidence. I also got specific ideas of assignments, like a “state of the field” reading and response, and a detailed “project proposal” as a full assignment even without the follow through of the project itself (or the postponement of that to future semesters” and “[w]e loved our working group--and we have adopted as our mantra something that both John and Betty said in the final session of our whole group--that we need to focus on hope and compassion and see this as an opportunity for building future community-engaged projects, rather than struggling to do the impossible now.”

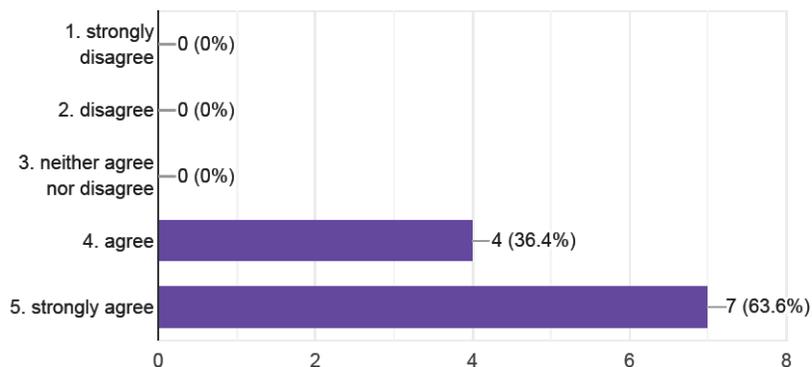


Figure 1: Survey Statement - This workshop has helped me to adapt to the current COVID situation for the fall of 2020.

Taking this a step further, when asked if the workshop helped to craft flexible and adaptable models of community engagement and project implementation, the group either agreed (7) or strongly agreed (4) (Figure 2). Some of the participants highlighted how they felt more prepared, “[a]t first I was planning this class for Hy-Flex as determined by our institution. When we switched to fully remote, I felt prepared for it already based on conversations we had in this group.” Some mentioned specific elements in their courses that they will change from “shifting community interactions to digital platforms will provide approaches that stick with me in my course planning even after the pandemic (hopefully) ends,” and “[t]he move from trying to implement a project to having our students propose examples of future projects was key. We have now developed a course that introduces students to a whole range of speakers, in the community and on campus, who are interested in community-campus collaborations.” The flexibility that working group participants

were able to develop, discuss, and then implement into their own pedagogy appears to be reflective in the above answers.

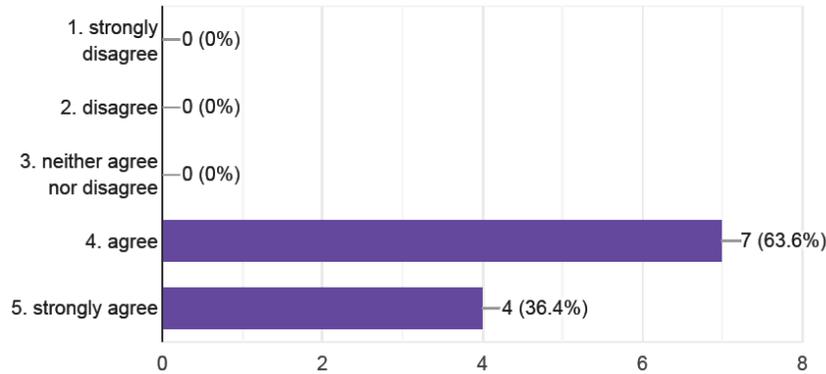


Figure 2: Survey Statement - This workshop has helped me to craft flexible and adaptable models of community engagement and project implementation.

Lastly, one of the key variables that are worth mentioning that determined the overall success of the working group was the ability to develop “community” during the summer months. Almost all working group participants strongly agreed (9) about this dynamism in the group (Figure 3). Some commented about the interdisciplinary function of the group and establishing this sense of community, “[t]he interdisciplinary angles that everyone brought to the table created a eclectic community of perspectives and support,” and “[t]he whole group and sub-group have a lot in common in terms of a teaching practices, although the classes we are offering are different. During the uncertain time before the fall started, it feels comforting just to know that we are going through the same challenges and concerns.” Others commented upon the general group character, “[w]e very much appreciated the humor, the great ideas, and the willingness to dive in of the other participants,” and “[e]ven virtually, these new colleagues felt a bit like "old friends" that I could share my challenges with and they'd offer support and suggestions.”

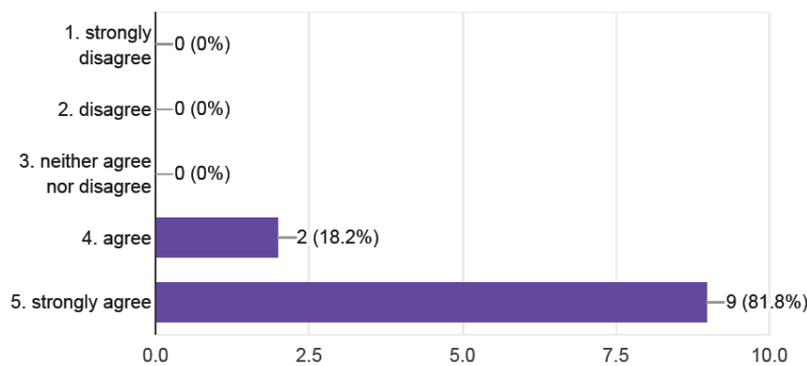


Figure 3: Survey Statement - During this workshop, I felt a sense of community with the working group participants.

Consortial (ACS-wide) Value of the Project

Overall, the data provided demonstrates the effectiveness of the working group and creating the collective resources for other faculty and staff within the ACS (Appendices B-E). As highlighted in the Project Summary with faculty from six institutions, eight disciplines, and variable levels of their professional careers, this working group was a diverse set of individuals who were open, reflective and cooperative.

This statement sums up perhaps why the working group was successful. “The group was very friendly and provided a place to share our own experiences, which were often reflected in the experiences of other members in the group. It was a safe space to talk about anxieties and work through issues regarding syllabi and teaching.” It appears that community was created “during one of the most difficult times in our collective histories of higher education and beyond!” One even commented, “creating ways to brainstorm (and commiserate) has been one of the more useful aspects of any of the workshops I engaged with since March.” This working group helped us to become better educators, community partners and collaborators.

Fundamentally, it appears that having a shared purpose around creating, bolstering, and implementing “new” models of community engagement gave the group a “shared purpose” and allowed a comradery around “the struggle to deliver for students despite the current obstacles.” We hope to continue this collaboration with each other and also that other ACS faculty and staff will reference this report (and seek out connections with our working groups members) to spur a larger network of a community of practice in the ACS system.

Lessons Learned

Within this working group, we set out to 1) engage highly adaptive, community-based models of interaction, learning, and assessment across academic fields; and 2) develop specific resources and recommendations for best practices in community engagement for student learning during COVID-19. Our goals appear to have been met based upon the data presented in the Attainment of Goals section, resources provided in Appendix B-E, and the following recommendations below.

In terms of items that we would improve/change for future work group engagements would be extending the amount of time that we worked with each other. Many of the working group participants asked for this in our final assessment survey. Another suggestion was to dump the technology, Slack, that we used to correspond. It was a poor platform for communication and did not service its purpose to streamline communication. We would consider using a platform that was already highly utilized by participants, like Google Docs or Canvas. And lastly, participants asked for a full working group session on how their projects could help the communities outside the college gates and also for peer review of their course syllabi. These are great suggestions and will be considered for future engagements.

Fundamentally, one of the biggest lessons that were learned in this working group is that community building is essential when dealing with situations of adversity and hardship. One participant said it best, we created “community during one of the most difficult times in our collective histories of higher education and beyond!” I think that we all recognized the need and validity for doing this type of community-based pedagogy during a time like COVID-19. It seems community building (whether in process or product) is needed now more than ever. Our group was willing to share and provide generous feedback and “focus on hope and compassion and see this as an opportunity for building future community-engaged projects.”

Next Steps

In terms of next steps, our working group discussed this at length at our last meeting. Many of us are wondering how students during the fall semester will react to the work that occurred during this working group. If there is additional ACS funding, we considered providing additional input of our successes (and our failures) as an addendum to this report and also providing a “community-engagement” workshop/panel for our ACS colleagues. We feel that this type of professional development is imperative to produce confidence in in F2F, hybrid, and/or online courses. We would be happy to continue to facilitate that within our working group and also in the broader ACS community.

Appendix A: List of Working Group Participants

The following working group participants represent multiple institutions, fields of expertise and are at various stages of career trajectories. Currently, we had a total of 11 participants from 6 different ACS institutions.

Primary Developer and Co-Facilitator:

Dr. Kimberly Kasper
Assistant Professor
Anthropology and Sociology
Rhodes College
Phone: 413-244-4085
kasperk@rhodes.edu

Co-Facilitators (alphabetical order):

Dr. Joy Brooke Fairfield
Assistant Professor
Theatre
Rhodes College
fairfieldj@rhodes.edu

Dr. Shaolu Yu
Assistant Professor
Urban Studies
Rhodes College
yus@rhodes.edu

Working Group Members (alphabetical order):

Dr. Tom Bremer
Associate Professor
Religious Studies
Rhodes College
bremert@rhodes.edu

Dr. Laura Browder
Professor
English
University of Richmond
lbrowde2@richmond.edu

Dr. Sharon Green
Professor
Theatre
Davidson College
[shgreen@davidson.edu](mailto:shgreen@ davidson.edu)

Dr. Amy Hammond
Associate Professor
Psychology
Centenary College
ahammond@centenary.edu

Dr. Patricia Herrera
Associate Professor
Theatre and Dance
University of Richmond
pherrera@richmond.edu

Dr. Yinshi Lerman-Tan
Post-Doctoral Fellow
Art and Art History
Trinity College-San Antonio Museum of Art
yinshi@trinity.edu

Dr. Andrew Patrick
Assistant Professor
History
Centre College
andrew.patrick@centre.edu

Dr. Kaelyn Wiles
Associate Professor
Sociology
Centre College
kaelyn.wiles@centre.edu

Appendix B: Prompt Questions for Working Group Sessions

6/15 – Meeting #1 Questions

- a) What are the previous community interactions and/or models that you have used for your classes that are being taught in the fall/spring?
- b) What are the strengths of those interactions and/or models?
- c) How might the strengths be carried forward into a hybrid and/or remote teaching setting?
- d) What are your fears and insecurities about teaching in the up and coming terms?

7/8/20 – Meeting #2 Questions

Part I:

- a) What is your college's plan to teach in the fall? F2F? Remote? Hybrid?
 - i. Do you have agency in choosing a pedagogical structure?
 - ii. What are your concerns about the structure?
 - iii. What strategies can we employ to ensure a "flexible" implantation of these structures without feeling overwhelmed?

Part II:

- b) Discuss your course that you will be modifying for the fall/spring semester
 - i. What specific engagements and assignments will you be continuing from your past F2F course to your proposed pedagogical structure?
 - ii. What are the limitations of specific engagements, assignments, and community models of your past F2F course to your proposed pedagogical structure?
 - iii. What innovative engagements, assignments and structure of community models that your working group colleagues (and others) have been posted and discussed that you are considering adopting?

7/24/20 – Meeting #3 Questions

- a) How have your frameworks of community engagement shifted in the last couple of months as you have become more sophisticated in the use of technology and best practices of hy-flex models tied to F2F and/or remote teaching? Please give at least two-three examples from your course content tied to assignments etc.
- b) At this point in the process of the construction of your syllabi, what do you feel most hopeful about? The semester as a whole?
- c) At this point in the process of the construction of your syllabi, what do you feel most uncertain about? The semester as a whole?

Appendix C: Internet Resources Centered on Teaching in Higher Education and Community Engagement

General teaching articles that are relevant to K-12 and Higher Education:

[9 Ways Online Teaching Should be Different from Face-to-Face](#)

[Online Teaching Can Be Culturally Responsive](#)

[Equity Guide Pandemic Schooling](#)

General Online Teaching in Higher Education:

[EXEMPLARY ONLINE INSTRUCTION RUBRICS - Chico State](#)

[Teaching: How To Engage Students in a Hybrid Classroom](#)

[Hybrid-Flexible Course Design - Implementing student-directed hybrid classes](#)

[Yes, Your Zoom Teaching Can Be First-Rate](#)

[Turns Out You Can Build Community in a Zoom](#)

[Jump-Start Teaching Online](#)

[5 Takeaways From My Covid-19 Remote Teaching](#)

[Faculty Resilience During COVID-19](#)

[What Incoming First-Year Students Want Online](#)

[21 Social Distance-Friendly and Virtual Icebreakers Students Will Actually Have Fun With](#)

[Online teaching still requires personal touch](#)

Community and Project based Work in Higher Education Classrooms:

[16 Ideas for Student Projects Using Google Docs, Slides, and Forms](#)

[Active Learning while Physical Distancing](#)

[A Manifesto for Patchwork Ethnography](#)

[Public Engagement in the Time of COVID-19](#)

[Teaching Community-based Learning Courses Online During the COVID-19 Outbreak](#)

[Service Learning and Community Engagement Program - Adapting To Coronavirus](#)

[Engagement in the Time of COVID-19](#)

[Teaching Resources and Activities \(Anthropology\) For Students Engaged in Research and Project-Based Work](#)

[Tip: Creative Syllabi](#)

[Community Building For Online/Remote Students](#)

Diversity and Inclusion in Remote Learning:

[Addressing Issues of Equity During and After COVID-19: Recommendations for Higher Education Institutions and General Information](#)

[Closing Class Amid National Rage, Sorrow](#)

[Explore Access: Tools for Promoting Disability Access and Inclusion](#)

[Committing to a Pedagogy Check](#)

[How to Develop Culturally Responsive Teaching for Distance Learning](#)

Appendix D: Working Group Assessment Survey

Pandemic Pedagogy Community Engagement Working Group Survey

Questions 1-11

Background Questions: Please give examples for below.

1. Before attending this workshop, what was your experience teaching F2F class while engaging with community partners and individuals?

2. Before attending this workshop, what was your experience teaching an online or hybrid-based class while engaging with community partners and individuals?

Quantitative Questions: Please answer the questions in this section on a scale of 1-5 [1=strongly disagree 3=neither agree nor disagree 5=strongly agree]. Check one box and if you are able provide specific examples in the description bar.

3. 3a. This workshop has helped me to adapt to the current COVID situation for the fall of 2020.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

4. 3b. Please give examples here.

5. 4a. During this workshop, I felt a sense of community with the working group participants.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

6. 4b. Please give examples here.

7. 5a. This workshop has helped me to craft flexible and adaptable models of community engagement and project implementation.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

8. 5b. Please give examples here.

9. 6a. This workshop has helped me to recognize and/or address unequal socio-economic access to technology, pedagogical, and community resources.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

10. 6b. Please give example here.

11. 7a. This workshop has helped me to identify and ensure accessibility for students with disabilities when engaging with online learning, community partners, and research sites.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

12. 7b. Please give examples here.

13. 8a. This workshop has helped me to reassess the building and fostering of community within the (remote/hybrid) classroom, more specifically for students working by, for, and with on-and-off campus partners.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

14. 8b. Please give examples.

15. 9a. This workshop has helped me to reflect on ways to advocate for continual self-care for students, staff, professors, and community partners.

Check all that apply.

- 1. strongly disagree
- 2. disagree
- 3. neither agree nor disagree
- 4. agree
- 5. strongly agree

16. 9b. Please give examples.

Quantitative Summary Questions - Please give specific examples for below.

17. 10. How could we improve this workshop?

18. 11. What about the workshop did you most appreciate?

Appendix E: Syllabi and Associated Assignments (Listed in Order of Course Number)

ANSO 271: Ecological Anthropology - Dr. Kimberly Kasper, Rhodes College

FYS 100: Representing Civil Rights in Richmond – Dr. Laura Browder and Dr. Patricia Herrera, University of Richmond

HIS 396: The History of Kentucky - Dr. Andrew Patrick, Centre College

LALS 306/THEA 265: Bilingual/Community-Based Theatre & Contemporary Acting Practices – Dr. Joy Fairfield, Rhodes College

PSY 250: Human Growth and Development – Dr. Amy Hammond, Centenary College

RELG 101: The Bible and Social Theories of Religion - Dr. Tom Bremer, Rhodes College

SOC 305: Sociological Research Methods – Dr. Kaelyn Wiles, Centre College

THE 362: Community-Based Theatre for Social Justice – Dr. Sharon Green, Davidson College

URBN 201: Introduction to Urban Studies – Dr. Shaolu Yu, Rhodes College

ANSO 271: Ecological Anthropology
Fall 2020
MWF 10-1050 am



Instructor: Kimberly Kasper

Office: Clough 209

Student Hours: T/W/Th 11 am-12 pm and by appt. Please sign up for WEBLINK.

Office Phone: 901-843-3238/413-244-4085 (cell)

Email: kasperk@rhodes.edu

Course Description:

This course emphasizes the interconnectedness between people and nature. We will be concerned with people's perceptions of and interactions with their physical and biological surroundings, and the various linkages between biological and cultural worlds. Topics to be explored include the processes of domestication, human alteration of the environment, the ecology of indigenous foodways, traditional ecological knowledge of plants, natural resource sustainability, environmental racism, and conservation policies through time and space. My goal in teaching this class is to provide you with a broader understanding of the role of culture in sustaining the diversity of plant and animal life on earth, and the role of nature and AGENCY (human choice) in perpetuating cultural knowledge for future generations.

Some of the questions we will explore are:

- How do we define "nature" and "environment" and how do understandings of the human relationship with the natural world vary cross-culturally?
- How have humans shaped the environment over time and how has the environment shaped human societies?
- What is environmental degradation and what roles do humans seem to play in it?

- What happens when groups clash over the control of natural resources, definitions of the value of nature, and ways of preserving or conserving the environment?
- How do social categories like race, ethnicity, gender, and class shape the way that humans interact with the environment and experience the effects of environmental degradation?
- Under what conditions do humans act to conserve resources?
- What is “environmentalism” and who participates in environmental movements?

This course will examine the ways that anthropologists approach these questions and will highlight perspectives to answer the above questions from the subfields of cultural ecology, eco-feminism, historical ecology, ethnoecology, spiritual ecology, political ecology, and environmental justice.

Course Objectives:

- 1) introduce principal approaches in current *ecological anthropology* and the key concepts within each;
- 2) practical environmental *problems and issues* as well as environmental discourses viewed from the perspective of these approaches;
- 3) the pivotal role of *culture AND agency* in human ecology, adaptations, maladaptations, environmental change, and environmental concerns;
- 4) how people *culturally* conceptualize, manipulate, transform, and humanize their natural environments over time; and
- 5) ecological and anthropological *thinking* about the above and the larger context of the development of ecology and environmentalism.

Readings (Articles and selected chapters from books noted on course schedule will be provided on Canvas).

Course Grading:

Class Participation	10%
Group Summaries	
with Discussion Posts/Question	15%
News Exercise	15%
Midterm Project	25%
Final Research Project	35%
Total	100 %

Grading Scale:

Final grades will be determined using the following percentages

93 - 100 %	A	73 - 76 %	C
90 - 92 %	A-	70 - 72 %	C-
87 - 89 %	B+	67 - 69 %	D+
83 - 86 %	B	60 - 66 %	D
80 - 82 %	B-	59 % and below	F
77 - 79 %	C+		

Course Requirements:

Participation: This course requires that students engage in critical thinking and critical reading, and thus students are expected to come to class regularly, take thorough notes on lectures, and complete all reading assignments for the dates indicated (15% of final grade). While some class meetings will include more lecture than others, student participation is an essential component of the course. All students must be prepared to respond to questions regarding reading assignments, lectures, and films on a weekly basis, and to participate in class discussion sessions and group exercises. One of the best ways to be consistently prepared for all components of this course is to take good notes on lectures/discussions as well as assigned readings. Use your course notebook to record any and all responses and questions you have regarding readings, lectures, and films. All work turned in for this course is to be completed in accordance with the Rhodes College Honor Code. I will be diligent about reporting all violations to the Honor Council. If you have questions about plagiarism you should talk to me directly.

All readings from the textbooks and additional readings are required. Assigned weekly readings should be completed before Monday morning of the week that they are assigned. You also will be expected to hand-in questions your group has about the readings. Those questions should be posted by Sunday night at 8 pm.

You can miss up to two in-class class meetings for any reason without risking your grade. It is up to you to choose the best use of these “free” absences, and, of course, you may choose not to miss any classes at all. Except for cases of real emergency or truly extraordinary events (i.e. you are being hospitalized for the rest of the semester), I do not wish to know the reason for your absence. If you choose to make use of one or two of these absences, I will assume that you are using them prudently. Any absences beyond the two, please contact me and we can discuss your engagement with the course. I will not provide the material for absences but I highly recommend getting notes from your classmates what was lecture on and discussed.

Your experience in this class is important to me. If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so we can discuss options. If you have already established accommodations with Student Accessibility Services (SAS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course. Students with disabilities will be offered appropriate academic accommodation. Requests should be made during the first two weeks of the semester through the office of Student Accessibility Services.

Exercises: Each student will be expected to complete two exercises. The first exercise (15% of final grade) revolves around you participating in-group “write ups” of the weekly readings and also providing relevant questions pertaining to those readings. The second exercise (15% of your participation grade), the news exercise, will be due one time for each student throughout the semester. During the second week of classes, you will be assigned a day in which you will have to post a current event related to human environmental interactions anywhere in the world – tied to weekly topic. You will be asked to give a brief summary of the article to class and discuss why it sparked your interest etc.

Projects: There are 2 required projects for this class. Each of the projects will have a detailed outline as the semester follows. Project #1 (25% of final grade) focuses on agency and human environmental interactions and comparing and contrasting two cultural groups (it will involve a presentation and 5-7 page paper). The final community-based research project (35% of

final grade) will consist of conducting anthropological investigation of the US park system during the time of COVID (it will involve a presentation and 7-10 page report of your findings).

Remote Learning Guidelines:

Title IX: Rhodes is committed to ensuring a safe learning environment that supports the dignity of all members of the Rhodes community. Rhodes prohibits and will not tolerate sexual misconduct, which includes, but is not limited to, dating/domestic violence, sexual assault, sexual exploitation, stalking, sexual harassment and sex/gender discrimination. Rhodes strongly encourages members of the Rhodes community to report instances of sexual misconduct immediately. All Rhodes faculty, staff, Peer Advocates, and Resident Assistants are Mandatory Reporters (exceptions are confidential resources: Counseling Center- 901-843-3128, Chaplain Beatrix Weil- 901-843-3822, and Student Health Center- 901-843-3895) and are required by the College to report any knowledge they receive of possible violations of this policy to the Interim Title IX Coordinator, Inez Warner. If you choose to share information related to sexual misconduct with me I will report it to the Interim Title IX Coordinator; however, you are not required to pursue a formal claim. The goal is to make you aware of the range of options and resources that are available to you. For more information about Rhodes' sexual misconduct policy or to make a report please see www.rhodes.edu/titleix.

Course Schedule: This is subject to revisions as the semester proceeds. Readings for the week preceding are to be completed by Sunday at 5 pm. Also, remember that a **News Exercise** will be due for one student. The news piece should be associated with the week's topic and should be emailed to Professor Kasper by Friday before the Monday/Wednesday class.

Date	Topic	Assignment
Part I: Ecosystems and People		
Week 1: Aug. 26	Course Introduction	
Week 1: Aug. 28	Why (New) Ecological Anthropology?	Kottak 1999
Week 2: Aug. 31	Environmental Histories	Bird Rose 2017
Week 2: Sept. 2	Environmental Histories cont.	Ethridge 2010
Week 2: Sept. 4	Environmental Histories cont.	Merchant 2003
Week 3: Sept. 7	NO CLASS LABOR DAY – ENJOY!	
Week 3: Sept. 9	Economies	Pulido 2016
Week 3: Sept. 11	Economies cont.	Carter 2020
Week 4: Sept. 14	Extraction	Appel 2012
Week 4: Sept. 16	Extraction cont.	Fabiana 2013
Week 4: Sept. 18	Extraction cont.	Rolston 2013
Week 5: Sept. 21	Conservation/Biodiversity	Esbobar 1998
Week 5: Sept. 23	Conservation/Biodiversity cont.	Berkes et al. 2000
Week 5: Sept. 25	Conservation/Biodiversity cont.	Helmreich 2005
Week 6: Sept. 28	Landscape/Place GUEST LECTURE – OVERTON PARK CONSERVANCY	Finney 2014
Week 6: Sept. 30	Landscape/Place cont.	Harris 1993
Week 6: Oct. 2	Landscape/Place cont.	Mehlmann 2013
Week 7: Oct. 5	Development/Globalization	Gregory 1998
Week 7: Oct. 7	Development/Globalization cont.	Martinez-Alier 2003
Week 7: Oct. 9	Development/Globalization cont.	Powell 2017
Week: 8: Oct. 12	Presentations for Midterm Project	Work on Midterm
Week 8: Oct. 14	Presentations for Midterm Project	Work on Midterm
Week 8: Oct. 16		Midterm Project Paper Due by Friday at 5 pm
Week 9: Oct. 19	Waterscapes	Lave 2012
Week 9: Oct. 21	NO CLASS FALL BREAK – ENJOY!	
Week 9: Oct. 23	Waterscapes cont.	Hoover 2017
Week 10: Oct. 26	Nature/Biotechnology	Lamoreaux 2016
Week 10: Oct. 28	Nature/Biotechnology cont.	Blanchette 2015
Week 10: Oct. 30	Nature/Biotechnology cont.	Satsuka 2015

Week 11: Nov. 2	Toxicity	Brown 2016
Week 11: Nov. 4	Toxicity cont.	Checker 2005
Week 11: Nov. 6	Toxicity cont.	Sze 2007
Week 12: Nov. 9	Climate Change/Anthropocene	Ahuja 2015
Week 12: Nov. 11	Climate Change/Anthropocene cont.	Davis and Todd 2017
Week 12: Nov. 13	Climate Change/Anthropocene cont.	de la Cadena 2015
Week 13: Nov. 16	In-Class Group Work Session	Work on Final Community Research Project
Week 13: Nov. 18	In-Class Group Work Session	Work on Final Community Research Project
Week 13: Nov. 20	Independent Group Work Session	Work on Final Community Research Project
Week 14: Nov. 23	In-Class Group Work Session	Work on Final Community Research Project
Week 14: Nov. 25/27	NO CLASS – TURKEY WEEK – ENJOY!	
Week 15: Nov. 30	In-Class Group Work Session	Work on Final Community Research Project
Week 15: Dec. 2	In-Class Group Work Session	Work on Final Community Research Project
Week 16: Dec. 9		Final Project Due at Noon

Above Readings Listed Alphabetically:

Ahuja, Neel. 2015. “Intimate Atmospheres: Queer Theory in a Time of Extinctions.” *GLQ*21, nos. 2–3: 365–85.

Appel, Hannah C. 2012. “Walls and White Elephants: Oil Extraction, Responsibility, and Infrastructural Violence in Equatorial Guinea.” *Ethnography* 13, no. 4: 439–65.

Berkes, Fikret, Johan Colding and Carl Folke. 2000. “Rediscovery of Traditional Ecological Knowledge as Adaptive Management.” *Ecological Applications* 10, no. 5:1251-1262.

Bird Rose, Deborah. 2011. *Wild Dog Dreaming: Love and Extinction: Chapter 1*. Charlottesville: University of Virginia Press.

Blanchette, Alex. 2015. “Herding Species: Biosecurity, Posthuman Labor, and the American Industrial Pig.” *Cultural Anthropology* 30, no. 4: 640–69.

Brown, Kate. 2016. “The Last Sink: The Human Body as the Ultimate Radioactive Storage Site.” *RCC Perspectives*, no. 1: 41–47.

Carter, Andrew and Adam Alexander. 2020. “Soul Food: [Re]framing the African-American Farming Crisis Using the Culture-Centered Approach.” *Frontiers in Communication* 5: 1-14.

Checker, Melissa. 2005. *Polluted Promises: Environmental Racism and the Search for Justice in a Southern Town: Chapter 1*. New York: New York University Press.

Davis, Heather, and Zoe Todd. 2017. "On the Importance of a Date, or, Decolonizing the Anthropocene." *ACME* 16, no. 4: 761–80.

de la Cadena, Marisol. 2015. "Uncommoning Nature." *e-flux*, no. 65.

Escobar, Arturo. 1998. "Whose Knowledge, Whose nature? Biodiversity, Conservation, and the Political Ecology of Social Movements." *Journal of Political Ecology* 5: 53-82.

Ethridge, Robbie. 2010. *From Chicaza to Chickasaw: The European Invasion and the Transformation of the Mississippian World, 1540–1715: Chapter 1*. Chapel Hill: University of North Carolina Press.

Finney, Carolyn. 2014. *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors: Chapter 1*. Chapel Hill: University of North Carolina Press.

Gregory, Steven. 1998. *Black Corona: Race and the Politics of Place in an Urban Community: Chapter 1*. Princeton, N.J.: Princeton University Press.

Harris, Cheryl I. 1993. "Whiteness as Property." *Harvard Law Review* 106, no. 8: 1707–1791.

Helmreich, Stefan. 2005. "How Scientists Think; About 'Natives,' for Example: A Problem of Taxonomy among Biologists of Alien Species in Hawaii." *Journal of the Royal Anthropological Institute* 11, no. 1: 107–127.

Hoover, Elizabeth. 2017. *The River is in Us: Fighting Toxics in a Mohawk Community: Chapter 1*. Minneapolis: University of Minnesota Press.

Kottak, Conrad. 1999. "The New Ecological Anthropology." *American Anthropologist* 101, no. 1: 23-35.

Lamoreaux, Janelle. 2016. "What if the Environment is a Person? Lineages of Epigenetic Science in a Toxic China." *Cultural Anthropology* 31, no. 2: 188–214.

Lave, Rebecca. 2012. *Fields and Streams: Stream Restoration, Neoliberalism, and the Future of Environmental Science: Chapter 1*. Athens: University of Georgia Press.

Li, Fabiana. 2013. "Relating Divergent Worlds: Mines, Aquifers and Sacred Mountains in Peru." *Anthropologica* 55, no. 2: 399–411.

Martinez-Alier, Joan. 2003. *The Environmentalism of the Poor: A Study of Ecological Conflicts and Valuation Chapter 1*. Northampton, Mass.: Edward Elgar.

Merchant, Carolyn. 2003. *Reinventing Eden: The Fate of Nature in Western Culture: Chapter 1*. New York: Routledge.

Muehlmann, Shaylih. 2013. *Where the River Ends: Contested Indigeneity in the Mexican Colorado Delta: Chapter 1*. Durham, N.C.: Duke University Press.

Powell, Dana E. 2017. *Landscapes of Power: Politics of Energy in the Navajo Nation Chapter 1*. Durham, N.C.: Duke University Press.

Pulido, Laura. 2016. "Geographies of Race and Ethnicity, II: Environmental Racism, Racial Capitalism and State-Sanctioned Violence." *Progress in Human Geography* 41, no. 4: 524–33.

Rolston, Jessica Smith. 2013. "The Politics of Pits and the Materiality of Mine Labor: Making Natural Resources in the American West." *American Anthropologist* 115, no. 4: 582-594.

Satsuka, Shiho. 2015. *Nature in Translation: Japanese Tourism Encounters in the Canadian Rockies: Chapter 1*. Durham, N.C.: Duke University Press.

Sze, Julie. 2007. *Noxious New York: The Racial Politics of Urban Health and Environmental Justice: Chapter 1*. Cambridge, Mass.: MIT Press.

Ecological Anthropology
Rhodes College Fall 2020
Final Project
This counts for 35% of your grade.

Pandemic Practices:
Decision-Making of Parks During COVID



Project Overview

A hallmark of applied and engaged anthropology is to provide accessible information to communities beyond academic spaces. Ecological and applied anthropology teaches us that theory and practice should not be wide gulfs apart but instead can be married together to create social change and/or create more socially just spaces. In keeping with ecological and applied anthropology, the final project for this course will be a comprehensive ethnographic report that will be developed throughout the semester. This ethnographic project should demonstrate individual as well as group research towards critical thinking about how different organizations can affectively and inclusively (race, class, gender) manage green spaces during a time like COVID-19.

Since 2014, Rhodes College and Overton Park Conservancy (OPC) have embarked upon a collaborative relationship to research the biological and cultural aspects of Overton Park. Over 26+ Rhodes students have participated in our Urban Forestry Fellowship helping both Overton (Old Growth Forest and other park spaces) and Rhodes College (Level 4 Arboretum) manage their community resources. In recent conversations between the institutions, it was discussed how the OPC had little outside help to inform decision-making processes and create plan of best practices during COVID-19. For this reason, our class has been tasked with helping the OPC gather as much information about how parks were impacted by and how they impacted local communities during COVID-19 in the US South.

This project requires you to: 1) **spend at least 2-3 hrs. a week taking ethnographic notes** at a park where you are located; 2) **interview at least three different organizations** engaged green space/park maintenance in either urban, suburban or rural areas; and 3) **coalesce a final report** that brings together your individual observations and group survey information highlighting the different issues, concerns, and best practices of parks during COVID-19. The expectation is that your final report will highlight narratives of park organizations that are often not part of or a unique perspective about green spaces in urban, suburban, and/or rural areas during these unprecedented times.

You should think about this project as ethnographic fieldwork that has a public-facing end product. Thus, throughout the semester as you are visiting parks and engaging with the organizations you choose to work with interviewing, photographing, videoing, etc., think about your engagements as the building blocks from which you would build a research paper...except your "research paper" is an final report. The plan is to integrate your collective work into a publishable article for a park database for the US (this will be Prof K's job over break and into the spring semester ☺).

I also want you to recognize that the OPC will be major partner in this project – providing us with basic information about park management, helping to craft our interviews, reviewing our presentations and reports etc. If you have questions that directly relate to park systems and management etc, the OPC is a resource that can be drawn from. Every week I will be crafting a list of questions that will be forwarded along to their organization.

Some questions to consider as you think about what you'd like to spend the semester researching:

1. How do we as a community begin conversations on race, gender, class and green space in public organizations?
2. How would you (or your stakeholders) define environmental justice in the South?
3. What are the gaps on in public knowledge about green space and environmental justice?
4. What are the possibilities within green spaces during a time like COVID-19?
5. Are there specific themes and/or concepts that the organizations are focusing on? Is there a specific action or event happening we can support or contribute to?
6. How or why is the work these organizations are doing related to our class?
7. Are there any resources on campus and/or the local community that are helping to address some of the issues of green spaces expressed by your organizations? What are they? How do they address the issue? Are they effective? Why or why not?
8. Are there any resources on campus or in the local community that could address the issues within green spaces, but currently do not? What/Who are they? Why don't they currently address this issue?

ROADMAP TO COMPLETION

Being Paired with a Group

Being Paired with a Group: Based upon your answers in the first day of class (of where you “are from”, Prof. Kasper will create three different groups – urban, suburban, and rural. These will be your groups to help coalesce the material that you gather both ethnographically and also via the interviews. **Finalized by Sept. 30.**

Choose an Ethnographic Park and Organizations

Choosing an Ethnographic Study Area (Park): Ideally you will choose a park to conduct weekly observations (2-3 hrs. a week) that you also will be able to interview the organization that manages the park.
Choosing Organizations to interview: As a group, you find and reach out to specific organizations that are managing green spaces across the South. You will ask them to participate in the study. **Finalize ethnographic study areas and organizations (and set up interview times) by Oct. 16.**

Gathering Interviews

As a class in collaboration with OPC, we will work on creating a survey (the week after midterms) that can be modified based upon your group’s focus – either urban, suburban, or rural (Note that I am attempting to schedule an interview workshop with Dr. Perry in Oct. to help think about crafting interview questions and also process). You will be asked to conduct at least 1 interview with 3 different organizations tied to your geographic locale. **All interviews will be due Nov. 23.**

Integrating Ethnographic and Survey Data

As a class, we will create a plan for the layout/format of your final report – so there is continuity for presentation. But during this time you will need to synthesize your collected ethnographic and survey data. Create a checklist of tasks to be done before piecing together your final report (i.e.- Have you talked with your professors about any additional materials you may need?) **Draft due Dec. 4.**

Final Product

Final Presentations of Findings Per Group – Dec. 9 830-1030 am! (Prof Kasper will provide guidance and structure for presentations). Hopefully our interviewed community organizations can come! We may do a dry run of the presentations with OPC but that is TBD.

Final Report of Findings Per Group - Due Dec. 11 at 5 pm!

FYS 100-19
Representing Civil Rights in Richmond
Fall 2020
Mondays/Wednesdays, 4:30– 5:45 PM

CONTACT INFORMATION:

Prof. Laura Browder

Office: online

Email: lbrowde2@richmond.edu

COURSE DESCRIPTION

Taking Richmond as its point of departure, this course focuses on places, people and events from before the city's founding to the present day to understand current social and racial inequities. Richmond, as the former capital of the Confederacy, has a fraught history of slavery and racism. Although today Richmond has very high rates of eviction, environmental injustice, and transportation access, as well as health, nutritional and educational disparities, these are not always apparent to the casual observer.

Drawing in faculty and staff speakers from across campus as well as activists throughout the city, we will explore the ways that we can make these inequities visible through digital mapping, virtual museum exhibitions, dance, docudramas and other expressive modes of documentation—in order not only to call attention to these urgent issues, but to find a way to become engaged citizens in the city in which you will be spending the next four years. Through an analysis of places, people and events from before the city's founding to the present day, we will come to understand current social and racial inequities in the context of the city's civil rights history.

COURSE OBJECTIVES

By the end of this course, you should:

- Understand the inequalities that exist in Richmond today and understand the historical reasons for these inequalities.
- Become familiar with organizations in Richmond that are working to address these inequalities.
- Get to know some of the faculty on campus who are partnering with community organizations to make these inequalities more visible to the public.

- Become familiar with the university’s Center for Civic Engagement and understand what a community-engaged curriculum looks like.
- Learn how to present your scholarly research in a way that is engaging and creative.
- Become acquainted with a range of opportunities on campus for working on Richmond’s-- and the University of Richmond’s--civil rights issues.

LEARNING ASSESSMENTS

Active Participation (10%):

Since our class is conducted in a lecture-seminar style with a focus on group work, class discussions and workshops, active participation is required. To create an open, supportive discussion, we all need to participate—not only as speakers but also as active, attentive listeners. You should come to each class meeting prepared and ready to be an active participant when you’re here. Participation does not mean “talking a lot”—it means a range of things. “Active Participation” can include listening carefully, speaking thoughtfully in large- or small-group discussions, contributing to our online discussion board, or otherwise helping to foster a rewarding discussion that involves all of your classmates. I am happy to have a conversation about participation strategies at any time during the semester—please feel free to reach out to me after class or send me an email.

Contemporary Issues Journals (15%)

In your Contemporary Issues Journal entries, analyze at least three newspaper articles from *Good Morning RVA* that relate to an issue you are excited about and most interested in working on. What connections can you make to our course material? You will submit three Contemporary Issues Journal entries throughout the semester. These journal entries should be two to three pages long.

Research Paper: 5-7 pages (25%)

Building on your work with the Contemporary Issues Journal and your area of interest, write a research paper of approximately 5-7 pages about a civil rights issue affecting Richmonders. What is the social impact of this inequity? What are the community-defined needs and how do you know this? How have Richmond organizations, local government entities, and/or community organizers addressed this issue over time? What do you think is the most effective approach to addressing this situation? Your research should be supported with a minimum of 3 scholarly sources (only one of which can be an assigned course reading) and 2 popular or primary sources. You can also draw on the presentations given by our guest speakers. Your research paper will be graded on rigor of analysis, clarity, organization, and originality of argument. Guidelines will also be posted on blackboard under the link “assignments.”

Intervention Proposal: 4-5 pages (25%)

Drawing from the work you did for your research paper, you will create and pitch an intervention involving your proposed partnership with a community organization or local government entity in order to address the problem you are tackling..

Identify a potential local community organization with which you could partner for your intervention project. Include information about your community partner. What is their mission? With whom do they work? How do they work? For whom or what do they advocate? What shape does that advocacy typically take? How open are they to new forms of intervention? The Center for Civic Engagement is a great resource for learning more about local organizations.

With background knowledge about the organization, its mission, and its current pressing need, clearly articulate a compelling rationale for your intervention and how it addresses the problem.

Intervention Pitch (15%)

Each group of four will have 25 minutes to present. You may use any material you'd like – images, performance, words, music, data.

Reflection Questionnaire (10%)

In this Reflection Questionnaire we want to see evidence of your learning. We will be asking you to evaluate your learning in this course by addressing questions that we will be giving you.

COURSE SCHEDULE

This course outline and the dates established therein are tentative, and the instructor reserves the right to change.

Week 1: Richmond's Unfinished Civil Rights Revolution

Monday, August 24

Objective: By the end of this class, you should be able to:

- Identify at least three classmates by name.
- Identify several ways our society manifests inequality.

In-class Activities:

- Getting to know each other: Name, tell us a little a bit about your neighborhood, and one word that you associate with inequality.
- Discuss: What does inequality look like, sound like, smell like, feel like?
How do we know when things are unequal? What are some examples from your own community?
- Review the syllabus.
- In groups, hack the syllabus: What are three things in the syllabus that interests the group, and what are three suggestions for improvement each group can make?
- Closing: What are three things you learned from your classmates?

Wednesday, August 26

Objective: By the end of this class, you should be able to:

- Trace the evolution from legalized white supremacy to racialized inequality today.
- Understand the collaborative nature of this course.
- Understand different roles within a working group and the role(s) that you are willing to undertake.

Assignments:

- Subscribe to [Good Morning, RVA!](#)
- Read "White Supremacy and Black Resistance," *Rebel Richmond: Life and Death in the Confederate Capital*, 159-181.
- Read "[America is Battling Two Lethal Adversaries, COVID-19 and Racism,](#)" Michael Paul Williams.
- Select three quotes from the essays to set up class conversation and create five questions that these texts raised for you about Richmond.

In-class Activities:

- Create class guidelines for a healthy, productive and collaborative working group.
- Discuss how COVID has both amplified and made visible inequalities.

Week 2: Richmond's History of Legalized Injustice

Monday, August 31

Question: What are some civil rights issues that come up in this chapter and epilogue?

Objective: By the end of this class, you should be able to:

- Understand the ways that segregation in Richmond has continued in the absence of Jim Crow laws.
- Connect the current demands of protesters to Campbell's discussion of Richmond history since 1970.
- Understand the role of Good Morning RVA in your learning about civil rights issues in Richmond.

Assignments:

- Read *Good Morning, RVA!*
- Read Chapter 9, "A Metropolitan City without Legalized Segregation, 1970-2010" and "Epilogue: The Healing of Metropolitan Richmond," *Richmond's Unhealed History*, 176-216.
- Select three quotes from your chapter to set up class conversation and create five questions that this text raised for you about Richmond.
- Identify three current civil rights issues of concern to protesters in Richmond and their connection to the past and post it on Blackboard.

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- Discuss this summer's dismantling of Confederate monuments in Richmond in relation to Richmond history since 1970. What exactly do you think these monuments memorialize?
- Break up into groups and identify other forms of memorialization in Richmond and on campus that similarly allude to contested histories.

Wednesday, September 2

Guest Speakers:

- Emily Routman '20, Co-author of *Unpacking the Census*
- Jonathan Zur, President and Executive Director of Virginia Center for Inclusive Communities

Questions: How can we understand inequalities through unpacking the census? Where is poverty concentrated?

Objective: By the end of this class, you should be able to:

- Understand the spatial dimensions of inequality in Richmond
- Discuss and analyze *Unpacking the Census*, a student-involved mapping project taking place at UR

Assignments:

- Read *Good Morning, RVA!*
- View *Unpacking the Census presentation*

[Introduction - Part 1](#)

[The data - Part 2](#)

[History - Part 3](#)

[Intervention - Part 4](#)

- Read [Unpacking the Census: 2017 Updates](#)
- Prepare three questions for Emily and Jonathan about the site.

Week 3: Richmond Education Then

Monday, September 7

Questions: How do you connect the stories from *Growing Up* with Campbell's chapter, "Massive Resistance and Resegregation," that we read for today? Looking at the Wythe High School section, which involves multiple perspectives from the same time and place, think about the contradictory moments, or tensions between stories, that complicate your understanding of Richmond's public schools in the 50s, 60s and 70s?

Objective: By the end of this class, you should be able to:

- Make connections between the historical issues discussed in the Campbell chapter, and the lived experiences of the subjects of *Growing Up in Civil Rights Richmond*.
- Identify three points of tension or contradiction between the experiences of different speakers from *Growing Up*.
- Understand the ways that lived testimony can serve as evidence to bolster scholarly arguments.

Assignments:

- Read chapter 8, “Massive Resistance and Resegregation, 1955-1972,” *Richmond’s Unhealed History*, 151-174.
- Read *Growing Up in Civil Rights Richmond* catalog.

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in *Good Morning RVA* that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- Break into groups of three. Each group should come up with three quotes from the catalog and talk about how they either reinforce or complicate Campbell’s thesis.

Wednesday, September 9

Guest Speakers:

- Elizabeth Schlatter, Deputy Director and Curator of Exhibition
- Laura Browder, Oral Historian *Growing Up in Civil Rights Richmond*

Question: What stories from the *Growing Up* catalog did you resonate with most? Why?

Objectives: By the end of this class, you should be able to:

- Understand how museum exhibitions and oral history projects can connect to audiences using personal perspectives on a social issue.
- Explain how museums can use the community engagement opportunities afforded by these kinds of exhibitions in ways that deepen and even change their relationship to a community.
- Understand how museums can bring together people who might normally never be in the same space--as well as the challenges they face in making that happen.

Assignments:

- Contemporary Issues Journal #1 Due

Week 4: Richmond Education Now

Monday, September 14

Question: How has the COVID epidemic affected educational inequalities in Richmond?

Objective: By the end of this class, you should be able to:

- Understand the ways that COVID exacerbates educational inequalities.
- Comprehend the steps that RPS is taking to minimize inequalities--as well as the barriers students still face in Richmond during COVID.

Assignments:

- View [The Color of COVID: Education](#).
- Read Rubén Rodriguez, "[Time to Fix American Education with Race-For-Space Resolve](#)," *The Harvard Gazette*, April 10, 2020.
- Read [RPS Coronavirus Update](#).

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- Break up into groups to enumerate all of the different challenges that RPS students face as a result of COVID.
- Evaluate the ways RPS is dealing with the current coronavirus situation. Are there strategies that you find particularly effective? Are there other approaches that you think the administration should be taking to address the situation?

Wednesday, September 16

Guest Speakers:

- Yvette Rajput, Director of the Armstrong High School Leadership Program
- Marvin Roane, Associate Director of the Armstrong High School Leadership Program
- Ram Bhagat, Manager of School Climate and Culture Strategy for Richmond Public Schools (pending confirmation)

Question: How can educators work as student allies in an educational system with structural inequalities?

Objective: By the end of this class, you should be able to:

- Understand how educational leaders and advocates in Richmond are working to decrease barriers to learning in RPS.

Assignments:

- Read Paul Woody, [“From Public Housing to UVA,”](#) *Richmond Times Dispatch*, June 3, 2019.
- Read Harry Kollatz, [“A Guru for RPS,”](#) *Richmond Magazine*, July 11, 2018.

Week 5: From Influenza to HIV

Monday, September 21

Question: Do public health crises spanning a century share common features in their impact on Richmond--and if so, what are they?

Objective: By the end of this class, you should be able to:

- understand the links between the Spanish influenza and HIV epidemics;
- identify inequalities made visible by the epidemics;
- discuss how each epidemic spurred civil rights activism.

Assignments:

- [“A Public Calamity,”](#) *Style Weekly*, May 26, 2020.
- Read [“America’s Hidden HIV Epidemic”](#) *New York Times*
- Read [Virginia HIV Epidemiological Profile](#)

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- On AIDSVU, look up your zip code. Compare it to adjacent zip codes. How are the HIV rates different in different areas of your community?
- As a class, we will look at AIDSVU for Richmond. Where are the HIV hotspots and how do they correlate with other statistics, such as the ones in “Unpacking the Census”?

Wednesday, September 23

Guest Speaker:

- Meg Hughes, Chief Curator and Director of Collections, The Valentine

Question: How can we make visible the experiences of a stigmatized community?

Objective: By the end of this class, you should be able to:

- To understand the way the *Voices* exhibition was created and the ways a curator can build community around the exhibition.

Assignments:

- Read text panels of *Voices from Richmond's Hidden Epidemic*.
- ["Voices from Richmond's Hidden Epidemic."](#) *Richmond Stories*, The Valentine, January 23, 2020.
- Sabrina Moreno, ["Love at Work: How a Church, Two Professors and HIV and AIDS Survivors Came Together to Form the Valentine's Upcoming Exhibit."](#) *Style Weekly*, January 20, 2020.
- Meg Hughes will provide a virtual tour of the exhibition *Voices from Richmond's Hidden Epidemic*. Laura and Patricia will share their work with conducting HIV/AIDS oral history interviews.

Week 6: From HIV to COVID

Monday, September 28

Questions: How has the COVID pandemic affected the HIV community?

Objective: By the end of this class, you should be able to:

- Understand the ways in which those living with HIV have been impacted by the current pandemic in a global context.
- Make the connection between the global and the local.
- Learn how to find information about the impact of COVID on HIV in Richmond.

Assignments:

- World Health Organization, ["Access to HIV Medicines Severely Impacted by COVID-19 as AIDS Response Stalls"](#)
- Alexandra Hogan, et. al., *The Lancet*, ["Potential Impact of the COVID-19 Pandemic on HIV, Tuberculosis, and Malaria in Low-income and Middle-income Countries"](#)

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- In groups, research the ways that COVID has affected Richmonders affected by HIV. Where would you find this information?
- As a class, we will share the strategies you employed in your groups. What approaches were more or less successful?

Wednesday, September 30

Guest Speakers:

- Zakia McKensey, Founder and Executive Director of Nationz Foundation
- Deirdre Johnson, Co-founder of Ending Criminalization of HIV and Over Incarceration in Virginia (ECHO VA) Coalition

Question: What does it mean to be an HIV activist in Richmond?

Objective: By the end of this class, you should be able to:

- Understand the strategies used by community activists to eradicate stigma around HIV and educate the public about the discrimination faced by those living with HIV.
- Understand how discrimination against people affected by HIV impacts them.
- Discuss how discrimination can change health outcomes for people with HIV.

Assignments:

- View [The Color of COVID: LGBTQ Community](#).
- Research our two speakers today—what can you find out about each of them online? Post three questions for them based on your research.
- Read *Voices from Richmond's Hidden Epidemic* catalog.

Week 7: Environmental Inequalities in Richmond

Monday, October 5:

Question:

- How do you find a great and appropriately sized topic for your research paper?
- What does environmental inequality look like, smell like, sound like, feel like in Richmond?
- How is environmental injustice a civil rights issue?

Objective: By the end of this class, you should be able to:

- Narrow down your topic possibilities for your paper.
- Create boundaries around your topic to make it an appropriate size for the assignment length.
- Define environmental injustice.
- Identify three types of environmental inequality.
- Understand the health consequences of environmental inequality on those affected by it.

Assignments:

- Visit the website [Throwing Shade in RVA](#).
- Read “The Effects of Historical Housing Policies on Resident Exposure to Intra-Urban Heat,” *Climate* 2020, 1-15.

- Post three topics you are most interested in researching and presenting for your Intervention Project.

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- Discuss your research interests and figure out how to design a research question for your paper.
- Research Paper Topic Workshop: How do you narrow down your topic? How do you define the boundaries of your research topic?

Wednesday, October 7:

Guest Speakers:

- Professor Todd Lookingbill, Biology and Environmental Studies
- Community partner TBD

Question: How is inequality manifested environmentally?

Objective: By the end of this class, you should be able to:

- Understand approaches to measuring environmental inequalities and making them visible.
- Become familiar with the city's plan for addressing environmental inequalities.

Assignments:

- Read "Chapter 6: Thriving Environment," [Richmond 300 A Guide for Growth](#), 149-167.

Week 8: Research/Library Week

Monday, October 12:

Guest Speaker:

- Sylvia Gale, Interim Executive Director, Bonner Center for Civic Engagement (CCE)

Questions:

- How are you approaching your research project?
- What community organizations engage with your research topic?
- What evidence are you using to support your argument?
- How can you create a strong thesis paragraph for your research paper?

Objective: By the end of this class, you should be able to:

- To create a solid opening paragraph for your research paper.
- Learn about your groupmates' research focus.
- Learn about the university's community partnerships through the work of the CCE.

Assignments:

- Post an opening paragraph for your paper on BlackBoard. This opening paragraph should define your research topic, offer your reader your parameters in time and space, and at least hint what your argument is going to be.

In-class Activities:

- Thesis-writing workshop
- Based on your research topic, we will be assigning you into an interest group.

Wednesday, October 14: Library/Research Day

Guest Speaker:

- Marcia Whitehead, Boatwright Humanities Librarian

Question: How can you find the information you need using library databases?

Objectives: By the end of this class, you should:

- Familiarize yourself with the library resources.
- Know how to use library resources.
- Know what to do when you can't find the information you need.

Assignment: Contemporary Issues Journal #2 Due.

Week 9: Creative Interventions: Representing Richmond's Difficult Truths

Monday, October 19

Guest Speaker:

- History and American Studies Professor Nicole Sackley

Questions:

- How did students create a digital exhibition to tell the history of tobacco in Richmond?
- What are the inequalities and civil rights issues associated with tobacco in Richmond?

Objective: By the end of this class, you should be able to:

- Understand the aesthetic choices made by Professor Sackley and her class.
- Understand the challenges students faced in creating the exhibition, and the strategies that they used to overcome them.

Assignments:

- Visit the digital exhibition [Tobacco Made: Richmond's Unfiltered History](#) created by American Studies majors.
- Richard Love, "In Defiance of Costume and Tradition: Black Tobacco Workers and Labor Unions in Richmond, Virginia," *Labor History*.

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.

Wednesday, October 21

Guest Speakers:

- Dance & American Studies Professor Alicia Díaz
- Patricia Herrera, Dramaturg

Question: What civil rights issues does the multimedia project *Entre Puerto Rico y Richmond* engage?

Objective: By the end of this class, you should be able to:

- Discuss how the performance engages the history and labor politics of tobacco.

- Understand the colonial relationship between Puerto Rico and the U.S.
- Connect the performance to your earlier readings about slavery in Richmond: what are the intersections of colonialism and slavery?

Assignments:

- View *Entre Puerto Rico y Richmond: Women in Resistance Shall not be Moved*.
- View virtual tour/photos of *Entre Puerto Rico y Richmond: Bridging Stories of Resistance*.
- Post three questions about the project for Prof. Díaz and Herrera.

Week 10: Black Deaths Matter: Memorialization and Civil Rights

Monday, October 26

Question: How do civil rights issues persist in death?

Objective: By the end of this class, you should be able to:

- Become familiar with the neglect and reclamation of East End Cemetery.
- Understand the reasons for the neglected condition of East End Cemetery.
- Understand the importance of memorializing the cemetery's inhabitants for present-day Richmonders.

Assignments:

- Read Brian Palmer and Erin Hollaway Palmer, "Reclaiming Black History, One Grave at a Time," *The Nation*, October 15, 2015.
- Read Brian Palmer, "For the Forgotten African-American Dead," *The New York Times*, January 7, 2017.

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- In groups, share your personal memories of cemeteries.
- Discuss the role that cemeteries play in community memory.

Wednesday, October 28: Brian and Erin Palmer visit with Kristine or Lizzie.

Question: How can different constituencies collaborate to restore, document and interpret a historic Black cemetery?

Assignments:

- 5-7 page Research Paper due.
- Explore [East End Cemetery's website](#).

- Read Seth Freed Wessler, “Black Deaths Matter,” *The Nation*, October 15, 2015.
- Read Brian Palmer and Seth Freed Wessler, [“Cost of the Confederacy.”](#) *Smithsonian Magazine*, December 2018.

Week 11: From City to Campus: Black Deaths Matter, University of Richmond Edition

Monday, November 2:

Question: What does inequality after death look like on our campus, and how can this truth be made visible?

Objective: By the end of this class, you should be able to:

- Comprehend the role and significance of commemoration within a community.
- Understand how the history of the Westham Burying Ground was obscured.
- Theorize the relationship of the Burying Ground to the rest of the campus today.
- Develop some questions about how the recent research on this site might be productively used to educate members of the campus community.

Assignments:

- Read [“Knowledge of This Cannot Be Hidden”: A Report on the Westham Burying Ground at the University of Richmond](#)

In-class Activities:

- Two students will share facts, ideas, or links to articles or blogs that they find in Good Morning RVA that connect with topics that we are reading or discussing in class. We will assign two students each class to share.
- In groups, come up with three ways in which the research on the Westham Burying Ground might be used to spark new conversations on campus. How can the university commemorate this buried past?
- Share your ideas with the class.
- As a class, brainstorm possible interventions to draw connections between the university’s past and present.

Wednesday, November 4:

Guest Speakers:

- Laurant Lee, Public Historian and Visiting Professor
- Shelby Driskill, Researcher and author of [“Knowledge of This Cannot Be Hidden”: A Report on the Westham Burying Ground at the University of Richmond](#)

Question: How can historians reconstruct the past using fragments of historical knowledge?

Objective: By the end of this class, you should be able to:

- Understand Professor Lee’s and Shelby Driskill’s process in uncovering this past and making the story visible to the campus community and beyond.

Assignments:

- Explore [Paths to the Burying Ground](#) website.
- [“Knowledge of this Cannot Be Hidden,” UR Magazine](#), May 14, 2020.
- View [“Knowledge of this Cannot be Hidden: Westham Burying Ground Commemorative Act at the University of Richmond: A Commemorative Act”](#)
- **For Friday, November 6:** Post a draft of your 3-4 page Intervention Proposal. Address the following questions in your proposal:
 - What kind of intervention would you like to make?
 - What is the audience for this proposal--is it a Richmond community organization, a local government entity, or another group?
 - What are the community needs and how do you know this?
 - What work will you do?
 - What methodology will your project utilize?
 - What is the timeline for your project?
 - What do you expect to accomplish with your project?
 - Why is this project personally meaningful to you?

Week 12: Communicating Your Intervention Against Inequality in Richmond

Monday, November 9:

Question: What will your intervention look like?

Objective:

By the end of this class:

- You should be able to clearly define the form that your intervention will take.
- You should know whether you will be doing an individual intervention or a group intervention.

Assignments:

- Read your fellow group members' proposals. What feedback can you provide for members in your group? Consider how you would like to proceed with your intervention. Would you like to develop your intervention on your own? Do you want to collaborate with other members in your group to focus on one intervention? Do you want to have a series of proposals?

In-class Activities:

- Critique your group members' intervention proposals. What are the strengths and weaknesses of the intervention proposal? How can you help your group members create stronger intervention proposals?

Wednesday, November 11

Question: What will your group's presentation look like?

Objective:

By the end of this class:

- Submit your revised individual or group Intervention Proposal.

Assignments:

- Bring in your revised individual or group intervention proposals. If you are doing a group proposal, each of you should write two pages in which you explain your role and contributions to the intervention. You should then, as a group, create a single proposal that incorporates everyone's individual materials.

In-class Activities:

- Work with your teammates to finalize your group or individual proposal.

Week 13: Preparing for the Intervention Pitch: Making Richmond's Inequalities Visible

Monday, November 16

Question: How will you develop presentation strategies for your intervention?

Objective:

By the end of this class, you should be able to:

- Decide how the group will present its proposals to the class.

Assignments:

- Contemporary Issues Journal #3 Due

In-class Activities:

- Break up into groups. Discuss creative ways of presenting your intervention(s) to the class.. If you decide to present individually, figure out the order and progression of the panel. Do you want to have an M.C.? Is there a way to make clear to your audience the connections between your interventions? Is there a creative way your group can interact with the audience around your work?

Wednesday, November 18

Question: How can you make your presentation shine?

Objective: By the end of this class, you should:

- Know how you are presenting your intervention.
- Have rehearsed your presentation(s).

Assignment:

- Course reflection questionnaire due.
- Post a draft of your presentation.

Week 14: Saturday, November 21-Sunday, November 29 Fall Holiday Break

Week 15: Symposium: Making Richmond's Inequalities Visible

Monday, November 30 & Wednesday, December 2: Presentations

In-class Activities:

For each presentation consider:

- What was compelling about the proposal?
- Was the community-defined need clear?
- Was the rationale for conducting this project *now* compelling?
- Why might you want to be a part of the team working on this project?

ADDITIONAL POLICIES:

Attendance:

We are facing a challenging situation in which all of us are called on to make a good faith effort to be flexible and to make decisions in the best interest of the community, including staying home when sick. Students who are sick should not attend class, will not be required to provide formal documentation from a health care provider, and will not be penalized for absences.

However, students must:

- Notify instructors in advance of the absence if possible.
- Contact the Student Health Center if sick.
- Keep up with classwork and attend online class sessions if they are able to do so
- Submit assignments digitally on time whenever possible
- Work with their instructors to try to reschedule any missed assignments
- Stay in close communication with their instructors

This attendance policy puts everyone on their honor. It requires that faculty and instructors trust the word of their students when they say they are ill, and it requires that students report the reason for their absence truthfully. Falsely reporting a reason for an absence is an honor code violation.

Academic Honesty:

Students are to abide by the official University policy on academic honesty. Students will be required to sign all relevant work, thereby signifying their compliance with the University Honor Pledge. Because this course emphasizes writing assignments, it is particularly important that you understand the rules of academic citation. Please do not hesitate to check with me if you are unclear about the proper use of sources. Also, if you are having trouble with the assignments, *please* make an appointment with me as soon as possible. Cheating, plagiarism, lying, or academic theft shall be subject to disciplinary action ranging from reprimand up to and including expulsion from the University.

Religious Observances:

Some students may wish to take part in religious observances that fall during the academic term. Should you have a religious observance that conflicts with your participation in the course, please come and speak with me before the end of the second week of the term to discuss appropriate accommodations.

Learning Differences:

Students with learning, physical, or psychiatric disabilities enrolled in this course that may need disability-related classroom accommodations are encouraged to make an appointment to see me as well as consult with Steve Bisese, Vice President for Student Development.

Late Work:

All late work will be penalized one letter grade for each day it is late, including each weekend day. As noted above, late responses to the reading will not be counted.

MLA format:

Papers should be typed, carefully proofread, and should adhere to MLA style. Failure to adhere to these guidelines could result in a substantially lowered grade for the assignment. Papers should be formatted with 12 point Times (or similar) font, double spaced, with standard 1” to 1.25” margins.

Classroom Policies:

Cell phones, pagers, and text messaging devices of any kind may not be used during class. After one warning, you will be asked to leave the classroom and marked absent. Computers may be used for note-taking purposes only, and any other use will ban your computer from class for the remainder of the semester. Additional policies may be determined at a later date.

UNIVERSITY RESOURCES:

If you experience difficulties in this course, do not hesitate to consult with me. There are also other resources that can support you in your efforts to meet course requirements.

Academic Skills Center (asc.richmond.edu):

Assists students in assessing their academic strengths and weaknesses; honing their academic skills through teaching effective test preparation, critical reading and thinking, information conceptualization, concentration, and related techniques; working on specific subject areas (e.g., calculus, chemistry, accounting, etc.); and encouraging campus and community involvement. Tutors will be available virtually. The on-call peer-tutors available for these appointments are listed in the Box file: [On-Call Online Tutors](#) (<https://richmond.box.com/s/dpe37chr2zodr3o1amtj8omjk72v2ktb>). Email Roger Mancastroppa (rmancast@richmond.edu) and Hope Walton (hwalton@richmond.edu) for appointments in academic and life skills to request a Zoom conference.

Boatwright Library Research Librarians: (library.richmond.edu/help/ask/ or 289-8876):

Research librarians help students with all steps of their research, from identifying or narrowing a topic, to locating, accessing, evaluating, and citing information resources. Librarians support students in their classes across the curriculum and provide library instruction, tutorials, research guides, and individual help. All research support will be provided online or by appointment and

students can contact a librarian for help via email (library@richmond.edu), text (804-277-9ASK), chat, or Zoom (by appointment).

Career Services: (careerservices.richmond.edu or 289-8547): Can assist you in exploring your interests and abilities, choosing a major or course of study, connecting with internships and jobs, and investigating graduate and professional school options. We encourage you to schedule an appointment with a career advisor early in your time at UR.

Counseling and Psychological Services (caps.richmond.edu or 289-8119):

Assists currently enrolled, full-time, degree-seeking students in improving their mental health and well-being, and in handling challenges that may impede their growth and development. Services include brief consultations, short-term counseling and psychotherapy, skills-building classes, crisis intervention, psychiatric consultation, and related services.

Disability Services (disability.richmond.edu)

The Office of Disability Services works to ensure that qualified students with a disability (whether incoming or current) are provided with reasonable accommodations that enable students to participate fully in activities, programs, services and benefits provided to all students. Please let your professors know as soon as possible if you have an accommodation that requires academic coordination and planning.

Speech Center (speech.richmond.edu or 289-6409):

Assists with preparation and practice in the pursuit of excellence in public expression. Recording, playback, coaching and critique sessions offered by teams of student consultants trained to assist in developing ideas, arranging key points for more effective organization, improving style and delivery, and handling multimedia aids for individual and group presentations. Remote practice sessions can be arranged; we look forward to meeting your public speaking needs.

Writing Center (writing.richmond.edu or 289-8263):

Assists writers at all levels of experience, across all majors. Students can schedule appointments with trained writing consultants who offer friendly critiques of written work.

HIS 396: The History of Kentucky

Instructor: Dr. Andrew Patrick

Office Location: TBD

Office Hours: by appointment, in-person and digital

Course Meeting Time: TBD

Email: andrew.patrick@centre.edu

Textbooks:

- *A Concise History of Kentucky* (2008), James C. Klotter and Freda C. Klotter
- *Miners, Millhands, and Mountaineers: Industrialization of the Appalachian South, 1880-1930*, Ronald D. Eller
- Any edition, print or digital, is acceptable.
- Additional readings will be available on Moodle.

Overview: The course will provide an overview of the major people, ideas, and events that have shaped Kentucky's history. In our first meetings, we will familiarize ourselves with the geography of the state and its prehistoric past to provide needed context. Then we will explore the diverse Commonwealth's social, political, economic and cultural development from the seventeenth century to the present. We will also engage with themes running throughout the state's history including the changing relationship between Kentuckians and the land they inhabited and the changing image Kentucky embodied, both to themselves and to the outside world.

This class will include a remote community-based project as a central component. For this project, you will form groups based on shared interests and work on a single topic for the length of the semester. You will research, write, and produce a multimedia history of an underappreciated topic in Kentucky history which will be hosted on the *ExploreKYHistory* mobile application.

Assignments:

- Attendance and Participation (10%)
 - Both are expected. Your physical presence in the classroom does not guarantee full credit for participation, your engagement with the material and class discussion is required.
- Quizzes & Homework (10%)
 - On the assigned readings or activities, conducted via Moodle or in class
- *ExploreKY History* Entry (40%)
 - Partner Needs Assessment (5%)
 - Research journal (10%)
 - Final product / presentation (25%)
- Midterm (15%)
- Final Exam (25%)

Grading Scale: A = 90-100%, B = 80-89.9%, C = 70-79.9%, D = 60-69.9%, E = below 60%

Learning Outcomes:

1) *Augment your knowledge of Kentucky history and how it is created:* You will gain significant understanding of a body of historical knowledge and the processes by which historians create it. This will help uncover the relationships between past events and contemporary ideas, while providing a framework to recognize and analyze historical arguments.

2) *Enhance your critical thinking skills:* You will engage with an array of historical interpretations, critically appraising and analyzing them in order to craft your own historical argument.

3) *Refine your reading and writing skills:* You will engage in a long-term effort to enhance these skills through assignments that emphasize reading and writing.

4) *Enrich your oral presentation and communication skills:* You will have the opportunity to advance your oral communication skills through in-class activities, discussion, and a formal presentation.

5) *Polish your research skills:* Because the course requires you to produce a significant piece of public history, you will focus intently on the skills required for excellence in historical inquiry.

Schedule

- February 4: Introduction to the course
- February 9: Native Kentucky
- February 11: Long Hunters
- **February 16: Project workday**
 - Topic & partner identification
 - Qualtrics survey on interests in broad categories of KY history, sort into groups, discussions here about narrowing to a topic and identifying history organizations to approach.
- February 18: Frontier life
- February 23: Political development
- February 25: Social and cultural development
- **March 2: Project workday**
 - Relevance of public history
- March 4: The world of Henry Clay: economic and political trends
- March 9: A closer look at slavery in Kentucky
- March 11: Sectional crises
- March 16: Civil War in Kentucky
- **March 18: Midterm**
- Spring Break
- March 30: Reconstruction
- April 1: Repairing divisions or renaming them?
- April 6: Creation of Appalachia
- **April 8: Project workday**
 - From needs assessment to storyboard
- April 13: Into the 20th century
- April 15: The Great War and Roaring '20s
- April 20: Great Depression and New Deal
- April 22: World War II in Kentucky

- April 27: Post-War Kentucky
- April 29: Kentucky today
- **May 4: Project workday**
 - Taking projects live
- May 6: Final exam review
- **May 11: Presentations**
- **May TBD: Final Exam**
- ***full daily reading schedule to follow

Important reminders:

Plagiarism

Centre policy:

At a minimum, plagiarism will result in a zero for the assignment.

For cases in which students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Class Conduct

Students are expected to:

- come to class prepared (do all reading and come prepared to discuss it; do all homework) and take pride in the work you do,
- offer support and encouragement to your classmates,
- listen to others carefully before offering your opinion,
- talk to me outside of class if anything that happens during class bothers you.

In order to maintain a productive work environment, I expect you to **stow your cell phone except when instructed to use it** and refrain from sleeping, reading irrelevant materials, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without permission. Students who text during class will be warned once and then asked to leave the 2nd time. Students who engage in behavior so disruptive that it is impossible to conduct class may be directed to leave for the remainder of the class period.

Moodle

The daily schedule may change during the term. You will be responsible for checking the online syllabus and schedule before beginning your homework for each of our class meetings for any changes or updates. I will post all major assignments on the announcements section on Moodle. You are responsible for keeping back-up (I recommend several) copies of all your work since electronic texts can be lost. You are also responsible for checking to make sure that your assignments are posted to Moodle on time, in the right location, and in the right format. Additionally, you are expected to **check your email on a daily basis** in case I need to contact you.

Students with Special Needs

If you are registered with the Disability Resource Center (DRC) and require special accommodations to complete the work for this course, you should get a letter from the DRC that details what you need before I can grant you these accommodations. Special accommodations cannot be granted retroactively. This is a non-negotiable class policy.

Email Policy

I will not discuss your grades with you over email (College policy due to privacy concerns). If you have any question about what your grade is, you should check Moodle. If you would like to discuss your grade, I am happy to set an appointment to meet with you.

Kentucky History CBL Project Overview

This class will include a remote community-based project as a central component. For this project, you will form groups based on shared interests and work on a single topic for the length of the semester. You will research, write, and produce a multimedia history of an underappreciated topic in Kentucky history which will be hosted on the *ExploreKYHistory* mobile application. This app is maintained by the Kentucky Historical Society in Frankfort, which will be a community partner organization for all of the groups. We will be meeting with representatives from KHS on Zoom early in the semester. The class will be producing several new posts for the app, all of which should contribute to the KHS mission of educating the public about state history. Each group will have a contact person at KHS to collaborate with as the project develops.

In the process of producing this history, each group will also remotely partner with a local history organization in the state that is connected with the topic. Examples could include county historical societies, museums, or long-running business, among many other possibilities. These partners can be located anywhere in the state as our collaboration with them will be digital; you might consider an organization in the Appalachian mountains if your historical topic is coal mining, in western Kentucky if you are interested the history of the Jackson Purchase, or the bluegrass if you are researching the horse racing industry, for example. The group will develop a digital communication schedule and collaborate with the partner organization to craft a historical narrative that helps them tell an overlooked part of Kentucky's past. Your role will be to find an effective way to tell the history that your partner organization embodies on a digital platform, geared for a twenty-first century audience.

The overall grade for this project (40% of the course total) will be broken down into the following parts.

- **Community Partner Needs Assessment (5%)**
 - You will remotely meet with your community partner organization to interview a representative and determine the group's larger mission, what topic to research, who their audience is, and how this project can help.
 - ~500 words from each group member.
 - Due March 5
- **Individual Research Journal (10%)**
 - Each group member will locate and analyze at least 10 sources related to the chosen topic. These will include both primary and secondary sources, both written and visual materials.
 - This research will be compiled in a shared project folder and collaborative word processing document.
 - Journal entries should include both a synopsis of the source and analysis of how it might contribute to the project.
 - Rolling due dates, one entry per week. Final due April 30.
- **Final Product / Presentation (25%)**

Dr. Patrick
Kentucky History

- Final products should be suitable for immediate upload into the *ExploreKYHistory* database. They will include a clear and factual history based on the available sources and the needs of the community partners. Good products will be well-written and include compelling images.
- Written component should not exceed 1,500 words, excluding citations.
- Visual components should meet specifications of the mobile application.
- Products *can* link to external sites, which could provide greater multimedia flexibility.
 - This is an option, not a requirement.
- Presentations should briefly tell the history and focus the major of the time discussing the process by which that history was produced.
 - Will be in a “hybrid” format, open to community partners, recorded and linked on relevant sites.
- Students will complete a post-project survey on group dynamics, division of workload.
- Presentations will be May 11.

Dia de los Muertos Community Practicum: Bilingual/Community-Based Theatre & Contemporary Acting Practices

Rhodes College - Fall 2020

LALS 306 / THEA 265-01 (4 credits)

M/W 11 – 11:50pm

Dr. Joy Brooke Fairfield

Class: <https://rhodes.zoom.us/j/9018433937>

Office Hours: M/W 12 – 1 (same location as above)



DESCRIPTION

This course was born from an ongoing collaboration between the McCoy Theatre and our community partner Cazateatro Bilingual Theatre Group. Annually, Rhodes students assist with the production of the *Dia de los Muertos* Parade and Festival put on by Cazateatro and the Brooks Museum in midtown Memphis. In preparation for this hands-on project, students research the spiritual and celebratory dimensions of *Día De Los Muertos* festivals in Mexico and the US, paying particular attention to how public performance galvanizes and sustains culture in the face of ongoing colonial violence. This class prioritizes self-reflection and sensitive intercultural communication with a sustained emphasis on ethical considerations for creative collaboration across differences. From an ancient Aztec festival honoring the goddess of the underworld to a contemporary enactment of collective cultural and political solidarity, the creative practices associated with *Dia De Los Muertos* can help us imagine a decolonized future.

After the parade, the rest of the semester is dedicated to the study of contemporary acting methods. We will focus on A) pre-professional techniques necessary to pursue acting jobs within various theatre/film/tv industries and B) techniques used in community-based theatre, sometimes called “applied theatre” or “theatre for social change.”

COURSE OBJECTIVES

- To collaborate with local bilingual theatre company *Cazateatro* on the *Día De Los Muertos* celebrations this year.
- To learn about the cultural history of *Día de los Muertos* rituals and festivals and their role within ongoing processes of colonization in the Americas.
- To practice cross-cultural communication and to reflect on how people might respectfully participate in culturally-specific celebrations that are not their own.
- To reflect upon this collaboration and create recommendations for next year's participation in the festival.
- To prepare for future theatre/film/TV auditions.
- To enter into current conversations regarding bilingual theatre, community-based theatre, and commercial theatre.

UNITS & ASSIGNMENTS

1. Community Practicum: *Día de los Muertos* in Memphis (Sept – Oct)

- Reading & Reflection Paper – *Skeleton at the Feast* (10 pts)
- Practice – Building an Ofrenda/Altar (20 pts)
- Project 1 – Monologue for “Latin Fest” (20 pts)
- Project 2 – Short Promotional Video for Parade (30 pts)
- Midterm – Reflection & Recommendation Paper (20 pts)

2. Contemporary Acting Practices (Nov – Dec)

- Reading & Reflection Paper – *Salmon is Everything* (10 pts)
- Project 1 – Headshot & Resume assignment (10 pts)
- Project 2 – Self-Tape (20 pts)
- Final – Reflection & Pathfinding Paper (20 pts)

GRADING INFORMATION

Unit 1: 100 pts

Unit 2: 80 pts

Accountability: 20 pts

TOTAL: 200 pts

A = 93 – 100%

A- = 90 – 94%

B+ = 87 – 89%

B = 83 – 86%

B- = 80 – 82%

C+ = 77 - 79%

C = 73 – 76%

C- = 70 – 72%

REQUIRED TEXTS

- Elizabeth Carmichael & Chloe Sayer, *The Skeleton at the Feast: the Day of the Dead in Mexico*. University of Texas Press, 1992.
- Theresa May with others, *Salmon is Everything: Community-Based Theatre in the Klamath Watershed*. Oregon State University Press, 2014
- Micha Espinoza. *Monologues for Latino/a Actors*. Smith & Kraus, 2014
- Dia de Los Muertos/Day of the Dead. *Artbound*. KCET Season 10, Episode 3: <https://www.kcet.org/shows/artbound/episodes/dia-de-los-muertos-day-of-the-dead>

REQUIRED ONLINE ATTENDANCE:

- "Art & Anticolonialism" – Thurs Sept 4th @ 6:30
 - Clough-Hansen Gallery, Rhodes. [FB event here.](#)
- "LatinFest" – Sept 15th – 30th (date TBA)
 - Cazateatro Bilingual Theatre Company. [FB event here.](#)
- *Tambien la lluvia* - Mon Oct 12th
 - Rhodes Theatre/LTNS Program Screening (link TBD)
- *Dia De Los Muertos Event* – Sat Oct 24th, at the Brooks (not online)

Additional Policies

"OPT-IN exercises"

- Performance courses involve levels of vulnerability unusual for the college classroom, including sharing physical touch (under pre-COVID conditions) and/or discussing personal material. I will try to highlight activities that invite vulnerability by mentioning that they are "**Opt-in exercises**," meaning you show your consent by "opting in" and choosing to participate. Alternately, you can opt out & chose to watch.

"Stretch vs. Strain"

- The goal of this class is to grow as performers, sometimes called "athletes of the heart." To do this, we must push ourselves in ways that are sometimes uncomfortable, the way a hard work-out can be uncomfortable. You must determine for yourself where the line is between "stretch" and "strain." Please challenge yourself, but don't risk damage to your muscles, tendons, emotions, mental health, or soul.

"OUCH/OOPS system"

- We will endeavor to create a space that is as free as possible from prejudicial attitudes re: race, ethnicity, gender, sexuality, class, ability, religion, body type, immigration status, linguistic background etc. But since we are raised in cultures where these prejudices still exist, students, guests, or the professor may inadvertently cause harm with their words or actions. If you feel harmed, please use the simple word "**Ouch**" and we will attempt to address it. "Oops" is a good first response when someone has "Ouched" you.

Controversial Content

- Our texts touch upon controversial issues. Often playwrights create contentious characters precisely to bring dangerous ideas into public discussion. We will not shy away from conversations about the ethical dimensions of performance. We will be respectful with each other, understanding our beliefs are shaped by different life experiences.

Mandatory Reporting

- Faculty members are mandated to report incidents of sexual or relationship misconduct. Alternatively, here are three confidential avenues of support for these issues: The Counseling Center (901-843-3128), Chaplain Beatrix Weil (901-843-3822), or the Student Health Center (901-843-3895).

Accommodations

- If you need academic accommodations, please share the electronic form from the SAS office with me and come visit me in office hours early in the semester so we can make a plan.

Academic Integrity

- It is crucial in this and every aspect of your life that you do your own original work and do not misrepresent other people's labor as your own. Please take particular care in group projects to work in equitable fashions and attribute effort honestly.

Religious/Spiritual Observances

- Care for the human spirit is an important aspect of a liberal arts education. Please notify me within the first two weeks of the semester if you predict a conflict with classes, examinations, or other assignments because of a religious practice or belief so I can to provide a reasonable alternative opportunity.

wk	unit	day	date	content of class	Due dates or evening events
0	DDLML	Wed	Aug 26	Syllabus Day	
1		Mon	31	No Class	Watch Artbound Episode
		Wed	Sept 2	Attend Thurs event	Eve: "Art & Anti-Colonialism"
2		Mon	Sept 7	Discuss "Artbound" & "Art & Anti"	Work on Monologue
		Wed	9	* Guest – Dorimar y Monica	
3		Mon	14	Project overviews & planning	
		Wed	16	Monologue Rehearsal	Fri Sept 18 th : Monologue Video due
4		Mon	21	Practice - Altar/Ofrenda	Eve: DDLML Makeup Tutorial
		Wed	23	Promo Video Project - script	Fri Sept 25: PV Script draft due
5		Mon	28	Promo Video Project - design	Design drafts due (test shoot)
		Wed	30	* Guest – Sound/Video Tutorial	Fri Oct 1: Video Promo due
6		Mon	5	* Guest – Dr. Karina Gutierrez	
		Wed	7	* Guest – Student Panel	Fri Oct 9: <i>Skeleton</i> Reflection Due
7		Mon	12	No class, watch film	Eve: <i>Tambien la lluvia</i>
		Wed	14	Discuss <i>Even the rain</i>	
8		Mon	19	Practice - Altar/Ofrenda	Altar/Ofrenda "due"
		Wed	Oct 21	Fall Break - No Class	
		SAT	24	REVERSE PARADE!	
9		Mon	26	Discuss Event, Project overview	
		Wed	28	Discuss Bilingual Theatre	Fri Oct 30: DDLML Reflection Due
10		Mon	Nov 2	Discuss Reflections, Set Scene	
		Wed	4	Work Scene	Weekend Eve: <i>Allegiance</i>
11		Mon	9	Discuss <i>Allegiance</i>	
		Wed	11	Discuss Salmon pt 1	Fri Nov 13: Headshot & Resume
12		Mon	16	Guest - Headshot/Resume	
		Wed	18	Guest – Self Tape	Fri Nov 20: <i>Salmon</i> Reflection Due
13		Mon	23	No class	
		Wed	25	No class	
14		Mon	30	Course Wrap-Up	Fri: Self-Tape Due
		Wed	Dec 2	Guest – Self-Tape	Fri: Reflection Paper Due
		Mon	Dec 7	FINAL @ 1pm – 3:30	

The Glen Project

Due to changes necessitated by COVID-19, we are moving our service learning experience to virtual space. Centenary Students and Glen Residents will share short videos about various questions and aspects of their lives. Two-three students will be assigned to each participating resident (7 people); students will create their videos individually, so residents will have more videos to watch, but residents will create only one video in response.

Videos will be hosted by their creators as Private on YouTube with links emailed between partners (Amy and Lydia are the contact points for this). The Glen has designated Tuesday afternoon/evening as the time they will watch and create videos. Students will have their videos due on Monday mornings and can watch the videos at their leisure. Lydia will create a Social Media sharing policy that students must sign, indicating that they will not share the videos with anyone else. Amy will indicate in course materials that failure to follow this policy will result in a full letter grade deduction of the final grade.

The Child Project

There is no direct partner for the Child Project. Instead, students in small groups will develop a “thing” which explains some concept in the world to a 4-8-year-old child. Choice of topic and method of deliver will be open to students’ creativity.

Calendar of Activities

	The Child Project	The Glen Project		Points
Week of Term/Date	Group Activity	Student Activity/Video always due Monday, 9am; sent to Glen by Monday 6pm	Resident Activity/Video created on Tuesday evening; sent to Amy by Wednesday 11am	125
1/Aug 10		SL Anticipations: What, if anything, are you anxious or fearful about related to this experience? What do you think you might learn from this experience?		5
2/Aug 17		5 min, Introductions Tell about yourself. End with 3 interesting, <i>non-obvious</i> questions about your elder you’d like them to address in their introduction.	Introduction Tell about yourself. Answer student questions. End with some ideas for the students about things you’d like them to teach you.	3
3/Aug 24	Forming Groups			0

	The Child Project	The Glen Project		Points
Week of Term/Date	Group Activity	Student Activity/Video always due Monday, 9am; sent to Glen by Monday 6pm	Resident Activity/Video created on Tuesday evening; sent to Amy by Wednesday 11am	125
4/Aug 31		10 min, Tour of Campus Take them on a tour of some part of campus that you really enjoy (try to coordinate with others in your group so you don't all show the exact same things; some overlap is fine!)	History Talk about the most striking historical change you've observed in your life	3
5/Sept 7	Concept & Audience			0
6/Sept 14		10 min, Teaching Coordinate with others in your group to divide up the teaching, teach one of the things your elder asked about (or you can do a group video if you prefer, group video 10-15 min)	Teaching Teach something that you consider a "lost art"	3
7/Sept 21	Relevance of Concept to Audience			5
8/Sept 28		5-10 min, Favorite Song What is your favorite song? Why? What does it mean to you? Play some of it on the video.	Favorite Song What is your favorite song? Why? What does it mean to you? Play some of it on the video.	3
9/Oct 5	Key Ideas & Links to Course			10
10/Oct 12		5 min, Stereotypes What stereotype about young people do older people have that bugs you?	Stereotypes What stereotype about older people do younger people have that bugs you?	3
11/Oct 19				
12/Oct 26		Handcrafted Delight: Create a tangible something handwritten and/or hand-crafted designed specifically for your elder. [these items will be quarantined in a box for 1 week prior to delivery to The Glen]	Sharing Wisdom What do you wish you'd known when you were my age? What has been the best thing about getting older that surprised you?	10

	The Child Project	The Glen Project		Points
Week of Term/Date	Group Activity	Student Activity/Video always due Monday, 9am; sent to Glen by Monday 6pm	Resident Activity/Video created on Tuesday evening; sent to Amy by Wednesday 11am	125
13/Nov 2	“Thing” & Child Project Statement (written)			15+35
14/Nov 9		Goodbye & Thank You	Goodbye & Thank You	
		Possible face-to-face visit if we can safely arrange it Potential campus locations: Gold Dome? Tennis Courts? Caf Deck? Meadows? Turner lot? SUB patio? Original Fit lobby? Kilpatrick? Library quad? Unused classrooms? Crumley Gazebo?		
15/Nov 16		Elder Project Reflection (written)		30

Service Learning Project Overview

It is not enough to be busy; so are the ants. The question is: what are we busy about? –Henry David Thoreau

Experience is not what happens to a man; it is what a man does with what happened to him. – Aldous Huxley

As one of many ways you might satisfy the [COMMUNITY \(CO\) requirement of Trek](#), you have the opportunity to participate in a service-learning experience in this course. Service-learning is a teaching method in which you learn and serve in the community where you attend classes. The goal is for you to use and reflect on the content of our course in the context of your service experience; that is, we will build bridges between what's happening in our classroom and your experiences outside the classroom.

Unfortunately, due to this pesky global pandemic, our ability to go directly out into the community and work with our partner agencies is very limited right now. Instead, I have developed two sub-projects designed to help you engage with our course material and do something helpful (that will be of service to people in our community)--one for children, one for elders. You will engage with **both projects** to complete the Service-Learning requirement.

Service-Learning Objectives & Assessment Methods:

Knowledge: Articulate the relationships between developmental concepts and the behaviors and experiences encountered at your service location

- Child Project Elements
- Child Project Final "Thing"
- Child Project Statement
- During-class Service-Learning Discussion

Attitudes & Values: Evaluate your impact on the community and its relationship to your attitudes, values, and personal growth

- Service-Learning Anticipations
- Elder Project Videos
- Elder Project Handcrafted Delight
- Elder Project Reflection
- During-class Service-Learning Discussion

Learning Activity	Points
During-class Introductory Session	*
Service-Learning Anticipations	5
Child Project Elements	15

Service Learning Project Overview

Elder Project Videos	15
Child Project Final "Thing"	15
Child Project Statement	35
Elder Project Handcrafted Delight	10
Elder Project Reflection	30
During-class Service Learning Discussion	*

* These elements do not have specific points assigned, but are **required** in order to earn CO credit

* Failing to complete any of the elements of the Service-Learning project puts your ability to earn CO credit in jeopardy

In-class Meetings

On several Fridays throughout the term, we will have Zoom class to work on various parts of the project. These meetings are required elements of the CO credit experience and missing them could put your ability to earn CO credit in jeopardy.

Child-Focused Project (required)

In small groups, you're going to work on a variation of [The Flame Challenge](#), which is a project which aims to teach science concepts to 11-year-olds. Your group will identify a concept you want to explain to a young child (4-8 years old) and create a "thing" that is designed to explain your concept. The concept can be anything, although you should pick something relevant to the age you want to work with and ideally topical. The "thing" you create is also open to your group's imagination. Some ideas I had include a video, podcast, or book, but anything which can be delivered "at a distance" is fair game; creativity is hoped for on this element! You'll create some written work to accompany your "thing" to explain your thinking in it's creation and how you've incorporated course concepts.

Particularly for the early assignments, I anticipate that we'll be using Friday class meetings to create opportunity for group work, but you will definitely have to meet outside of class to get this project completed (especially during weeks 10-13 or so). I am very happy to facilitate those meetings in whatever way I can.

- Assignments for this project
 - [Forming Groups](#)
 - [Concept & Audience](#)
 - [Relevance of Concept to Audience](#)
 - [Key Ideas & Links to Course](#)

Service Learning Project Overview

- ["Thing"](#)
- [Project Statement](#)

Elder-Focused Project (required)

Through a series of shared videos, you'll build a virtual relationship with a resident of [The Glen](#), a community for older people in Shreveport. You'll create videos for them to watch and they'll create videos for you to watch. In addition to the videos, you'll produce several written documents for me and a tangible, hand-crafted "gift" created especially for your resident.

- Assignments for this project
 - [Introduction video](#)
 - [Campus Tour video](#)
 - [Teaching video](#)
 - [Favorite Song video](#)
 - [Stereotypes video](#)
 - [Handcrafted Delight](#)
 - [Goodbye & Thank You video](#)
 - [Project Reflection](#)

Details for each assignment are provided in in the individual Canvas assignments.

You've probably noticed that this seems like it will be time consuming; you're correct. This experience is replacing 25 hours of direct field-work experience and the written assignments that went along with it and is worth 25% of your course grade.

Schedule of Project Activities

Week(s)	Dates	What Else Should You Be Doing	Assignment Due (usually on Monday)
1	8.14	Attend class on Friday	Service-Learning Anticipations
2	8.17	Working on finding your Child Project groupmates	Introduction video
3	8.24		Forming Groups
4	8.31		Campus Tour video
5	9.7		Concept & Audience
6	9.14	Attend class on Friday	Teaching video
7	9.21		Relevance of Concept to Audience

Service Learning Project Overview

8	9.28	Attend class on Friday	Favorite Song video
9	10.5	Group work (outside of class) on Child Project	Key Ideas & Links to Course
10	10.12		Stereotypes video
12	10.26		Handcrafted Delight
13	11.2		Child Project "Thing" Child Project Statement
14	11.9		Goodbye & Thank You video
15	11.16		Elder Project Reflection

Syllabus



The Bible and Social Theories of Religion

Religious Studies 101.08

Fall Semester 2020

Tuesday and Thursday 12:30-1:45pm (US Central time zone)

on Zoom at <https://rhodes.zoom.us/xxxxxxxxx>

Professor Tom Bremer

Office: Clough 404 **Office phone:** (901) 843-3139

E-mail: bremert@rhodes.edu

Office Hours MWF 2:00-4:00 by appointment

(go to <https://bremert.youcanbook.me/> to schedule appointment)

This course uses biblical texts to consider how various theorists have explained religion and its role in society. Students will explore the work of foundational thinkers in religious studies and will apply their respective theories to interpretations of a biblical text. In addition, students will gain experience applying religious studies theories in a fieldwork project investigating a local religious community in Memphis.

Student Learning Outcomes:

Learning objectives for the Life: Then and Now program include

- Develop critical knowledge of biblical texts and post-biblical traditions.
- Understand how religious texts and their histories of reception inform interpretive contexts.
- Develop skills in critical thinking, analysis, reading and writing.
- Recognize the relevance of the academic study of biblical texts and religion.
- Explore their own and others' operative assumptions about meaning and values.

Additional learning outcomes for this course:

- Gain knowledge of foundational theories and methods in the academic study of religion.
- Acquire skills in critically analyzing scholarly work in Religious Studies and applying theoretical models to the interpretation of religious phenomena.
- Gain practical experience in fieldwork research methods for developing qualitative data in the academic study of religion.
- Improve skills in expository writing, oral expression, and working cooperatively as a contributing member of a collaborative research team.

Texts:

- Daniel L. Pals, *Nine Theories of Religion*, third edition. Oxford University Press, ISBN 978-0195165708.
- *New Oxford Annotated Bible, 3rd edition* (Oxford: Oxford University Press, Inc., 2001) [PDF of excerpts available on Canvas].

In addition, electronic versions of other required readings are available on the course Canvas page.

Important information about this course:

This is the first course in the Life: Then and Now program. Students who have successfully completed Religious Studies 101 or the Humanities 101 “Search” course are not eligible to enroll in this course. This course also qualifies for the F-11 foundation credit: “Participate in activities that broaden connections between the classroom and the world.”

Mutual Respect

Rhodes College is committed to creating an academic climate that is safe, respectful, and appreciative of all students, staff, and faculty regardless of race, ethnicity, national origin, socioeconomic background, sexual orientation, gender identity, age, size, physical ability, mental ability, religion, spirituality, or any other aspect of one’s personhood. A climate of mutual respect allows us to ask difficult questions and to participate in honest discussions, even in the context of strong disagreement. Creating this kind of open, honest, and respectful environment is our mutual responsibility. See the “Guidelines for Mutual Respect” on the course Canvas site for specific guidelines to help us maintain a climate of mutual respect.

Zoom

We will be using Zoom for our synchronous class meetings. If you are not familiar with Zoom or how to use it, you can view helpful introductory videos from Columbia University School of Professional Studies at <https://cusps.zendesk.com/hc/en-us/articles/360042539293-Zoom-Overview>. The Zoom link for our class is listed at the top of this syllabus and in multiple places on the course Canvas site.

To make our time together more valuable and effective for everyone, keep these points in mind while using Zoom:

- **Treat Zoom sessions as regular classrooms.** Be prepared for class with course materials ready before logging in, be appropriately dressed, be mindful of your space (ideally a quiet, distraction-free space with good lighting and appropriate background). **Take notes, ask questions, and participate actively in discussions.**
- **Keep your camera turned on if possible.** Seeing everyone creates a more engaged and interactive learning environment. Unless technical limitations or other concerns prevent you from using your camera, try to keep it on during class.
- **Mute your microphone when you are not speaking.** To prevent background noise, feedback, or other audio distractions, it is best to stay muted unless you are speaking or otherwise engaging in the conversation.

- **Use the “Raise Hand” button (at the bottom of the Participants list) if you have a question or something to say in class.** If you raise your hand on your camera, I may not see you, but Zoom alerts me when you use the Raise Hand button.
- **Our class meetings on Zoom will be recorded.** These recordings will be only for students enrolled in the class who are unable to attend or who experience technical problems that prevent them from attending the entire class session. They will not be posted publicly nor will they be kept after the semester.
- **If you lose your internet connection during class, try reconnecting through Zoom. If you are unable to reconnect, send me an email or a message through Canvas explaining your situation.** I will do everything I can to accommodate anyone with technical or other interruptions.
- **If I lose power or internet connection during class, I will send instructions through the course Canvas site on how to proceed.**

Engagement

Fundamental to student learning in this class is critical engagement with the texts, ideas, traditions, and perspectives we will encounter in the readings, class presentations, and in our conversations with each other. We engage with course materials in multiple ways, and especially through active participation in our class discussions. Students should be prepared for this critical engagement prior to class. This means at a minimum reading carefully and critically the assigned texts — **always have available during class the day’s assigned readings and your thoughts and questions about the texts.**

At the end of each class session, you will complete a short “Daily Engagement Reflection” exercise about that day’s class. Although these reflections are not graded, they help me to assess your daily engagement grade.

Attendance

Much of the learning in this course occurs in our class meetings on Zoom, and students are expected to attend all class meetings; unexcused absences will lower your grade for engagement. In addition, **any student who misses more than five of the class meetings (including the student presentations) will fail the course, regardless of performance otherwise in the class.**

Students with scheduling conflicts or other circumstances that will require them to miss one or more classes during the semester should talk to me in advance of their anticipated absence. **All absences that are not approved in advance will adversely affect your grade.** But keep in mind that **even excused absences count toward the total for failure in the class.**

Daily Exams

To help prepare for critical engagement, students will answer an exam question on Canvas before most class sessions. The question will cover that day's reading assignment and will challenge your ability to read closely and critically. To get credit, you must answer the question during the allotted time before class starts (details in the Canvas section below)—**NO MAKE-UP EXAMS WILL BE ALLOWED**. Your answer will be evaluated on a 10-point scale based not only on comprehension of the assigned reading, but also on the ability to analyze critically and/or to apply the ideas discussed in the reading. You may refer to the reading while answering the question (in other words, **the daily exams are "open book"**), but to earn a satisfactory grade you will need to complete the reading and have a reasonable understanding of it prior to opening the exam. Your answer usually will be graded before the next exam question is available.

Papers

In addition to the fieldwork paper (see details below), students will submit four short papers that will analyze the biblical text. These papers are due on **September 8, September 24, October 8, and November 10**. Also, a short reflection essay about your learning in this class is due at the same time as the fieldwork paper on **December 3**. Details for these paper assignments will be posted on the class Canvas site in advance of their respective due dates.

I will consider granting an extension of the deadline for any paper that a student feels cannot be completed satisfactorily in a timely manner, but **all extensions must be requested and granted prior to the stipulated deadline**. **Any paper submitted late**, including after any approved extensions, **will receive a grade penalty of one level per day** (or partial day) past the deadline, with a maximum penalty of two full grades (e.g., a B+ paper submitted two days late will earn a B-; a B+ paper submitted six or more days late will earn a D+).

Fieldwork Project

All students must participate in a **collaborative fieldwork project that examines a significant religious aspect of a local congregation**. The goal of this project is to apply the theoretical lessons of the course while practicing fieldwork techniques and learning the advantages and limitations of collaborative work; this project also provides opportunities for substantial engagement with a local religious community. Students work in teams of three with each team studying a religious group from a tradition that none of the collaborators has significant first-hand knowledge of or experience with. These projects this semester will focus on researching a significant aspect of religion during a pandemic as we explore how social isolation has affected religious communities.

Results of research on the fieldwork project will be presented in **two class presentations** by the collaborative group **as well as in final papers submitted by each of the student collaborators**. Each collaborative team must **submit a proposal for their fieldwork project by September 22; preliminary research should be complete by October 13** when a **Fieldwork Progress Report is due**. **Initial presentations will be scheduled for October 22 and 27, and the final presentations will be November 17, 19, and 24**. Each student must submit a **paper by December 3**. Team members will evaluate each others' contributions at each stage of the project. More details about the fieldwork project will be posted on the course Canvas site.

Canvas

The Canvas course site will be the primary mode for communication outside the classroom as well as where you will access readings, the daily exams, assignments, and other materials associated with the course. Notifications of all announcements about the course posted on Canvas should be sent to your Rhodes email account, which you should check regularly each day.

You can access Canvas on the Rhodes Express web page or by going to <https://canvas.rhodes.edu>. Your list of courses in the Canvas Dashboard should include “Life: Social Theories of Religion.” If you have trouble finding the site for this class or logging in, contact the Rhodes Help Desk.

Once you access the class Canvas page, take some time to familiarize yourself with how it is organized. The Home page includes links to the Next Class page, where you will find specific instructions as well as links to the readings and the daily exam for our next class meeting. The column on the left has shortcuts to a number of other resources: the “Modules” page has links to course documents and materials plus links to the daily class sessions for the whole semester; “Announcements” will have a list of posted communications; the “Quizzes” page is where you will find all of the Daily Exam and Daily Engagement Reflection exercises; and “Assignments” will have prompts and submissions for papers and other assigned work.

The **daily exam question** for each class will be available between 12:30PM US Central time on the day before class and 12:25PM US Central time on the day of the class. You will be allowed one attempt of up to 45 minutes to complete the exam. Most of the exams will ask you to write a paragraph on a particular theme or aspect of the day’s reading assignment. You are responsible for recording your answer—be sure to click the “Submit Quiz” button when finished with your answer. You should **ALWAYS make a back-up copy of every answer** in case the Canvas program fails to record your answer (it is possible that the system will fail at some point in the semester—many students prefer to compose their answers in a Word document or some other word processing format and then paste it to the Canvas answer box; then they save the word processing document as a back-up copy). I usually will grade the exam answers before posting the question for the next class.

Honor Code

Much of the work in this class, particularly in regard to the fieldwork projects, requires close interaction and collaboration with classmates. However, this does not excuse you from presenting work under false pretenses. Although I encourage dialogue and the productive exchange of ideas, I expect all students to adhere to the standards of the Honor Code, and I will be diligent about reporting all violations.

Accommodations

Students in need of special accommodations should contact the Office of Disability Services and also contact me to discuss your situation.

Grades:

All of the assignments and activities for this course are directed toward accomplishing the “Student Learning Outcomes” listed on the first page of this syllabus. Your final grade for this class will reflect the degree of your learning according to these intended outcomes. As a guide for assessing your learning in this class, I use the weighted averages of your efforts in the areas listed below. Your final grade, though, may vary depending on my judgment of your performance in the class, as well as the assessment by your peers of your contributions to the fieldwork project. I will, however, give strong consideration to your own assessment of your learning in the reflection essay that you submit at the end of the semester.

Engagement:	15%
Daily Exams	10%
Analysis Papers:	8% each (total 32%)
Fieldwork Progress Report	4%
Initial Presentation:	10%
Final Presentation:	12%
Fieldwork Paper:	15%
Reflection Essay:	2%

Schedule of classes and reading assignments:

Thursday, August 27: Beginnings

Readings: Course syllabus (**complete the Acknowledgement survey**)

Tuesday, September 1: The Science of Religion

Readings: Pals, *Nine Theories of Religion*, pp. 1-13

Thursday, September 3: The Moses Story

Readings: *The Moses Story* (excerpts from Hebrew Bible) [available on Canvas]

Tuesday, September 8: The Moses Story as Religion

Paper on *The Moses Story* due (no readings)

Complete the **fieldwork project survey**

Thursday, September 10: Doing Fieldwork

Readings: Esterberg, “Interviews”; Jordan, “Quick Tips for Ethnographic Interviewing”; and Oakley, “Hitchhikers and Couch Potatoes” [all three essays available on Canvas site]

Tuesday, September 15: Durkheim

Readings: Pals, *Nine Theories of Religion*, pp. 81-112

Thursday, September 17: Durkheim

Readings: Durkheim, “Introduction” from *The Elementary Forms of the Religious Life* [available on Canvas site]

Tuesday, September 22: Durkheim

Readings: Durkheim, Book I, chapter I from *The Elementary Forms of the Religious Life* [available on Canvas site]

Proposal for Fieldwork Project due (complete peer evaluation survey)

Thursday, September 24: Durkheim

Readings: none

Paper due: *The Moses Story* through the lens of Durkheim

Tuesday, September 29: Marx

Readings: Pals, *Nine Theories of Religion*, pp. 113-142

Thursday, October 1: Marx

Readings: Marx, excerpts from “Contribution to the Critique of Hegel's Philosophy of Law: Introduction” [available on Canvas site]

Tuesday, October 6: Marx

Readings: Marx, “Theses on Feuerbach” [available on Canvas site]

Thursday, October 8: Marx

Readings: none

Paper due: *The Moses Story* through the lens of Marx

Tuesday, October 13: Fieldwork Workshop

Readings: none

Fieldwork Progress report due (complete peer evaluation survey)

Thursday, October 15: Presentation Workshop

Readings: Northey, Anderson, Lohr, “Giving an Oral Presentation”; and view video “Creating an Awesome Slidedeck” [reading and link to video available on Canvas site]

Tuesday, October 20: Prep initial presentations

No class meeting

Thursday, October 22: Initial presentations (complete peer evaluation survey)

Tuesday, October 27: Initial presentations (complete peer evaluation survey)

Thursday, October 29: Eliade

Readings: Pals, *Nine Theories of Religion*, pp. 227-261

Tuesday, November 3: Eliade

Readings: *The Sacred and the Profane*, Introduction and Chapter 1 [available on Canvas site]

Thursday, November 5: Eliade

Readings: Eliade, *The Sacred and the Profane*, Chapter 2 [available on Canvas site]

Tuesday, November 10: Eliade

Readings: none

Paper due: *The Moses Story* through the lens of Eliade

Thursday, November 12: Prep final presentations

No class meeting

Tuesday, November 17: Final presentations (informed consent for all interviews due; complete peer evaluation survey)

Thursday, November 19: Final presentations (informed consent for all interviews due; complete peer evaluation survey)

Tuesday, November 24: Final presentations (informed consent for all interviews due; complete peer evaluation survey)

Thursday, November 26: Thanksgiving break

Tuesday, December 1: Final Reflections

Readings: Review the syllabus, your daily exams and engagement reflections, and your notes from the semester

Thursday, December 3: Fieldwork Paper and Reflection Essay due by 2:00pm (US Central time)

The Bible and Social Theories of Religion: Fieldwork Project

All students must participate in a collaborative fieldwork project that examines a significant religious aspect of a local congregation. The goal of this project is to apply the theoretical lessons of the course while practicing fieldwork techniques and learning the advantages and limitations of collaborative work; this project also provides opportunities for substantial engagement with a local religious community.

Research

Students will be assigned to a team of three (there may be one or two teams of two) with each team investigating a religious congregation from a tradition that none of the collaborators previously has significant first-hand knowledge of or experience with; teams will be determined by September 10. Research for the project **will focus on the effects of pandemic for local religious communities, including responses and adjustments that congregations have made in this time of isolation and social distancing.** Each team will decide on a specific aspect to study, for instance, online worship and technology issues; music; rituals (e.g., baptisms, bar mitzvahs, weddings, funerals); education; membership and outreach; social justice ministry (e.g., Black Lives Matter movement); financial impact; etc. The team's specific topic should be decided in conversation with the religious community's leader.

Each team must **submit on the course Canvas site a one-page proposal by Tuesday, September 22.** The proposal must include:

- a brief summary of your initial interview with the leader of the religious community
- the specific aspect of the effects of pandemic on the religious community that your research will focus on
- a research plan (i.e., how you intend to fulfill the requirements of the project)

In addition, all students must **complete a Peer Evaluation survey before class on Tuesday, September 22.**

Research on the religious community that you will be investigating **must include at a minimum the following for each student:** 1) observing at least one public online event (e.g., a ritual, worship service, meeting, performance, class, etc.)—you must **submit a brief reaction paper within five days of completing the observation** (see below for details); 2) a personal interview with an officially recognized leader of the religious group; 3) a personal interview with a non-leader (a “layperson”) and 4) reading a relevant portion of a sacred text from the group's religious tradition. Your team must secure an **“Interview Consent”** from each and every person you interview, usually by email; a template for these consents is available on the “Course Documents” module of the Canvas site. The “Interview Consents” are **due no later than the final class presentation** of your research findings.

The minimum requirements for fieldwork are only meant to initiate your projects. Virtually all projects involve additional contact with the religious community being studied. **The most successful projects involve all members of the research team in field research well**

beyond the minimum requirements; it is not unusual for students to spend ten hours or more in their field activities.

Much of your **preliminary research should be complete by Tuesday, October 13**, when a **Fieldwork Progress Report is due**; the report should be a one-page outline that describes the public events you observed, who you have interviewed from the religious group you are studying and what was discussed in the interviews, and the sacred texts you have read and how they are relevant to your project. Also, students must **complete a Peer Evaluation survey before class on Tuesday, October 13**.

Observation Paper

Every student must observe at least one public online event (e.g., a ritual, worship service, meeting, performance, class, etc.) of the religious community they are studying for this project. To get credit for fulfilling this requirement, you must **submit a reaction paper of no more than 300 words within five days of completing the observation, but no later than your group's first presentation**. The paper should include a description of the event and your impressions, reactions, and interpretations of it; also include the date of your observation. These papers are not graded, but **your final paper will be penalized one full grade** (e.g., a B+ paper earns a C+) **if you fail to submit an observation paper**.

Presentations

Each team's fieldwork research will be presented in **two class presentations** as well as in a **final paper for each student**. The goal of the first presentation is to be descriptive of the tradition and community that you are studying and to introduce the specific topic related to the effects of pandemic on the community that you are studying. The second presentation will focus more on an interpretation of your research that **utilizes one of the theoretical approaches** studied in the course.

Both presentations will involve all three team members. The first one should be no longer than **ten minutes** followed by time for discussion and questions. The second presentation will be a maximum of **fifteen minutes** followed by discussion and questions. Students must **complete a Peer Evaluation survey before class** on the day of their presentation.

Final Paper

Each student will individually write a final paper of **2000-2500 words—the paper should be submitted on the Canvas site no later than 2:00 PM CST on Thursday, December 3**. It should include general background information about the congregation you have studied and its religious tradition; a discussion of the specific topic related to the effects of pandemic you focused on; an argument based on your analysis using the ideas of one of the theorists we have studied in this class; and your conclusions derived from the analysis. **At least one-half of the paper should concentrate on your argument and conclusions using (or critically refuting) the theorist's ideas**, with no more than half of the total pages of your text devoted to background information and descriptions of the religious group.

The paper also must include, either in the text or as an appendix, the **details of your required research**, i.e., the date and nature of the public events you observed; descriptions of

the interviews, including who you spoke with and what you discussed; and the sacred texts you read and how they contributed to your conclusions.

Do not hesitate to consult the **Writing Center tutors** for help with your writing—you can visit their web site at <http://www.rhodes.edu/content/writing-center>.

Assessment and grades

For the final papers, students will be evaluated on the quality of research; on the application of the ideas of one of the theorists we studied in the course; and on the ability to make a compelling argument with insightful conclusions about the community and the religious aspect being considered. For the progress report and the class presentations, each group will receive an overall base grade, which will then be adjusted for each student based on feedback in the peer evaluations.

Sociological Research Methods

Sociology 305

Fall 2020

Office Phone: ext. 5382

Office hours: by appointment via zoom

Final Exam: Wednesday, December 11 1:30-4:30pm

Professor: Kaelyn Wiles

Office: Crouse 328

Email: kaelyn.wiles@centre.edu



INTRODUCTION

How do we know what we know about the social world? How do we sort through the endless sources of data on the Internet? How do we make sense of the competing claims of pundits crowding the airwaves? Our role not just as sociologists, but also as everyday citizens and consumers of information, demands that we find ways to develop the ability to evaluate statements that begin with “The evidence shows...” – but how? And with what?

This course will help you develop your ability to evaluate these competing statements, will encourage a healthy skepticism towards such claims, and will nurture your ability to carry out research and investigate claims on your own.

This semester you will learn some of the key research methods that form the “Sociology Understandascope.” In reviewing these methods, the underlying logic will be emphasized in addition to the fundamentals of research design, data collection, data analysis, and summary of research findings. By the end of the course you will be more confident about your own research skills, better equipped to assess which methods best answer specific sociocultural questions, and more knowledgeable about the range of challenges researchers encounter in the field.

This is a course where you will learn by doing. **You will spend much of the semester working on a service-learning project, applying the concepts we cover to the research we will collectively design and conduct.** Many heads are better than one when it comes to designing and evaluating social research, so the course will involve some group work and a lot of discussion. Coming prepared and being willing to participate are key prerequisites for doing well in this class.

Student Learning Outcomes

1. Understand the language and logic of research design;
2. Formulate appropriate sociological research questions about socio-cultural phenomena;
3. Select appropriate sociological and/or anthropological research methods to study socio-cultural phenomena;
4. Engage the world by using research methods to investigate social phenomena;
5. Read original research articles with a critical eye;
6. Understand writing as a process and develop an effective process for writing about research.

This course is designed to help you understand the language and logic of research design, to learn to read research articles and book reviews with a critical eye, and to have a better sense of how sociological research can be both relevant and helpful in understanding current events.

My goal is to show you that social scientific research is not a highly esoteric activity, but rather a relatively straightforward, systematic set of procedures that will allow you to answer your questions about the world. I hope you'll find that research is both an intellectual and emotional activity that can be frustrating – but also fun and rewarding!!

In addition to keeping up with daily readings and assignments, you should plan NOW to set aside substantial blocks of time outside of class to work on our project during the semester. A detailed schedule of due dates is included below.

Service Learning

The National and Community Service Act of 1990 defines Service Learning as student participation in thoughtfully organized service experiences:

1. that meet actual community needs and that are coordinated in collaboration with the school and community
2. that are integrated into the students' academic curriculum or provide structured time for a student to think, talk or write about what the student did and saw during the actual service activity;
3. that provide students with opportunities to use newly acquired skills and knowledge in real life situations in their own communities;
4. that enhance what is taught in school by extending student learning beyond the classroom and into the community and help to foster the development of a sense of caring for others.

COURSE REQUIREMENTS

This class covers both quantitative and qualitative methods. It is designed to challenge you to think critically and take an active role in determining the direction of our discussions. This class will also help develop your oral communication skills and refine your ability to work as a team.

Your grade in this course is made up of the following:

Participation	10%
Quizzes	10%
2 Exams	20%
Service Learning	60%
Journal reflections – 10%	
Observation – 10%	
Interview – 10%	
Survey – 10%	
Presentation – 10%	
Final Paper – 10%	

Participation: Participate in class whenever possible! The best way to support your own education and improve your learning experience is by being an active speaker and listener. By sharing your thoughts and ideas, you can help yourself and each other think critically and engage the material. Each class meeting will involve discussion regarding our readings or regarding our project. Please allow enough time to finish all the readings and come to class prepared to talk about them.

Service Learning Assignments:

This course is not only about reading and understanding sociological principles and methods, it is also about doing sociology in the context of a service learning project. Throughout the term we will be putting learning into practice through exercises that invite you to activate your sociological imagination. These will also be an opportunity for you to be creative and have fun with sociology. More details about each assignment will be given to you later in the semester. **If you feel uncomfortable with this project or have any negative interactions with our community partner and/or community members please let me know ASAP.** This project is designed to help you learn first-hand about the successes and problems of research by trying out several data collection methods on a small scale, and it is also designed to make a substantial and important contribution to a community-defined project in Boyle County.

The Service Learning Assignments include journal reflections, an observation paper, an interview paper, a survey paper, a formal presentation, and a final paper. I will give you more information about each assignment as the semester progresses. To begin, you'll need to buy a journal to write your experiences throughout the semester and which you will turn in to me at the end of the course.

Journal Reflections: To learn by experience requires thoughtful reflection about those experiences. Reflection is the key for transforming service into learning. Thus, it is basic to the process of integrating service with academic concepts. An easy and effective method of reflection is journaling. The Service Learning journal is a series of both formal and informal writings which respond to your experience in the field. It is designed to enhance knowledge and skills and to increase capacity for reflection and action. Journaling not only demonstrates understanding about sociological concepts and their applications to society; it allows you to practice the skills of writing and critical thinking.

Textbook Quizzes: We will have online learning opportunities (i.e. quizzes) throughout the class on the textbook chapters. There are absolutely no make-ups for these quizzes. You will have 24 hours after class to complete the 10 minute quiz. If you are sick or do badly on the quiz, you will have one excused quiz -- in other words, everyone may drop their lowest quiz grade. This means that you don't need to freak out if you have a bad day and do poorly on one of these quizzes. These quizzes, along with the midterm exam, are meant to ensure that by the end of the semester you will understand the basic language and logic of research methods. Research shows that students tend to remember and use information much better over the long term if they are challenged to recall that material on multiple quizzes and/or exams.

Exams: There will be one exam that will cover prior lecture and reading material. Any additional material provided by assignments, guest speakers, or videos also will be covered on the final exam. The exam is already scheduled in the course syllabus and students are expected to take the exam on that day. There will be **no** makeup exams without the administration's official approval of and documentation for an excused absence (see *Student Handbook*).

COURSE MATERIALS

There are two required books for the course that can be bought at the Centre College Bookstore. There is also an online course reader for the course that has additional readings.

Readings:

Chambliss, Daniel & Schutt, Russell. (2015). *Making Sense of the Social World*, Fifth Edition. Pine Forge Press.
Quinones, Sam. (2016). *Dreamland: The True Tale of America's Opiate Epidemic*. Bloomsbury Press.

Course Reader. The course reader is available **online through Moodle**.

COURSE SCHEDULE:**SOCIOLOGICAL RESEARCH METHODS**

				Due Dates& Assignments
LOGIC AND ETHICS OF RESEARCH	Wk 1	M. 10/12	Introduction to the Course	
		T. 10/13	Introduction to Research Methods	Chapt 1 & Chapt 2
		W. 10/14	Community Based Learning	Readings
		F. 10/16	Social Science and the Scientific Method	Chapter 4
	Wk 2	M.10/19	Introduction to Ethics	Chapt 3 & IRB Training # Due
		T. 10/20	Opioid Addiction Day (Brent & Kathy)	Readings
		W. 10/21	Logic of Research	Chapt 5 & Chapt 6
		F. 10/23	Qualitative Methods	Chapter 9 Start Observations
	Wk 3	M. 10/26	Observations	Small Obs. Assignment Due
		T. 10/27	Guest Speaker (Alex Elswick)	Readings
		W. 10/28	Interviews – lecture	Interview Reading
Start Interviews		F. 10/30	Interviews – practice	Coding Reading
	Wk 4	M. 11/2	TBA	Interview Coding Practice
		T. 11/3	Intro to survey research	Chapter 7
		W. 11/4	Constructing a Survey	
		F. 11/6	Interview Coding	Interview Transcript and Coding Due
	Wk 5	M. 11/9	Quantitative Data Analysis	Interview Assignment Due
		T. 11/10	Quantitative Data Analysis	Chapter 8
Start Surveys		W. 11/11	Survey Lab/ Computer Lab	
		R. 11/12	Survey Lab/ Computer Lab	
		F. 11/13	Survey Lab/ Computer Lab	
	Wk 6	M. 11/16	Survey Lab/ Computer Lab	
		T/ 11/17	Presentation Preparation	Survey Assignment Due
		W. 11/18	Presentation Preparation	Journal Entries Due
		R. 11/19	TBA	
Summary & Presentation		F. 11/20	Course Summation, Celebration, & Review	Final Paper Due

The above schedule and procedures in this course are flexible and are subject to change throughout the semester. If the above syllabus changes, I will notify you and provide an electronic copy of the changes.

THE 362: Community-Based Theatre for Social Justice

Fall 2020

Tuesdays, 7-9:45

Professor Sharon Green

Course Objective

This course investigates the potential for theatre and performance to be catalysts for social change and justice. We will explore the ways in which theatre has been an efficacious site for cultural and political interventions that interrogate dominant and oppressive power structures. The course will also look at the way in which particular performance techniques have been practiced in different contexts and explore the potential for a radical theatrical practice in our own communities. Focusing specifically on community-based theatre, we will explore the ways in which performance has participated in struggles against oppression of various kinds, and has been integral to community-building and advocacy for social justice. Central to the course's inquiry will be investigating how theatre can be used to articulate community conflict and facilitate dialogue. We will also look at the practical and ethical issues confronted by those who do this sort of work. To address these questions and concerns we will consider case studies from various historical and geographical contexts and learn various practical activities used by Community-Based Theatre practitioners. The course will also feature a series of "artist residencies" with working community-based theatre artists and change-makers! It will be exciting!

Learning Outcomes:

- Students will be able to design a collaboration with a community-based organization.
- Students will have tools to creatively and theatrically engage with the central concerns and/or priorities of a partner organization.
- Students will know multiple different locations and contexts in which the techniques of community-based performance are practiced.
- Students will have experience applying the foundational principles of community-based performance to a project design process.
- Students will develop skills for designing theatre-based workshops that engage with various social issues.
- Students will develop tools to identify and explore oppressive power structures.

- Students will understand how theatre artists have applied these tools to create performance works that expose and explore the impact of oppressive power structures.

Disability Accommodations: The college welcomes requests for accommodations related to disability and will grant those that are determined to be reasonable and maintain the integrity of a program or curriculum. To make such a request or to begin a conversation about a possible request, please contact the Office of Academic Access and Disability Resources, which is located in the Center for Teaching and Learning in the E.H. Little Library: Beth Bleil, Director, bebleil@ davidson.edu, 704-894-2129; or Alysén Beaty, Assistant Director, albeaty@davidson.edu, 704-894-2939. It is best to submit accommodation requests within the drop/add period; however, requests can be made at any time in the semester. Please keep in mind that accommodations are not retroactive.

Readings: All required readings will either be available on Moodle, OR links to library access to the materials will be on Moodle. You will need to be able to access both Moodle and the library in order to do class reading.

Assignments & Grading: For all major assignments, additional assignment descriptions will be posted on Moodle. Review those before beginning your work.

- 1: Community partnership pitch (10%) -- Due September 15th – see Moodle for details.
- 2: Reflection journal (25%) -- Submit entries on Moodle as assigned by **Monday at 9am**. You will have reflection entries due most – but NOT all – weeks. Details and expectations of these entries are available on Moodle.
- 3: Engagement with creative/performance assignments and contributions to the community of our class (25%).
- 4: Documentary Performance group project (20%) – see Moodle.
- 5: Community project proposal (20%) – Due last day of final exams. Details below.

Communication

1. **Moodle:** all course materials will be available or linked on Moodle. Weekly communications, preparation expectations, and creative/performance assignments will be posted there as well. Any changes to the syllabus or schedule will be posted at the top of each week and students are expected to check Moodle regularly.
2. **Office hours:** I will be available for Zoom office hours during times listed on Moodle.
3. **Email:** Expect a reply from me within 48 hours – if you do not hear from me by then, assume something has gone wrong, and resend. I am happy to answer short questions on Moodle, but longer discussions of assignments should happen during Zoom office hours.
4. **Pacing and due-dates:** we will all be learning together how to learn in Zoom! My expectations regarding workload, due-dates, and pacing may need to be adjusted

based on your experiences and ability to work in our new reality. I will rely on you to communicate with me when my pacing and expectations do not reflect what is realistic. When that happens, together we will resolve things.

Class meeting structure

1. Most class sessions will be divided into 2 parts, with a 10-minute break between parts. When we have an “artist residency” things might be run differently, but we’ll always take a break!
2. It is **strongly advised** that all students be able to participate synchronously in class activities weeks 1-9. Because we’ll be delving in to personal material, and to maintain privacy, I will not always record our class sessions.
3. Accommodations for remote participants will be made if we have any F2F meetings; please contact Sharon in advance to let her know if you intend to participate remotely.
4. During creative and technique teaching sessions, you are expected to keep your camera and mic turned on so that you can fully participate. During discussions of readings and exercises, you are welcome to turn your camera off and keep mic on.
5. We will review the basics of Zoom and Zoom etiquette during our first Zoom session. Please adhere to the standards we set together in both full class and small group settings.
6. Zoom creates some unpredictable situations; please let me know before our class session if there is something I should be aware of that could impact your ability to fully participate in our Zoom session. For example, if you are in a location with wonky wifi, or are simultaneously responsible for the care of minors.
7. Noise. Please silence your cellphones and close apps and programs on your computer that have audio input.
8. We will spend the last 15 minutes of each class session in silent reflection. You are expected to use this time to write in your reflection journals. You may either turn off video and mics and stay on Zoom while you complete this work, or you may log off Zoom and complete on your own.
9. Unexpected things will happen. They always do, but COVID-19 will increase the likelihood that this will happen. Don’t worry! We will work together to figure things out and make sure that you have a rich and rewarding learning experience.
10. In designing this course, I strove to make it accessible and inclusive, and in teaching I similarly continue to be mindful of accessibility issues. However, I may have overlooked something. I urge you to let me know if any of the material of this class is presented in a way that you cannot access. I will work with campus resources to find a solution!
11. This is YOUR class! That means that if you see an opportunity to make changes to our schedule that will better help you reach the learning outcomes of the class, I encourage you to make those suggestions!

Other policies:

- 1: I will always accommodate your need to miss class for religious observance.
- 2: If you are ill and unable to participate fully, let me know and we'll make special arrangements. You are welcome to turn video off and just listen to class in this case.
- 3: Office hours: Contact me via email to make an appointment to meet.
- 4: Always let me know if any needs or concerns arise over the course of the semester. I understand we are in uncharted waters right now, and I will do my very best to make this a rewarding learning experience for all of you, while also respecting your limits and needs. Be aware that I may not observe or notice some of those limits or needs because of the strangeness of Zoom, so I REALLY NEED YOU TO TELL ME!

OVERVIEW of Course structure

Any session **that is highlighted in yellow is an asynchronous session** – you will complete work for that week as posted on Moodle, and will not attend class during our regular time. ALL OTHER class sessions are synchronous, and will meet in my Zoom Room at 7pm. If you have a visual impairment which precludes your ability to discern what is highlighted on the syllabus, let me know and I'll find an alternate way to communicate that info.

UNIT 1: Theoretical foundations for the field (Weeks 1-3)

UNIT 2: Community based theatre in practice (Weeks 4 & 5)

UNIT 3: Artist residencies and technique practice (Weeks 6-9)

UNIT 4: Documentary Theatre for Social Justice (Weeks 10-12)

NOTE: This unit will be completely **asynchronous**. You will work in small groups to complete the creative project described below and will schedule individual meetings with Sharon to check in on your progress. Week 12: Possible showing of work – will be determined by student location and ability.

UNIT 5: Gathering our ideas and planning for the future (Week 13)

Applying Foundational Ideas and Techniques to designing and making your own work.
Presentation of preliminary ideas for final projects – get and give feedback.

Final project proposals due by last day of exams.

Daily plan: Complete readings and assignments by the date on which they appear below. Our daily plan is subject to change and those changes will be communicated in Moodle.

Date	Activities in class	Readings & prep work (to be done by date appearing on syllabus)	Performance assignments/other Prep
Week 1 August 25 th Remote	Introductions and such	Bring surprise bag – to be picked up in advance of class.	
Week 2 Sept 1 Remote	<p>Part 1: Identifying Community-Defined Needs with the Center for Civic Engagement Guest speakers: Stacey Riemer & Kristin Booher</p> <p>Part 2: Theoretical Foundations for the Field</p>	<p>“Community Performance: Introduction”</p> <p>Excerpts from <i>Pedagogy of the Oppressed</i>, by Paulo Freire</p> <p><i>Local Acts</i>, by Jan Cohen Cruz, Ch. 4; p1-8</p> <p>See Moodle Reading Guides</p> <p>Read Assignment #1</p>	<p>1. Use the reading guides to take notes on Freire reading -- bring to class.</p> <p>2. After reviewing assignment #1, jot some notes about orgs and issues you might want to work on</p> <p>3. Look over class values and guidelines and make any suggestions you'd like.</p> <p>Reflection essay due Monday, 9am on Moodle.</p>
Week 3 Sept 8 Possibly: F2F	Image theatre workshop	<p><i>Theatre of the Oppressed</i> by Augusto Boal, Chapter 4</p> <p>Introduction to Boal and Theatre of the Oppressed on Digital Theatre+</p> <p>Watch linked videos on Moodle</p>	<p>Use the Boal reading guide to take notes on reading -- bring to class.</p> <p>Wear comfortable clothing and expect to move.</p>

Week 4 Sept 15	Part 1: Pair Pitches Part 2: CBT in the U.S. Carpetbag Theatre Albany Park Theatre Cornerstone Theatre Theatre Offensive	Cohen-Cruz, p.49-59; 129-146. Roadside Theatre story circle guidelines Begin preliminary research of your group's assigned theatre company (see Moodle for group assignment).	DUE: Reflection essay due MONDAY at 9am!) <u>Submit</u> by classtime: written work for your project pitch <u>Present</u> : your 5 minute pitch w.your partner <u>Bring</u> : Notes on your assigned theatre company
Week 5 Sept 22	Attend Reynolds lecture by Ibram Kendi; Complete Forum Theatre Asynchronous assignment with your team.	Asynch unit on Forum Theatre: see Moodle for details <u>Read</u> : "Forum Theatre Doubts and Certainties" <u>Watch</u> : linked videos on Moodle	DUE: Pair Pitch reflection essay (due MONDAY!)
Week 6 Sept 29	Artist Residency #1: Norma Bowles, founder and artistic director of Fringe Benefits	Watch documentary about Fringe Benefits Read: TBA All material on Moodle	
Week 7 Oct 6	Artist residency #2: Lori Pitts, Voices Unbarred	Reading: TBA	Due: residency reflection essay (Monday!) Due: Creative assignment from Norma – share
SATURDAY OCTOBER 10	SPECIAL WORKSHOP with DEEN RAWLINS, 1-2:30	ZOOM, as usual	
Week 8 Oct 13	Part 1: Attend Epes Lecture by Sarah Bellamy, artistic	Reading on Penumbra: see Moodle links	

	director of Penumbra Theatre Part 2: Preliminary meeting with your “Intervention Idea” Team (see Moodle for details)			
Week 9 Oct 20	Part 1: Activist Intervention Plan: share ideas Part 2: CBT internationally – Small group research and presentation on theatre companies worldwide (where, what issues, what techniques, history of company, current projects)	<u>Meet</u> : With your Intervention Idea Team to concoct a plan! Research: independent investigation into your assigned theatre company. Meet with group for discussion.	Prepare preliminary research for small group assignments/presentations	
Week 10 Oct 27	Documentary performance project begins! – working asynchronously – see full instructions on separate assignment sheet.	Reading: “Storming the Nation,” by Lisa Brenner View all linked materials on Moodle.	DUE: Reflection essay on Brenner article (due MONDAY!)	
Week 11 Nov 3	Work with group Con’t	Work on group project, attend small group meeting with Sharon	Check-in with Sharon on group project progress – set up meeting appointment	
Week 12 Nov 10	Work with group Con’t	Work on group project, attend small group meeting with Sharon	DUE: Reflection essay on progress of your group documentary project <u>Performance</u> : We will share performance material created – mode is TBA	

Week 13 Nov 17	Presentations of preliminary plans for a final CBT project design – get and give feedback		Come prepared to spend 5-7 minutes sharing your preliminary ideas for your final project proposal, and getting feedback from classmates
LAST DAY OF FINAL EXAM PERIOD			FINAL PROJECTS DUE!!!

Reflection essays: You will write and submit via Moodle Reflection essays on assigned dates. Before doing the first one, please review the document, “Tips on Writing Reflection essays,” available on Moodle. In addition, you will submit a “reflection essay portfolio” at the end of the semester.

Engagement with creative/performance: Most weeks you will be given short creative and performance-based assignments which will require you to apply the theoretical ideas of the course and/or use the techniques about which we are learning. This will be your primary means of experimenting with the core work of the field. At the end of the semester, you will evaluate your own work, submit a reflection essay on your own contributions to the class community, and assign yourself a grade for this portion of the course. Further instructions forthcoming.

Community Project Proposal – due the last day of final exam period.

An expanded version of your community partnership pitch, you will now imagine and plan a performance-based project which you will work on with a community partner. Your proposal will be written as if you are seeking grant funding for the project. Your proposal must include the following components:

- **A mission statement** (look at other CBT companies’ websites for reference).
- **A project rationale:** Why work with this organization? Why now? Why you? What need does this project meet? How will you develop your relationship with this org and lay the foundation for your project?
- **The work you will do.** Describe the project with the following details: what work will you do? What methodology will your project utilize? What is the timeline for your project? What exactly will you do with the participants at each meeting session?
- **Impact statement:** What do you expect to accomplish with your project?
- **Personal Statement:** Why is this project personally meaningful to you?

This project is **due** in two steps:

1. On the last day of class, you will **present** the preliminary plan for your project and get feedback from classmates. Accommodations will be made for asynch submissions. Presentations should be 5-7 minutes.
2. A final written project proposal, reflecting revisions based on feedback, is due the last day of final exams, submitted via Moodle.

THE 362: Community-based theatre for social justice
Fall 2020
Professor Sharon Green

Assignment #1: Community Partnership Pitch:
Can be completed synchronously or asynchronously.

Due September 15th

Imagine: You are a member of a community-based arts organization that plans to partner with a local organization to create a theatre-based project. At the next staff meeting, you are expected to propose a partnership and project plan. The project rationale should include a compelling reason for tackling this community-defined need *now*.

Step 1: You will identify an issue or community in which you are either a stakeholder, or with whom you are in solidarity.

Step 2: You will consult with Kristin Booher or Stacey Riemer in the Center for Civic Engagement to identify a potential local community organization with which you could partner.

Step 3: Once you have identified an organization, you will prepare yourself, as if you are about to work with them by doing deep research. Questions you'll need answered include: What is their mission? With whom do they work? How do they work? For whom or what do they advocate? What shape does that advocacy typically take? How open are they to theatre? Does the org have any experience creating arts-led projects? Where do they work? What are the goals of YOUR project with them? Who would the participants be?

Step 4: With background knowledge about the organization and its mission, you must now identify a current pressing need experienced by the organization and/or its constituents which could be explored through theatre. You should be able to clearly articulate a compelling rationale for the project and the community-defined need it addresses.

Step 5: Practice your pitch – you may use any material you'd like – images, performance, words, music. You will have 5 minutes for your pitch.

Step 6: For those participating asynchronously, you will record your pitch and put on (WHERE?) no later than DATE. Those participating synchronously, will present during class on DATE.

Reflection essays: After listening to your classmates' community project pitches, you will write a 1-2 page reflection essay in response to the one you found most compelling. Why was it compelling? Was the community-defined need clear? Was the rationale for conducting this project *now* compelling? Why might you want to be a part of the artistic team working on this project?

FINAL PROJECT: Community Project Proposal – due the last day of final exam period.

An expanded version of your community partnership pitch, you will now imagine and plan a performance-based project on which you will work with a community partner. Your proposal will be written as if you are seeking grant funding for the project. Your proposal must include the following components:

- **A mission statement** (look at other CBT companies' websites for reference).
- **A project rationale:** Why work with this organization? Why now? Why you? What need does this project meet? How will you develop your relationship with this organization and lay the foundation for your project?
- **The work you will do.** Describe the project with the following details: what work will you do? What methodology will your project utilize? What is the timeline for your project? What exactly will you do with the participants at each meeting session?
- **Impact statement:** What do you expect to accomplish with your project?
- **Personal Statement:** Why is this project personally meaningful to you?

This project is **due** in two steps:

1. On the last day of class, you will **present** the preliminary plan for your project and get feedback from classmates. Accommodations will be made for asynch submissions. Presentations should be 5-7 minutes.
2. A final written project proposal, reflecting revisions based on classmates' feedback, is due the last day of final exams, submitted via Moodle.

You are a member of a community-based arts organization. on an upcoming project. You will prepare a 5 minute presentation intended to persuade your artistic team to jump on board with your proposed collaboration.

Urban Studies 201 (02): Introduction to Urban Studies

**Fall 2020
Urban Studies
Rhodes College**

Tuesdays and Thursdays 12:30-1:45PM

Zoom link:

<https://rhodes.zoom.us/j/95175781470>



INSTRUCTOR:

Shaolu Yu, Ph.D.

- Office: West Campus 213
- E-Mail: yus@rhodes.edu
- Tel: 901-843-3340
- Office Hour: MW 3:00-4:00 PM, or by appointment
- Office hour zoom link: <https://rhodes.zoom.us/j/6230083937>

COURSE DESCRIPTION and OBJECTIVES:

This course provides an introduction to the interdisciplinary field of Urban Studies. It focuses on the strengths, issues, and strategies of contemporary cities as well as the lived experience of the people in urban areas. It provides frameworks for examining how cities are sustained and transformed over time.

This course is structured by various approaches to Urban Studies, including: spatial, historical, economic, cultural, social, and psychological perspectives (see the weekly schedule). Some of the most recognized cities in the U.S. and other parts of the world will be used as case studies to illustrate urban theories and urban issues. While drawing on examples of cities in the U.S. and around the world, this course will emphasize Memphis and the Mid-South region.

From this course, you will:

- Learn basic Urban Studies concepts, facts, and theories
- Be oriented to multiple disciplinary approaches and perspectives that contribute to Urban Studies
- Draw upon foundational frameworks and tools for thinking about strengths and challenges in urban contexts, as well as solutions to urban issues
- Rethink urban life and urban issues from a comparative, historical, and global perspective
- Appreciate urban diversity and the meanings of place, community and locality

COURSE MATERIALS:

This course will use a wide range of course materials including readings, Ted Talks, podcasts, and documentaries.

The required and supplementary course materials will be posted on Canvas at least one week prior to each class meeting. Some suggested reading materials for urban studies include:

Academic journals: *Urban Geography*, *Cities*, *Urban Studies*, *Urban Affairs Review*, *Journal of Urban History*.

Non-academic readings: City Lab (www.citylab.com), Next City (<https://nextcity.org>), Planetizen (<https://www.planetizen.com/>).

About Memphis:

Commercial Appeal (through Rhodes digital library), *Memphis Flyer*, *Tri-State Defender*, *High Ground News*, *Daily Memphian* (through Rhodes digital library)

WEEKLY SCHEDULE:

NOTE: The following schedule may be subject to change.

Date	Topic	Assignments
8.27 (TR)	Course Overview	
9.1 (TU)	Watch the documentary: Urbanized	
9.3 (TR)	Cities in North America I: From colonial to post-industrial era	
9.8 (TU)	Cities in North America II: Suburbanization, urban sprawl, and new urbanism	
9.10 (TR)	Cities in North America III: Memphis history and the paradox of identity	Activity 1 Reading Urban Historical Landscape
9.15 (TU)	Urban Sociology I: Urban community and social life	
9.17 (TR)	Urban Sociology II: Sidewalk	
9.22 (TU)	Spatial Perspective I: Social production of urban space	Essay I: Sidewalk Observation Essay
9.24 (TR)	Spatial Perspective II: GIS applications in urban and community research	
9.29 (TU)	Urban Economics I: Informal economy and cities	
10.1 (TR)	Urban Economics II: Globalization and post-industrial cities	Activity 2 Shrinking Cities
10.6 (TU)	Social Psychology I: Mental mapping	
10.8 (TR)	Social Psychology II: Geodiary	Essay II Geodiary (in-class)
10.13 (TU)	City and Culture I: The image of the city	Activity 3 Imaginary Cities
10.15 (TR)	City and Culture II: Food and Culture	
10.20 (TU)	Fall Break	
10.22 (TR)	Mid-term exam	
10.27 (TU)	Urban Issue I: Migration and cities	Activity 4 Migration Story Booth
10.29 (TR)	Urban Issues II: Urban housing and segregation	

11.3 (TU)	Urban Issues III: Climate change and sustainable city	
11.5 (TR)	Urban Issue IV: Urban transportation and social equity	Project proposal due
11.10 (TU)	Urban Issue V: Urban crime and policing	
11.12 (TR)	Cities as Solutions I: Cities for people	
11.17 (TU)	Cities as Solutions II: Urban planning and inclusive city	
11.19 (TR)	Cities as solutions III: Covid-19 and the future of cities	Essay III Covid-19 and Cities
11.24 (TU) 11.26 (TR)	Happy Thanksgiving	
12.1 (TU)	Project Day	
12.3 (TR)	Project Day	Final project paper
Final Exam	Friday, December 11, 1pm	Final Presentations

EVALUATIONS:

Class Participation

Your final participation grades will include the mini-presentations, pre-lecture quizzes, and in-class discussions (including zoom chat), and out-of-class discussions (such as Canvas discussion forum)

You will be evaluated on your contributions to the course. This means that you should join class prepared to discuss the topics in the readings, to answer and ask questions, to challenge ideas presented in class, and to attempt to integrate ideas presented during class discussion. You would best learn in this course by reading the assigned materials and finishing activity assignments in advance of each class meeting. Our in-class discussions and activities largely depend on a careful understanding of the readings and activities. Make sure you are fully prepared to share your understandings of the course materials and out-of-class activities/essays before each class session.

You will be given quizzes or discussion questions on the content of the readings and other required course materials. The quizzes will help you keep up with the pace of the course. The questions are strictly factual and involve limited interpretations. Quizzes and discussion questions will be given before class via Canvas.

Each class meeting will begin with student **mini-presentations**. Each student will prepare for one mini-presentation throughout the semester. The presentation will be no more than ten minutes. The presentations are titled "I (Eye) City", where the presenter share with the class photo stories of a city (the city could be your hometown, a city you have visited or lived, a city on your travel list, or a city you dislike). The presentation could touch upon the

social, economic, environmental, cultural, political or any other aspects of the city. The mini-presentation is meant to connect what you have learned in the classroom and real-life experiences. Also, please take the presentation as an opportunity to practice public speech and communication skills. **Therefore, make sure you prepare for a power point slide for the presentation, and make clear connections with the in-class materials (readings, lectures, discussions, homework, etc).** The connection does not have to be with the course materials on that particular day.

Out-of-Classroom Activities

A total of four out-of-classroom activities are designed to prepare you for the class and connect you with the city. By going outside of the classroom, you will have the first-hand experience in cities. You shall be prepared to share your reports with peers in class. The reports should be turned in on Canvas on time. You will be given further instructions for each activity.

Exam

One in-class midterm exam will be given via zoom. The exam will be focused on mastery and applications of key concepts and issues from lectures and discussion, as well as important points in the readings. Further information will be given in class.

There will be no final exam for this course.

Essays

Throughout the semester, you will finish three essays:

Sidewalk Observation Assignment. Brief (3-4 page) paper based on ethnographic observations of a block in any neighborhood(s) of your choice. Use readings from Jacobs, detailed field notes, and maps to inform your analysis of social interactions and physical spaces. Further instructions will be given in class.

Geodiary. Geodiary will enhance your self-awareness and self-reflection on your own relationship with urban place and space. Further instructions will be given in class.

Covid-19 and Cities. Brief (3-4 page) essay examining the impacts and implications of Covid-19 on urban design and urban life. How does the current pandemic affect the future paths of cities and urban life? What are some of the successful examples in the world to cope with the pandemic? What can we learn from the failures and losses?

The Final Paper and Presentation

By the middle of the course, you will choose a topic related to course themes, and develop a six-page paper that examines this topic in greater detail. The paper should draw on appropriate archives, observations, and interviews with at least two relevant stakeholders. You may use assignments to begin investigations that will contribute to your final paper.

A typewritten proposal will be due on **November 5**. The proposal should describe the topic of your paper and the issues you will be addressing. This should be followed by at least five

annotated references, including a list of the references in a recognized format (e.g., APA) with a paragraph for each explaining what issues the reference addresses (do not simply paraphrase the article's abstract). Finally, the proposal should list at least two relevant stakeholders you are considering asking for an interview and a short paragraph for each person that provides information about the person and a rationale for including them as a stakeholder and source of data for your paper.

In the last week of the course, you will have an opportunity to present your work. The final draft of the paper will be due at midnight on **December 3** (papers will not be accepted after the deadline). I will provide additional instructions in class for the proposal, presentations, and final draft of the paper.

Grading Policies:

Your final grade in the course will be determined as follows:

Attendance and Participation:	20% (Quizzes: 5%; Mini-presentation: 5%; In-class discussions: 5%; Canvas discussions: 5%)
Mid-Term Exam:	15 %
Out-of-Class Activities	20% (5% each activity)
Essay I Sidewalk Observation	10%
Essay II Geodiary	5%
Essay III Covid-19 and Cities	10%
Final Project	20% (Final Paper: 15%, and Presentation: 5%)
Total	100%

Please refer to the class schedule for due dates. Any assignment will be submitted to Canvas by the due date. Late assignments will be marked down 5% for every day they are late. Any assignments that are late by more than 3 days will NOT be accepted, including weekends and holidays.

Please do not wait until the last minute to turn in your assignment. Having a problem or having your system down is not an excuse for not submitting on time.

Any problems associated with grades must be brought to my attention within one week of assignments/exams/paper being graded. After one week, no changes will be made for any reason.

Final grades will be determined using the following scale:

100-93%	A	73-76%	C
90-92%	A-	70-72%	C-
87-89%	B+	67-69%	D+
83-86%	B	63-66%	D

80-82%	B-	60-62%	D-
77-79%	C+	<60%	F

COURSE REQUIREMENTS:

Attendance and participation:

This class will be held synchronously. Attendance is mandatory for all class meetings. You should make all travel and vacation plans in accordance with the class schedule.

Travel/airline arrangements, in other words, are not an excuse for missing classes, deadlines, or exams. All absences that are not approved in advance will adversely affect your grade. **If you have three unexcused absences, your final grade will be reduced by 1/3 of a grade (e.g. B→B-). A total of five unexcused absences will lead to a failing grade (or you will be asked to withdraw from the course).**

Zoom Etiquette:

In order to best approximate an in-class experience via Zoom, please follow the guidelines listed below. Feel free to contact us if you have any questions:

1. Please log onto the Zoom using Rhodes credentials.
2. Please make sure your microphone and video camera work properly before joining the class.
3. During the class sessions, please have your camera on and your face visible. You are not required to gaze constantly into the camera.
4. Make sure you mute yourself unless it is your turn to speak.
5. All the sessions will be recorded and shared with you on box for a week before they are removed. Please do NOT share the video recordings with anyone outside of our class.
6. You are encouraged to use chat function in zoom, including the emojis. But the private chat function is not available.
7. Contingency plan: If you experience wifi disruption or power outage, please use the phone dial-in function. If the professor is cut out, please do not leave class; I will dial in by phone or send group email shortly.

For more information and instructions about using zoom, please check:

Rhodes resources for remote learning:

<https://sites.rhodes.edu/barret/resources/remote-learning-tips-and-faqs>

For any technological issues, please feel free to contact helpdesk@rhodes.edu

Electronic Devices:

Cell phones should be put away unless you are asked to use them for a class activity; otherwise, they should be powered down.

Please get in the habit of checking your Rhodes email and Canvas sites regularly. I will communicate important class information and announcements via email. We will be using Canvas for course materials, assignment submission, and for you to see grades and feedback.

Mutual Respect:

Rhodes College is committed to creating an academic climate that is safe, respectful, and appreciative of all students, staff, and faculty regardless of race, ethnicity, sexual orientation, gender identity, age, size, socioeconomic background, religion, spirituality, physical and mental ability, or any other aspect of one's identity. A climate of mutual respect allows us to ask difficult questions and to participate in honest discussions, even in the context of strong disagreement. Creating an open, honest, and respectful climate is our mutual responsibility.

Academic Integrity:

Academic misconduct and dishonesty of any kind will not be tolerated in this class. All papers and exams should be your own work. I take plagiarism very seriously (Plagiarism is the use of someone else's information or ideas without proper citation). I will do my best to support your work and create an environment where you feel free to take honest academic risks. You, in return, must work to adhere to the Rhodes College Honor Code, think independently, and cite correctly any work you reference. Cheating of any kind will result in an automatic zero for the exercise, possible failure for the course, and may result in a referral to the Honor Council. More information about The Rhodes Honor System, please refer to <https://www.rhodes.edu/rhodes-honor-system>

Access and Accommodation:

Your experience in this class is important to me. If you anticipate or experience physical or academic barriers, please let me know immediately so we can discuss options. If you have already established accommodations with Student Accessibility Services (SAS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through SAS, but have a condition that requires accommodations (conditions include but not limited to mental health, attention-related, learning, vision, hearing, physical or chronic health), please contact SAS at 901-843-3885, www.rhodes.edu/accessibility. In order to fully participate in this class, you should submit the appointment paperwork **by the end of the second week of class.**

OTHER RESOURCES:

Student Counseling Center

901-843-3128

<http://www.rhodes.edu/counselingcenter/>

TITLE IX-Sex/Gender Discrimination and Sexual Misconduct Policy

<https://handbook.rhodes.edu/title-ix-sexgender-discrimination-and-sexual-misconduct-policy>

Writing Center:

901-843-3393

<https://www.rhodes.edu/academics/majors-minors/english/writing-center>

Library and Information Technology

901-843-3890

<https://sites.rhodes.edu/barret>

Student Handbook:

<https://handbook.rhodes.edu/student-handbook>

Notes:

I encourage you to contact me outside of class for further help either by email or stopping by during my zoom office hours or by appointment.

I am open to your suggestions for improving this course. I reserve the right to make modifications to the syllabus as the course evolves. Any changes will be communicated to the entire class clearly and in writing.

Activity 1 Reading Urban Historical Landscapes

Due 11am, Sep 10, 2020

How do cities memorize their history? Some use museums, some use historical landmarks, others use statues or street naming.

In these space of memorialization, what stories are being told and what are hidden? Are these stories controversial and contested? Why does the history matter?

This activity is designed to practice how to read cities historically. Please read the following instructions and answer the questions below:

(Reading the assigned text for Sep 10 about Memphis history and Identity might help write your essay).

In the city of your choice, choose one historical site. It could be a museum, a historical building, landmark, a statue or street naming, etc.

1. What history does this site attempt to memorize? What makes this history of the city important to be remembered?
2. What is the location of this site? Why is this historical site located where it is?
3. Is the history to be told and remembered controversial and contested? If so, how is the site viewed differently by people in different social positions?
4. If you were in charge of the tourism department of the city of your choice, and you need to create a list of historical sites for scavenger hunt to be shared on the city's tourism website, what sites would you include? Please make a list and write one sentence brief intro for each site.

What to submit:

1. At least a three-page short essay addressing the previous questions
2. Please attach the photo in the essay (Please make sure you take a selfie with the site as the background. You may insert photo into the essay)
3. Please submit the essay onto Canvas, and be prepared to share the essay in class on Sep 10.

Activity 3 The image of the City

Before doing this activity, please read the article on Moodle first: *The image of the City*.

In this activity, you will explore the representations of cities: how the images of cities are constructed and imagined through cultural products: such as media (e.g. city travel website, daily news), TV shows, films, postcards, novels, poems, music or art (sculpture, murals, or postcards).

This activity is due by 6pm October 7.

1. Please find one cultural product that portrays the image of Memphis or a community in Memphis
2. Describe the content of the cultural product, and analyze what images of Memphis/the community does this cultural product portray?
3. Who is the author/producer/artist? Are they from Memphis/the community they portrayed?
4. Is the portrayed image reinforcing or challenging the stereotypes of Memphis/the community? Or is it marketing the city for the economic benefits? What impacts would this cultural product have on Memphis/the community?
5. Do you share the same impressions of Memphis as the cultural products portrayed? Why or Why not?

What to submit:

1. Two-three page short essay addressing the previous question.
2. Attach a photo or a URL link to the cultural product you choose.
3. Please submit your essay as PDF file.

SUBMITTING ASSIGNMENTS

- **Originality** is highly valued in your assignment and paper. Plagiarism is not allowed. Make sure that you cite your reference properly. Direct 'borrowing' ideas from other resources without proper citation and/or without your own contributions will be treated as plagiarism. Please refer to Rhodes College writing guideline for effective writing:
http://www.rhodes.edu/sites/default/files/Writing_Guide_2014-15_ebook_final.pdf
- **Formatting:** Use APA style format in all writing assignments (including citations, reference page, headings). For more information about APA formatting go to <http://apastyle.apa.org/> or <https://owl.english.purdue.edu/owl/resource/560/01/>.

- **Font and Margins:** The assignments should be typewritten, double-spaced, with one-inch margins (on all sides) and 12-point font size.
- **Submission:** Any assignment will be submitted to Moodle by the due date. Use **PDF** file. Name your assignment with your last name and the assignment name. For Image of Cities 'IC' assignment, if you last name is YU, then name the assignment file 'YU_IC'.

Activity 4 Migration and Memphis

Similar to other cities in the American South, Memphis has been stuck in the binary narrative of black and white. The ethnic diversity and immigration history have not been fully acknowledged into the identity of Memphis. Yet, Memphis is a very diverse city, in terms of race, ethnicity, religion, and culture, thanks to the international migration. In this essay, you will explore the ethnic and cultural landscape in Memphis, by collecting a Memphis migration story.

1. Find a person in Memphis who was not born in the U.S. moved to the US after they became 18, and currently lives in Memphis area for more than 6 months. This person could be your family members, friends, or someone you got to know through work or internship. Or this activity would be a good opportunity for you to reach out to someone you don't know yet, through organizations in Memphis that represent migration population. Examples are REP, Latin Memphis, or Buddhist Temples.
2. Conduct an interview with the person you reach out. The interview questions include the following:
 - The migration journey to Memphis;
 - the reasons to locate to Memphis;
 - the experiences being an immigrant in Memphis;
 - one thing that they wished to change in Memphis that would make their life better;
 - where is home
3. Finish a report about the interview.
4. What you have learned by conducting the interview. Your self-reflection.
5. If necessary, please change the name of interviewee for the safety concerns. In order to protect their privacy.

What to submit:

1. Two-three page short essay addressing the previous question.
2. Please submit your essay as PDF file.

Activity 5 Environmental Justice and Sustainable Cities

Cities have encountered the challenges of extreme weathers more than ever. We have witnessed (some of you might have experienced) numerous natural disasters in cities of the U.S. and abroad. Some of the recent examples in the U.S are the 2011 flooding in Memphis, Hurricane Katrina in New Orleans, Hurricane Sandy in New York City, Hurricane Maria in Puerto Rico, and Hurricane Harvey in Houston. The most recent one was tornado in Alabama. However, the causes and consequences of natural disasters may not be simply ‘natural’. There have been a growing literature and news reports about environmental injustice and racism that reveal the interrelationships between environment, health, housing, segregation, urban planning, social injustice, as well as the methods and strategies to build safer and sustainable cities for all.

In this activity, you will explore the topic of climate change and environmental justice. **You need to finish this activity before midnight April 7:**

1. Find an example you would like to explore. It could be a historical and contemporary example. The city you choose could be in the U.S. or abroad.
2. Describe the impacts of the natural disaster on the city. Are the costs and damages of the natural disaster shared evenly across different population groups, in terms of geography, age, race, class and/or gender, etc?
3. Is the natural disaster only ‘natural’? If not, what are the ‘human factors’ that contributed to the causes and the consequences of the natural disaster, as well as the adaptation and recovery from the natural disaster, such as social, economic, and political factors?
4. After the natural disaster happened, how did the city government and the communities recover from the damages and rebuild the city? What could have cities done better to reduce the impacts of the natural disaster, or even prevent the damages before it even happened?

What to submit:

1. 2-3 page short essay addressing the previous questions.
2. Properly cite the articles you refer to.
3. Please submit your essay as PDF file.

SUBMITTING ASSIGNMENTS

- **Originality** is highly valued in your assignment and paper. Plagiarism is not allowed. Make sure that you cite your reference properly. Direct ‘borrowing’ ideas from other resources without proper citation and/or without your own contributions will be treated as plagiarism. Please refer to Rhodes College writing guideline for effective writing:
http://www.rhodes.edu/sites/default/files/Writing_Guide_2014-15_ebook_final.pdf

- **Formatting:** Use APA style format in all writing assignments (including citations, reference page, headings). For more information about APA formatting go to <http://apastyle.apa.org/> or <https://owl.english.purdue.edu/owl/resource/560/01/>.
- **Font and Margins:** The assignments should be typewritten, double-spaced, with one-inch margins (on all sides) and 12-point font size.
- **Submission:** Any assignment will be submitted to Moodle by the due date. Use **PDF** file. Name your assignment with your last name and the assignment name. For Environmental Justice 'EJ' assignment, if your last name is YU, then name the assignment file 'YU_EJ'.

Instructions for Sidewalk observations Assignment

Introduction to Urban Studies, Professor Yu

As noted in the syllabus, this is one in a series of assignments designed to connect our interdisciplinary study of cities with a close examination of Memphis.

By 6pm on September 9, turn in a **3-4 page** paper based on the observations of the selected sidewalk in Memphis. You may Use this assignment to further your investigations and contribute to your final Memphis Paper, if appropriate.

You must take detailed field notes based on your observations of the block in order to complete this assignment. Attach at least one photo that you take and seems appropriate/useful in supporting your description of the site (You do not have to turn in the field notes, but please insert the photo to your essay).

In your paper, be sure that you address the following **in a well-organized essay** (do not simply answer each question in order). You are not limited to a discussion of these points (Hint: **you may refer specifically to the reading about sidewalks by Jacobs. Referring to the reading will inform your understanding of the questions below**). Aim to share your experience of the city, giving the reader a sense of the “feel” of the place, as Jacobs does so well. Draw on any other concepts we have discussed that you find useful in examining this Memphis place.

1. What are the physical characteristics and temporal rhythm of the block?
2. How do you feel about the safety, walkability, bikability, birdability (perhaps) of the block?
3. What are the features of the people walking and interacting on the street?
4. How do you understand the way that this block fits into the larger neighborhood and city as a physical and social space?
5. What questions remain for you about the sidewalk observations?

SUBMITTING ASSIGNMENTS

- **Originality** is highly valued in your assignment and paper. Plagiarism is not allowed. Make sure that you cite your reference properly. Direct ‘borrowing’ ideas from other resources without proper citation and/or without your own contributions will be treated as plagiarism. Please refer to Rhodes College writing guideline for effective writing:
http://www.rhodes.edu/sites/default/files/Writing_Guide_2014-15_ebook_final.pdf
- **Formatting**: Use APA style format in all writing assignments (including citations, reference page, headings). No title page or abstract are required. For more information about APA formatting go to <http://apastyle.apa.org/> or <https://owl.english.purdue.edu/owl/resource/560/01/>.

- **Font and Margins:** The assignments should be typewritten, double-spaced, with one-inch margins (on all sides) and 12-point font size.
- **Submission:** Any assignment will be submitted to Moodle by the due date. Use **word** file. Name your assignment with your last name and the assignment name. For Sidewalk Observation 'SO'. For example, if you last name is YU and you submit the Sidewalk Observation assignment, then name the assignment file 'YU_SO'.