**CLASS MEETING TIMES:**
Online course: Work through the course modules in numerical order and according to the established online calendar.

**REQUIREMENTS FULFILLED BY THE COURSE:**
Humanities Exploration & Diversity Requirements (3 credit hours)

*OPTIONAL ADDITIONAL CREDIT HOUR: LEAP 1060 (1 credit hour)*  Students who are following the entire year in the LEAP course for the 2013-2014 academic year may be eligible to receive one hour of university credit for LEAP 1060 with a grade of CR (i.e. credit) given at the end of Spring Semester if they attend (or for the online course, participate in and complete the work for) at least eight of the total ten library sessions folded into the regularly scheduled class time (5 sessions fall semester and 5 sessions spring semester). Students must register and pay the tuition for the single hour of credit Spring Semester in order for credit to appear on their transcripts.

**INSTRUCTOR:** DR. JENNIFER M. BAUMAN, (Associate Professor/Lecturer)
Office: 142 Sill Center (east of the Union)/ Phone: 801-585-3266/ email: j.bauman@utah.edu
Office Hours: Mondays 10:45 a.m.-12:45 p.m., & by appointment.  Online chat in canvas available same time: Mondays 10:45 a.m.-12:45 p.m.

**PEER ADVISORS:** TARA MCHUGH, email: taraemchugh@hotmail.com

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

**LEAP 1060 (see above):** Introduces students to basic library research, including the identification, discovery, retrieval, and evaluation of material from a variety of formats. Topics include general and subject-specific research strategies, reference sources, United States government publications, and CD-ROM and online electronic resources.

**COURSE OBJECTIVES FOR ARTS LEAP:** This course is designed to meet the requirements above as set forth by the LEAP Program for this course.  Arts LEAP, however, is a rigorous course of study with additional goals and materials.  Students will investigate the theme of community not only through literary texts, but also through a variety of humanities sources, including the arts and film. During the semester, students will be asked to consider some of the following questions:

1. How do we define community or communities in America? What are the parameters and assumptions for such definitions? What is an American?
2. Do our definitions of community change over time? How? Why?
3. How do differing notions of enduring questions such as what constitutes a fulfilling life; what is the balance between freedom and responsibility in our community; how should justice be defined and who defines it; how do identity, power, inequality and privilege play out with respect to the ideal of the American dream, etc. shape our sense of community?
4. How do minority groups struggle for power and recognition? How have specific minority groups dealt with unique challenges in relating to American society as a whole, especially with respect to stereotypes, segregation, bigotry, inequitable treatment, acculturation, etc.?
5. Who is included and excluded from decision-making processes in a community and why? How do race, age, ethnicity, gender, economic status, profession, sexual orientation, health, ability, political, ethical and religious affiliation influence this?
6. How do the various styles, voices, purposes, and audiences of American narratives, the different humanities disciplines and artistic productions promote an understanding of community and of American beliefs and character?
8. What roles do the arts and humanities play in shaping community identity?
9. What do films, literary works, artistic productions, and narratives reveal about the nature and character of the idea and experience of community in America, and how that is communicated?
10. What is your own place within your community? How do other’s perspectives challenge and refine your understanding of your role in your community?
11. What are your responsibilities and commitment to your community and how do these correspond with your goals and those of your community?
12. What role might your education play in the opportunities, standing and power you have in your community?
13. How might you negotiate that role and communicate it to a variety of audiences within your community?
14. What can you do to empower others to do the same?

COURSE LEARNING OBJECTIVES FOR LEAP 1100: University of Utah, undergraduate general education learning objectives are expected to conform to the “Essential Learning Outcomes” recommended by the American Association of Colleges and Universities, LEAP (Liberal Education & America’s Promise), as outlined in the “College Learning for the New Global Century,” and AAC&U VALUE Rubrics for assessing these outcomes. The learning outcomes and criteria listed here below are either directly quoted, paraphrased and/or draw on those Essential Learning Outcomes and VALUE Rubrics. For reference see http://www.aacu.org/leap/documents/GlobalCentury_final.pdf and http://ugs.utah.edu/gen-ed-reqs/assessment.php

A. Knowledge of Human Cultures and the Physical and Natural World:
   “students should exit their university education with the following: a knowledge of human cultures through the study of the humanities and arts, focused by engagement with big questions, both contemporary and enduring,” p.3 (“College Learning for the New Global Century”).

1. Students will be able to identify and evaluate different cultural perspectives on some of the big questions associated with living in the U.S. community.
   a. By examining these issues from the perspective of individuals from diverse backgrounds living in the United States both past and present and placing those experiences within the larger American, historical and global context.
   b. By exploring these issues through the lens of the different disciplines of the humanities and humanities productions, including the arts.
   c. By examining some of the big questions that pertain to enduring human concerns in American community life from different points of view, such as what constitutes a fulfilling life; what is the balance between freedom and responsibility in our community; how should justice be defined and who defines it; how do identity, power, inequality and privilege play out with respect to the ideal of the American dream, etc.
B. Intellectual and Practical Skills:

1. Inquiry and Analysis: Students will be able to identify, assess and apply effective inquiry and analysis research strategies.
   a. By identifying and summarizing an issue to be investigated for a class research project.
   b. By presenting existing knowledge, research and views on a research topic.
   c. By designing an inquiry process for a research project.
   d. By analyzing research and evidence for a research project.
   e. By drawing inferences and conclusions from analyses to present through a class role-play exercise based on research.
   f. By identifying the limitations of the student’s inquiry and analysis through a reflection process.

2. Critical Thinking Skills: Students will be able to identify and exercise effective critical thinking skills.
   a. By explaining issues clearly through class discussions and critical journal essays.
   b. By investigating evidence across disciplines and through multiple media modes, and then challenging the veracity of these sources towards a deepened, balanced conclusion through class discussions and journal entries and the class research project.
   c. By exploring the influence of context and assumptions, (meaning such things as experiences, circumstances, conditions and environment) that influence perspectives and the implications of those perspectives, through oral and written analysis of class readings and other arts and humanities sources.
   d. By examining the student’s own perspective, or position through refuting, synthesizing, or extending some other perspectives through class discussions, journal entries, research project reflection and a final personal narrative documentary and portfolio.
   e. By learning to utilize and synthesize evidence from a variety of sources to draw reasoned conclusions.
      i. By reading for main ideas.
      ii. By analyzing material with an open mind to weigh and evaluate issues.
      iii. By actively participating in discussions with the whole class and in small groups to test ideas.
      iv. By organizing ideas, arguments, and support for effective verbal or written responses.

3. Written Communication: Students will be able to identify and implement professional written communication skills *(please note that this is not a writing class, but rather a writing intensive course in which students will utilize, evaluate and perfect their writing skills as defined here below):*
   a. By successfully completing sequenced writing assignments of increasing difficulty.
   b. By producing specific types of writing, e.g., summary, comparison, synthesis, speech writing, script and narrative.
   c. By writing with an awareness of context and purpose demonstrated as follows:
      i. By providing a definition of purpose that is used to focus all elements.
      ii. By being responsive to the assigned task and demonstrating initiative in defining task and audience.
      iii. By having a clear definition of purpose that is used to control the organization and reasoning of the assignment(s).
   d. By demonstrating an awareness of content development in their written work.
      i. By presenting and exploring ideas developed through reasoning and relevant supporting details.
   c. By organizing the development of ideas, expressing them clearly and effectively through the use of deliberate reasoning and appropriate details.
   d. By identifying and implementing genre and disciplinary conventions of humanities writing.
   e. By employing a purposeful use of sources and evidence to develop writing.
f. By exercising control over syntax and writing mechanics with the aim of creating writing that is error-free, and that conveys meaning to readers. *For help, students should contact the Writing Center in the Marriott Library and in the new Business Building, Room 1171.*

4. **Oral Communication**: Students will be able to identify and implement professional oral communication skills:
   a. By performing oral presentations in a variety of formats, including speeches, role-play, in-class discussions, and personal narrations.
   b. By formulating effective strategies for oral discussions and presentations.
   c. By practicing organization, i.e. focusing on presenting a clear central message, a meaningful introduction and conclusion, and clearly identifiable sections featuring a purposeful organizational pattern (e.g., chronological, problem solution, analysis of parts, etc.).
   d. By practicing argument strategies, utilizing a significant and compelling central message, fully supported by credible and well-chosen evidence, expressed in vivid, effective language.
   e. By recognizing and employing effective ways to connect with an audience, in which the topic and language choices are purposefully tailored to the audience’s needs and expectations for the message and the occasion.
   f. By implementing techniques for creating speaker credibility (via role play), including confidence, preparation, and purpose.
   g. By practicing delivery, enunciating clearly, maintaining eye contact, using gestures and vocal variety to enhance the message, with few vocal fillers (like “ummm”, and “uh”).

5. **Information Literacy**: Students will be able to acquire and utilize knowledge of library technologies and search strategies.
   a. By participating in a sequence of library instruction classes, assignments and investigative research assignments designed for first-year students.
   b. By identifying the extent of information needed for a class research project.
      i. By practicing defining the scope of the research question.
      ii. By identifying what information is needed.
      iii. By determining key concepts and appropriate search terms.
   c. By identifying how to access needed information.
      i. By identifying and implementing the most appropriate methods for accessing information, and researching databases for appropriate sources for specific assignments.
      ii. By utilizing effective well-designed search strategies for finding relevant, quality information using multiple sources, including General, Humanities, and Arts databases.
      iii. By organizing information retrieved well.
      iv. By recognizing how information is organized within the humanities.
   d. By evaluating information and its sources critically.
      i. By using a variety of appropriate sources.
      ii. By assessing information based on relevant factors including accuracy, authority, potential bias, currency, completeness, and relevance as it relates to a research topic.
   e. By utilizing information to accomplish a specific purpose.
      i. By integrating information and from multiple and diverse library sources to support a research topic.
      ii. By formulating an argument.
      iii. By synthesizing information using the student’s own words to develop sound and strongly supported conclusions and implications and to communicate ideas cogently.
   f. By recognizing how to access and use information ethically and legally.
i. By following laws and policies regarding access to and use of information.
ii. By understanding what constitutes intellectual property, employing correct usage of citations and attribution principles including the avoidance of plagiarism and copyright infringement.

6. Teamwork: Students will practice working effectively in teams (this course, however, will not conform to AAC&U VALUE Rubric criteria; while teamwork will be practiced it is not one of the primary course learning outcomes).
   a. By negotiating tasks with a team.
   b. By completing a team research project.
   c. By planning and executing an effective team presentation based on critical reading, research and strategy.

C. Personal and Social Responsibility (the following learning objectives are ideals that it is hoped students will strive for achieving by the end of the course):

1. Civic Knowledge and Engagement:
   a. Students will critically reflect on diverse communities and cultures through their journals, class discussions, research project, narrative documentary and other coursework.
      i. By identifying any personal transformation in attitudes and beliefs about diverse communities.
      ii. By demonstrating curiosity about communities to explore and challenge multiple viewpoints.
   b. Students will reflect critically in class discussions and critical journal essays on 1) how the dominant perspective shapes social authority and patterns of power, 2) some of the central principles of American democratic government and relevant aspects of its historical development, and 3) the American democracy in a comparative perspective relative to the expressions of ideals and practices in other countries.
   c. Students will examine their personal values and commitment to community engagement.
      i. By articulating a personal philosophy.
      ii. By reflecting upon their personal commitment to community or public domain.
   d. Students will demonstrate civic communication skills.
      i. By exchanging ideas about civic engagement in ways that draws on others’ viewpoints.
   e. Students will demonstrate a commitment to participate and lead in community contexts as a way to constructively influence the public good.
      i. By directing a personal narrative toward a particular audience in a way that clearly demonstrates the capacity to carry out and reflect on public efforts that involve service, public education, and/or policy formulation as a means to influence the public good.
   f. Students will negotiate a civic organizations/audience, to achieve a civic aim.
      i. By creating a narrative documentary for a particular audience in their community for that aim.
      ii. By researching how that process operates through research and role play.

2. Intercultural Knowledge and Competence:
   a. Students will interpret intercultural experience from the perspectives of both their own and other's world views.
      i. By reflecting critically on readings and other assigned course materials in class discussions, written reflections, a research project and final narrative documentary and portfolio.
   b. Students will demonstrate that they can respond sensitively in interactions requiring adaptation or cultural synthesis through readings, class discussions, written reflections in the form of journal essays, their research projects and final narrative documentary and portfolio.
3. Ethical Reasoning and Action
   a. Students will be able to define their ethical self-identity.
      i. By articulating their ethical beliefs and approach to ethical decisions.
      ii. By explaining the social influences on their ethical identity.
      iii. By describing and analyzing significant personal ethical decisions.
   b. Students will be able to recognize ethical issues in personal, professional and civic life.
      i. By identifying competing values in ethical dilemmas.
      ii. By distinguishing between factual and ethical claims.
   c. Students will be able to recognize different ethical perspectives.
      i. By identifying stakeholders’ interests.
      ii. By applying different ethical perspectives to specific ethical dilemmas.
   d. Students will be able to evaluate different ethical perspectives and assumptions and the implications of different ethical perspectives.
      i. By raising relevant critical questions.
      ii. By defending a position with good reasoning and consideration of opposing views.
      iii. By considering their own role as a member of the American community.

* The above learning outcomes (“C”) are “anchored through active involvement with diverse communities and real-world challenges” as recommended by the AAC&U by means of the final narrative documentary project.

D. Foundations and Skills for Lifelong Learning:
1. Students will be able to develop lifelong learning skills.
   a. By discovering ways to link ideas among classes and across disciplines, rather than seeing them as separate, unrelated entities through class discussions and assignments.
   b. By considering how to apply what is learned in LEAP 1100 to ideas, assignments, and examinations in other classes.
   c. By exploring a topic in depth, yielding insights and interconnected information indicating intense passion for the subject. (curiosity)
   d. By actively seeking opportunities to expand knowledge, skills, and abilities. (motivation)
   e. By presenting meaningful insights without guidance from others. (independence)
   f. By synthesizing previous learning and skills into new learning that enhances comprehension and performance in novel situations. (transfer)
   g. By internally examining and exploring an issue, yielding clarified meaning and indicating a changed conceptual perspective. (reflection)

E. Students will Be Able to Learn How To Succeed in University Classes.
   a. By actively participating in a learning community of first-year students interested and/or majoring in the arts at the university.
   b. By working on a student success project at the end of the semester.
   c. Through networking with fellow LEAP students, faculty members, and peer advisors connected with the LEAP Program.

REQUIRED TEXTS: All readings, either required or recommended, may be found online as part of the public domain or are made available online through Electronic Reserve via the Marriott Library web page under the Course Reserve heading, as indicated in the syllabus below. Links are given in the syllabus calendar to online public domain sources when available, however, since these are subject to change, it is the student’s responsibility to locate an alternative site or format to read these sources if the links offered are inoperative—this is an opportunity to practice your
library research skills! Your Peer Advisor and Dr. Bauman are always available to help you—remember to ask them in advance of when the reading is due—and Marriott Library professionals are also helpful. Videos and live presentations must be viewed in class.

**COURSE REQUIREMENTS:**

**Critical Reflection Journal:**
- a) Reading responses (15%)
- b) Discussion responses (15%)

30% Total. *Reading CR entries are required for each reading. *Discussion CR’s are required after completing the reading CR and posting it, and then participating in each Presentation/Demonstration.

**Film Code Research Project:**
- Part I) Includes 5 Class Prep Sessions, Reading & Discussion CR’s and 4 Research Meeting, Presentation and Reflection Sessions (25%)
- Part II) Includes 5 investigative assignments/library sessions & assignments) (15%)

40% Total.

*(You must complete the five library instruction sessions, the five library assignments AND the five corresponding investigative assignments for full credit – assignment due dates and sessions are listed in your syllabus calendar marked in red).

**Personal Narrative:**
- a) Documentary (20%)
- b) Final Personal Portfolio (10%)

30% Total. *Post your presentations and make a copy for Dr. Bauman by April 22: and watch and comment on the other presentations.

*Personal Portfolio is due Monday, April 30 by 5 p.m.*

**TOTAL:** 100%

**GRADING POLICY:**

All assignments must be turned in by the due date in class, or by the time indicated on the syllabus. Grades will be assigned according to the following scale:

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

NO LATE WORK WILL BE ACCEPTED. IT IS THE STUDENT’S RESPONSIBILITY TO ENSURE THAT ALL ASSIGNED WORK IS COMPLETED ON TIME

**CRITICAL REFLECTION JOURNAL:** Students will be required to write critical response journal essays for each reading assignment and for each discussion session. CR’s or Critical Responses are short assignments that include quizzes and brief written exercises in the form of journal entries on
the assigned reading and course discussion topics and quizzes that students will be required to write for each module up to and including February 16/17. Topics for the journal entries on the readings (“Reading CR’s”) are listed in the syllabus and those for discussions (“Discussion CR’s”) are assigned to be completed in the module AFTER the Reading CR has been submitted. Students must be present in class to turn in the reading response entries and to respond to the topic given in class for the day to receive full credit. At least one critical response will be assigned for each class. Students will be evaluated on the completion of the assignments and by how well they perform on each of these assignments, using a critical thinking and written communication grading rubric which will be handed out in class. There may also be pop quizzes. The only way to receive credit for the CR’s is to attend class when these assignments are either due and/or given in class. NO LATE OR MAKE UP CR’s WILL BE ACCEPTED UNDER ANY CIRCUMSTANCES. The Critical Reflection Journal is designed to assess and promote the Learning Outcomes listed above: A; B 1.,B. 2 & B. 3; C; & D. Students will be evaluated according to a rubric for critical thinking and written expression which will be handed out and discussed in class.

INVESTIGATIVE ASSIGNMENTS/LIBRARY SESSIONS & ASSIGNMENTS: A total of five library sessions taught by a trained library instructor at the Marriott Library will be held during the semester. Refer to the syllabus calendar marked in red for the specific dates and locations of these sessions. These library sessions are a required part of the course and for credit for the LEAP 1060 course if you have registered for this. Library sessions will help students develop research, inquiry and analysis skills, and information literacy skills, which they will be expected to apply to the course research project. Students will be graded on the successful completion of three parts: 1) for their attendance at each of these sessions; 2) for their performance on the assignments given during each session; and 3) for an additional investigative assignment that corresponds to each research session due in class following the library sessions as listed on your course calendar marked in red. These assignments collectively are designed to aid students in acquiring necessary research skills for the Film Code Research Project and the final Personal Narrative assignments for the course, and will help students meet learning objective B. 1 & B. 5 listed in the syllabus above.

FILM CODE RESEARCH PROJECT: Students will put into practice their understanding of diversity issues--which they have read and written about and discussed in class--by researching and representing through role-play the position of real groups, factions and individuals, each of whom had conflicting points of view about film production, which led to the creation of a film code in 1930. All five library research sessions, assignments and investigational assignments will help students develop their research project and skills. More about the Film Code Research Project will be given in class. The project is designed to meet and promote the Learning Outcomes listed above in your syllabus, A, B, C, D & E. Students will be evaluated according to a grading rubric which will be handed out and discussed in class that will assess the quality of research, depth of critical thought, quality and correctness of written expression, effectiveness of the oral presentation, teamwork skills and understanding of the social responsibility of the groups they represent and the perspectives of others.

PERSONAL NARRATIVE DOCUMENTARY & FINAL PERSONAL PORTFOLIO: Students will create their own film code and through their studies and understanding of the production of narrative, create a) their own visual film or slide presentation narrative about themselves, with a portion devoted to reaching a particular audience to promote a civic service and good, and b) a personal portfolio. More about this assignment will be detailed once the course is underway. This assignment is designed to assess and promote Student Learning Outcomes listed above A, B, C, D, and E. Students will be evaluated on how effectively and thoughtfully they are able to present themselves to their particular audience, and thereby demonstrate a mastery of the course material taught. A grading rubric will be utilized which will be handed out and discussed in class. Students must understand clearly what is expected of them for this project in particular, as it will be treated as the final of the entire course.

CLASS ATTENDANCE AND PARTICIPATION: Since participation in all class activities and discussions constitutes such a large part of a seminar
course, attendance is mandatory. Regular class attendance is therefore required and expected. Students are to come prepared for class by having read the reading assignments scheduled for the day in advance and to participate in class discussions if not always by speaking, then by listening attentively to others and by taking notes. To aid in evaluating participation, students may be examined orally or in the form of written quizzes or brief written exercises on reading assignments as part of the Critical Reflection Journal grade for each day (Reading and Discussion CR credit can only be received by completing the assignments and attending class to turn them in. No late work or make-up work will be accepted for these assignments). Students will be evaluated on the basis of their participation in class activities related to the assigned reading for each scheduled class in the form of CR’s.

**TEACHING AND LEARNING METHODS:** This is a seminar course which follows a learning community/participation format. As such, it employs best practices identified by the AAC&U for “Effective Educational Practices” including but not limited to: the first-year seminar and experience; a common intellectual experience, a learning community, and writing-intensive instruction, hence meeting learning outcome E listed above. For this type of course, students are expected to attend each class session, to come to class prepared by having read the assigned reading or completed the assignments for the day, to participate in class discussions and activities, and to be prepared for any potential quizzes and in-class assignments. Students should bring their Reading CR’s and assignments with them to class to refer to and they should take good notes. By participating in this way, students learn from one another, from their Peer Advisor and from their professor, not only through the reading and assignments but also from the shared ideas of the entire classroom community. Hence, active participation from each member of the class is essential. Students are also expected to apply and test concepts learned through their reading and assignments. Students will demonstrate their knowledge and sensitivity to diversity issues and differing perspectives by putting into practice the things they have learned about community by working together as a community on the class research project and finally by creating a personal documentary and portfolio addressed to a diverse audience. Students will learn from one another, from their Peer Advisor and professor.

**STUDENT/FACULTY RESPONSIBILITIES:** Student responsibilities, set forth in Policy 6-400: Code of Student Rights and Responsibilities (“Student Code”), can be found at the University of Utah website, under the A-Z index (“S”) under “Student Code.” For this course, students are to attend scheduled class sessions, to read the assigned reading as given in the calendar here below and to come prepared to discuss the readings at each class, and to meet the course requirements as outlined above. Please allow for 2 hours of study time outside class for each hour spent in class. As a service learning course, students will be expected to use half of this study time as a service hour or 3 hours per week. As stated in the Syllabus Guidelines 2008 of the Undergraduate Council: “All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty must strive in the classroom to maintain a climate conducive to thinking and learning. (PPM 8-12.3, B. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. (PPM 8-10, II.A.).”

**UNIVERSITY ADA STATEMENT:** The University of Utah seeks to provide equal access to its programs and services and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and the Center for Disability Services, 162 Olpin Union Bldg., 581-5020 (V/TDD) to make arrangements for accommodations. This information is available in alternative format with prior notification.
***PLEASE NOTE: The course syllabus and calendar are subject to change and modification at the discretion of and by the professor, with reasonable prior notice to the students of those changes and modifications.

IT IS THE STUDENT’S RESPONSIBILITY WHEN ABSENT FROM CLASS TO ASK THE PROFESSOR AND/OR PEER ADVISOR IF THERE HAVE BEEN ANY CHANGES MADE TO THE SYLLABUS IN HIS/HER ABSENCE.

COURSE CALENDAR:
1. Reading must be completed before the class session on the date indicated here below. If a link listed does not work for a reading assigned, it is the student’s responsibility to locate another version of the reading on his/her own either using the internet (all readings provided with links are in the public domain) or by locating a hard copy—try the library, etc.
2. Please bring your Reading CR’s and other assignments to class with you.
3. Assignments and due dates are subject to change at the instructor’s discretion, with prior notice.
4. Items marked in red pertain to library sessions, library and related investigative assignments.
5. If a class must be missed, it is the student’s responsibility to inform the instructor and/or Peer Advisor and to request missed information—be sure to check your umail and canvas regularly for updates and announcements.

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<tr>
<th>Class Day/Topic</th>
<th>Assessments</th>
<th>Resources</th>
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<td>Week 1, Jan. 6-10:</td>
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<td><strong>Module 1</strong></td>
<td>Why are the humanities and diversity requirements important?</td>
<td>Syllabus</td>
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<td>Introduction</td>
<td>Defining community.</td>
<td>Handouts</td>
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<td><strong>Reading CR:</strong></td>
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<td><strong>Module 2</strong></td>
<td>Make notes about what you think is most important about this document (150 words), and provide some quotes or references to specific content that supports your statement.</td>
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<td>“The Declaration of Independence;” &amp; Amending the Constitution</td>
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<td><strong>Due:</strong> Reading CR</td>
<td>Write a critical evaluation of the reading answering:</td>
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<td><strong>Discussion CR</strong></td>
<td>White male privilege critical thinking assessment.</td>
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<td><strong>The Civil War</strong></td>
<td>Constitutional Amendment reflection statement.</td>
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<td>Write a critical evaluation of the reading answering:</td>
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<td><strong>Reading:</strong></td>
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<td><strong>Reading:</strong></td>
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<td><strong>Week 2 Jan. 13-17:</strong></td>
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<td><strong>Module 3</strong></td>
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<td><strong>The Civil War</strong></td>
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<td>Class Day/Topic</td>
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| **Reading CR** | and/or not constructive about the Lincoln documents given the historical context in which they were written.  
- Explain what was so important about the singer Marian Anderson and her Easter Sunday performance in Washington, D.C. in 1939?  
- Describe her writing style and narrative method she used to describe the episode.  
**Discussion CR:**  
- Students will write a critical response to the discussion topics and presentation covered in class.  
| **Week 2 Jan. 13-17:**  
**Module 4**  
Race, Racism, and the American Ideal of Equality: Leading to the 1964 Civil Rights Act  
**Due:**  
**Reading CR**  
**Discussion CR**  
*Film Code Research Component 1 Given* (Identifying and summarizing an issue to be investigated for a class research project). | **Reading CR:**  
- Answer questions 1 & 2 to Bauman “Introduction,” included at the end of the document.  
- Describe in no less than 150 words the specific gains you think were made as a result of Martin Luther King, Jr.’s speech.  
- What is the state of civil rights according to Dr. King, for the people he represents? (Be specific)  
- Individuate the primary objective AND solution he proposes to his current situation. (Be specific)  
**Discussion CR:**  
- Rhetorical analysis of Martin Luther King, Jr.’s speech exercise.  
- Identify elements that relate to Marian Anderson’s famous 1939 Easter Sunday concert. | **Reading:**  
<p>| <strong>Jan. 20:</strong> Martin | | | |</p>
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<th>Class Day/Topic</th>
<th>Assessments</th>
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<tr>
<td>Luther King, Jr. Day/NO CLASS</td>
<td>Library Assignment</td>
<td>Library Assignment on Canvas</td>
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<td>Week 3, Jan. 20-24: Module 5 First Library Session/Assignment Due: Reading CR Library Tutorial on Canvas/ Library Assignment</td>
<td>Reading CR: • Summarize the reading and then write 150 words in which you reflect on the concept of justice in the piece you read. Who defines that justice? How is it defined? Is there justice and/or was justice served in your opinion?</td>
<td>Reading: • William Bradford Huie, “The Shocking Story of Approved Killing in Mississippi,” published in Look Magazine. Public domain, Google and read online. <a href="http://www.pbs.org/wgbh/amex/till/sf_article/sf_look_confession.html">http://www.pbs.org/wgbh/amex/till/sf_article/sf_look_confession.html</a></td>
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<td>Week 3, Jan. 20-24: Module 6 Freedom And Responsibility: Civil Rights/Civil Disobedience Due: Reading CR Discussion CR</td>
<td>Reading CR: • Write a reflective journal entry answering what is the most important point that Martin Luther King argues and why. • How does King’s letter relate to “The Declaration of Independence?” • Do you agree with King’s argument about civil disobedience? Why or why not?</td>
<td>Reading: • Martin Luther King, Jr. “Letter from Birmingham Jail.” <a href="http://www.africa.upenn.edu/Articles_Gen/Letter_Birmingham.html">http://www.africa.upenn.edu/Articles_Gen/Letter_Birmingham.html</a></td>
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<td>Week 4, Jan. 27-31: Module 7 Civil Liberties in Times of War: WWII and 9/11 Due: Reading CR Discussion CR Research component 1 due. (Identifying and summarizing an issue to be investigated for)</td>
<td>Reading CR: • Write a reflective essay of no less than 200 words in which you examine the three documents by President Franklin D. Roosevelt with respect to the powers of the executive branch to affect civil liberties in times of war. • Do any of the President’s statements appear to conflict with and/or support others? Be specific. • Do any of the documents single out individuals of Japanese descent? Be specific. • Identify and critically evaluate different perspectives about ethnic, racial and religious</td>
<td>Readings: • Franklin Roosevelt, “The Four Freedoms.” <a href="http://www.fdrlibrary.marist.edu/pdfs/fftext.pdf">http://www.fdrlibrary.marist.edu/pdfs/fftext.pdf</a> • Franklin Roosevelt,&quot;Our Freedoms and Rights.” <a href="http://www.fdrheritage.org/bill_of_rights.htm">http://www.fdrheritage.org/bill_of_rights.htm</a> • Franklin Delano Roosevelt, “Executive Order No. 9066.” <a href="http://www.ourdocuments.gov/doc.php?flash=true&amp;doc=74&amp;page=transcrip">http://www.ourdocuments.gov/doc.php?flash=true&amp;doc=74&amp;page=transcrip</a></td>
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|  | *Discussion CR:*  
  - Reflection on the power of the Executive Branch during wartime.  
  - Critical response to the DVD shown in class, and additional perspectives. | - http://www.nytimes.com/2007/04/03/nvregion/03detain.html?pagewanted=all&_r=0 |  |
| Week 4, Jan. 27-31 | **Module 8**  
Ethnic Profiling: Japanese Internment Camps  
Due:  
**Reading CR**  
**Discussion CR**  
Research component 2 assigned: (Locating and presenting existing knowledge, research and views on a research topic). | **Reading CR:**  
- From your reading, describe what the primary issue is that the new Broadway musical “Allegiance” dramatizes.  
- In your own words explain why this issue is so important that it has been turned into a play so others can understand.  
- Can you see the point? Do you relate to that issue?  
- If so, how? If not, why not?  
**Discussion CR:**  
- Critical reflection on the concept of loyalty through the different points of view presented. | - http://www.npr.org/2012/09/01/160264485/george-takei-takes-story-of-internment-to-the-stage  
- http://www.allegiancemusical.com  
- http://www.allegiancemusical.com/story  
- http://encyclopedia.densho.org/Loyalty%20questionnaire/  
| Week 5, Feb. 3-7: | **Module 9**  
Second Library Session/Assignment  
Due:  
**Reading CR**  
**Discussion CR**  
Library Assignment | **Reading CR:**  
- Analyze the difference between the insider’s and the outsider’s point of view presented in the article? Who do you think is right?  
- Library Assignment | - Library Assignment on Canvas  
- Lori Alvord, The Scalpel and the Silver Bear, Chapter 3, on course e- |  |
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<td><strong>American Dream</strong>&lt;br&gt;Due: &lt;br&gt;*Reading CR&lt;br&gt;*Discussion CR</td>
<td>the American Dream. Did you learn anything new?&lt;br&gt;• Based on your reading of Alexie, critically examine in an essay of no less than 200 words the concept of Native American identity, and how identity, power, inequality and privilege play out with respect to the ideal of the American dream, and shape a sense of community.&lt;br&gt;<strong>Discussion CR:</strong>&lt;br&gt;• Critical assessment the power of film versus other humanities narratives to shape Native American identity.&lt;br&gt;• Critically examine the relationship between Native Americans and the American Dream, as illustrated in the in-class film.&lt;br&gt;• Did you learn something new or surprising that changes the way you think about Native Americans?</td>
<td><em>Sherman Alexie, excerpt from “The Absolutely True Diary of a Part-Time Indian,” Chapter 8.</em></td>
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<td><strong>Feb. 11:</strong>&lt;br&gt;<strong>Hispanic, Latino/a, Chicano/a Americans and Alternative Narratives</strong>&lt;br&gt;Due: &lt;br&gt;*Reading CR&lt;br&gt;*Discussion CR&lt;br&gt;*Research component 2 due.&lt;br&gt;Locating and presenting existing knowledge, research and views on a research topic</td>
<td><strong>Reading CR:</strong>&lt;br&gt;• Interpret the intercultural experience of child immigrants to the United States from the perspectives of both their own and other's (meaning yours, the journalist-author’s) world views, by reflecting critically on the reading assigned.&lt;br&gt;• Write a critical essay of 150 words in which you assess the significance of language for the formation of identity, according to Anzaldúa.&lt;br&gt;<strong>Discussion CR:</strong>&lt;br&gt;• Interpret the intercultural experience of child immigrants to the United States from the perspectives of the U.S. Government. Evaluate the different perspectives.&lt;br&gt;• Write a critical reflection on the discussion topics for the day.</td>
<td><strong>Reading:</strong>&lt;br&gt;• Sonia Nazario, <em>Enrique’s Journey,</em> “Seeking Mercy,” on course e-reserve.&lt;br&gt;• Gloria Anzaldúa, “How to Tame a Wild Tongue,” from <em>Borderlands.</em> On Bauman course reserve or at <a href="http://wolfweb.unr.edu/homepage/cala/bj/282/how%20to%20tame%20wild%20tongue.pdf">http://wolfweb.unr.edu/homepage/cala/bj/282/how%20to%20tame%20wild%20tongue.pdf</a>&lt;br&gt;• <strong>Assignment for February 13:</strong>&lt;br&gt;Students will locate a work of public art or architecture anywhere in Salt Lake City and write 1-2 pages (250-500 words) describing what issues of freedom and responsibility are present in that work. Due: Wednesday, February 12.</td>
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| Feb. 13: Public Art & Identity | Reading CR:  
- Compare the work of art you analyzed to Judy Baca’s murals.  
Discussion CR:  
- Examine the role the arts play in shaping community identity in Judy Baca’s murals. |  
| Feb. 17: President’s Day, No Class | | | |
| Feb. 18: Third Library Session/Assignment. Class meets at ML 1008 Due: | Library Assignment  
Reading CR:  
- Describe what you can understand about blindness and what constitutes a fulfilling life from Helen Keller’s letter. | Library Assignment on Canvas  
| Feb. 20: Disability/Ability: | Reading CR:  
- Demonstrate how you can respond sensitively in | Reading:  
- “Introduction,” |  |
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<td><strong>Problematizing Freedom, Responsibility &amp; The American Dream</strong>&lt;br&gt;Due: <em>Critical Reflection Journals are due</em></td>
<td>interactions requiring adaptation or cultural synthesis by writing a letter to one of the individuals you chose to read about. <em>Discussion CR:</em> - Critically examine issues of freedom and responsibility as they relate to how ability/disability are negotiated by individuals in their pursuit of the American Dream.</td>
<td><a href="http://bancroft.berkeley.edu/collections/drilm/introduction.html">http://bancroft.berkeley.edu/collections/drilm/introduction.html</a></td>
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<td><strong>Feb. 25:</strong>&lt;br&gt;The 1930 Film Code: Historical Background&lt;br&gt;Due: <em>Research component 3 due.</em> Designing an inquiry process for your research project.</td>
<td><em>Reading CR:</em> - Summarize and analyze the historical situation leading to the production of the 1930 Film Code. <em>Discussion CR:</em> - Film analysis exercise: describe your understanding of the primary issues leading to the production of the 1930 Film Code.</td>
<td><a href="http://bancroft.berkeley.edu/ROHO/projects/artistsdis/">http://bancroft.berkeley.edu/ROHO/projects/artistsdis/</a></td>
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<td><strong>Feb. 27:</strong>&lt;br&gt;The First Amendment Applied to Film&lt;br&gt;Due: <em>Research component 4 assigned.</em> Analyzing research and evidence for a research project/film analysis.</td>
<td><em>Reading CR:</em> - In a written reflection demonstrate that you recognize how to analyze a film. Summarize what considerations you need to take into account. - Summarize the reading and identify its main argument and issues. <em>Discussion CR:</em> - Practice film analysis. - Critically assess the application of the First Amendment to film.</td>
<td><a href="http://www.digitalhistory.uh.edu/historyonline/film_censorship.cfm">http://www.digitalhistory.uh.edu/historyonline/film_censorship.cfm</a></td>
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<td><strong>March 4:</strong></td>
<td>Library Assignment</td>
<td>Reading:</td>
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<td><strong>Fourth Library Session/Assignment.</strong>&lt;br&gt;Class meets at ML 1008&lt;br&gt;Due: Reading CR</td>
<td><em>Reading CR:</em>&lt;br&gt;• How would your character analyze “The Don’t’s and Be Carefuls” of 1927? What inferences and conclusions are you able to draw from it based on your research about your character to date?</td>
<td>• Library Assignment on Canvas&lt;br&gt;• Film Code document 4: “The Don’t’s and Be Carefuls” of 1927 <a href="http://www.digitalhistory.uh.edu/historyonline/film_censorship.cfm">http://www.digitalhistory.uh.edu/historyonline/film_censorship.cfm</a></td>
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<td><strong>March 6:</strong>&lt;br&gt;The Motion Picture Production Code of 1930 ‘The Hays Code’&lt;br&gt;Due: Reading CR Discussion CR</td>
<td><em>Reading CR:</em>&lt;br&gt;• Summarize the key concepts of the Hays Code and identify how the film you analyzed measures up to the standards of “The Hays Code.”&lt;br&gt;&lt;br&gt;<em>Discussion CR:</em>&lt;br&gt;• Students will work in teams to formulate and list effective strategies for oral discussions and presentations.&lt;br&gt;• Students will create a brief oral piece that demonstrates organization, i.e. focusing on presenting a clear central message, a meaningful introduction and conclusion, and clearly identifiable sections featuring a purposeful organizational pattern (e.g., chronological, problem solution, analysis of parts, etc.).&lt;br&gt;• Students will practice creating a brief argument strategy, utilizing a significant and compelling central message, fully supported by credible and well-chosen evidence, expressed in vivid, effective language.&lt;br&gt;• Class role-play exercise based on your research.</td>
<td>Reading:&lt;br&gt;• Film Code document 5: “The Motion Picture Production Code of 1930 ‘The Hays Code’,” <a href="http://www.artsreformation.com/a001/hays-code.html">http://www.artsreformation.com/a001/hays-code.html</a></td>
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<td><strong>March 10-14 Spring Break, No Classes</strong></td>
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<td><strong>March 18:</strong>&lt;br&gt;Fifth Library Session/Assignment.&lt;br&gt;Class meets at ML 1008&lt;br&gt;Due: Library Assignment Reading CR</td>
<td><em>Library Assignment Reading CR:</em>&lt;br&gt;• Quiz due on the basic elements of “The Hays Code.”</td>
<td>Reading: Library Assignment on Canvas&lt;br&gt;Handout: Agendas Review for class:&lt;br&gt;• “The Motion Picture Production Code of 1930 ‘The Hays Code’,” <a href="http://www.artsreformation.com/a001/">http://www.artsreformation.com/a001/</a></td>
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<td><strong>Reading CR</strong></td>
<td>Library Assignment</td>
<td>hays-code.html</td>
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<td><strong>Handout: Agendas</strong></td>
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<td><em>Due March 20: Speech Draft</em></td>
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| **March 20:** Film Code Meeting Preparation | **Discussion CR:**  
- Create Agenda & Agenda Strategies  
- Write one strategy letter.  
- Film Code Meeting Outline | | |
| Due: | | | |
| Discussion CR | | | |
| Speech Draft | | | |
| **March 25:** Film Code Meeting |  
- Follow Agenda Items  
- Presentations/Attendance is Mandatory | Reading:  
- Meeting Agenda (posted online on canvas) | |
| Due: | | | |
| Discussion CR | | | |
| Presentations/Attendance is Mandatory | | | |
| **March 27:** Film Code Meeting, Reflection, and Revised Film Code. | **Reading CR:**  
- Write a critical account of what revisions to the Final Resolution you personally would propose. | Reading:  
- Final Resolution (posted online) | |
| Due: *Film Code Research is Due*  
**Reading CR**  
**Discussion CR**  
**Research component 5 due.**  
Recognizing how to access and use information ethically and legally.  
*Your own narrative documentary and* | | | |
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<td>portfolio assignment given. Due April 1: Create an outline of events for your script.</td>
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| April 1: What Should A Narrative Be? Writing Your Own Narrative, Defining your Values Due: | Reading CR:  
- Based on your reading, describe what you think constitutes a good narrative.  
Write a journal entry in which you  
- Summarize the Anderson article.  
- Prepare an abstract articulating your own personal philosophy and articulating your ethical identity, using the article as your guide to do so.  
- Reflect on your personal commitment to the community or public domain.  
- By articulating your ethical beliefs and approach to ethical decisions.  
- By explaining the social influences on your ethical identity.  
- By describing and analyzing significant personal ethical decisions.  
Discussion CR:  
- Create an attractive element idea (comedy, drama, etc.)  
- Establish setting.  
- Create character motivations, details for how things happen.  
- Connect your events. | Reading:  
- “Narrative Essays,” https://owl.english.purdue.edu/owl/resource/685/04/  
- Susan Anderson, “We Are Our Values,” Bauman course reserve. | |
| *Due April 3: Write your “pre-shoot” script. | Reading CR:  
- Summarize the reading and explain how it relates to your narrative.  
Discussion CR:  
- Yourself as a “center of gravity.” | Reading:  
- Daniel Dennett, “The Self as a Center of Gravity” excerpt on Bauman course reserve; or http://cogprints.org/266/1/selfctr.htm | |
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<td>Pre-shoot script due.</td>
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<td>*Due April 8: Storyboard individual scenes &amp; (begin creating).</td>
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| April 8: Creating Your Own Narrative For An Audience/ Guest Lecturer: Preparing the Narrative for Your Audience Participation Piece Due: Storyboard individual scenes. Status Report Needs Assessment | **Reading CR:**  
  - Summarize your reading on creative devices.  
  - Define your audience.  
  **Discussion CR:**  
  - Create a dramatic event or hook for your narrative that is appropriate to your audience.  
  - “Pre-shoot” script returned with feedback  
  - Status Reports Presented  
  - Needs Assessment  
  - Exploring other creative elements. | **Reading:**  
  - Research your audience, choose 2-3 sources.  
  **Reading (both of the following 2 readings are on canvas under “Files”:**  
  - Template and instructions for your status report and needs assessment due.  
  - Other creative devices reading. |                 |
| *Due April 10: Post-shoot script.                                             |                                                                             |                                                                           |                 |
| *Continue creating your narrative for your audience!                         |                                                                             |                                                                           |                 |
| April 10: Creating Your Own Portfolio Due: Reading CR Discussion CR Post-shoot script. | **Reading CR:**  
  - Identify some of the formats and/or tools you intend/or would like to use.  
  - Discuss which websites you admire and why.  
  - List some ideas you have for creating your own portfolio that would make you stand out.  
  **Discussion CR**  
  - Create a portfolio outline mock-up according to a template. | **Reading:**  
  Online in canvas under “Files:”  
  - “Creating a Portfolio Resources.”  
  - “How to Write a Post-Shoot Script”  
  **Review:**  
  - Review the 40+ beautiful personal |                 |
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<td>Prepare a 1-minute presentation on yourself. Portfolio mock-up.</td>
<td>• Choose your format.</td>
<td>portfolio websites</td>
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<td>*Continue creating your narrative for your audience!</td>
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<td>April 15:</td>
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<td>1. Marketing Yourself &amp; Your Work: Guest Visitor Will Review Your Branding and Marketing Ideas</td>
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<td>2. Narrative Film Workshop</td>
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<td>Due:</td>
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<td>1-minute presentation on yourself. Portfolio mock-up. Rough draft of your documentary.</td>
<td>*April 15:</td>
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<td>*Continue creating your narrative for your audience!</td>
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<td>*April 22: Film Presentations</td>
<td>*April 22:</td>
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<td>Due:</td>
<td>*April 22:</td>
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<td>Film Presentations: Attendance is mandatory.</td>
<td>*April 22:</td>
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<td>Students will present their narrative documentaries in class.</td>
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*Discussion CR:*
- Personal branding
- Narrative film final workshop: bring your rough drafts
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<td>*Narrative Final Copies are Due LAST DAY OF CLASS</td>
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<td>April 30: FINAL PORTFOLIO IS DUE Either in Dr. Bauman’s mailbox in 142 Sill Center or via email at <a href="mailto:j.bauman@utah.edu">j.bauman@utah.edu</a></td>
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