

De Anza College:
Humanities 05.50Z:
Storytelling in American Culture Syllabus:
Six Week Course:
CRN #27717
Fall 2023
With Dr. White

Online and Zoom Conference for Office Hours

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The best way to contact me is to use the **Canvas Inbox**. I will try to **respond to your emails typically Monday through Thursday**, especially during office hours. If for some reason I do not respond to your email for a day or two, it means I am grading, attending a conference, or had to go out of town for some reason. Know that I will get back to you as-soon-as I-possibly-can. However, I do not respond to emails over the weekend! Keep that in mind when working on a crucial assignment.

Office Hours: Tuesday: 11:30 am to 1:30 pm, Wednesday: 3 pm to 5 pm, and by appointment.

Office hours begin the first week and end the 5th week.

Office Hour Location: Primarily Zoom Conference—Connect!

Website: <https://sites.google.com/view/white2023/home>

Course Description: This course critically examines how stories are told, memories are selected, organized, transformed, contested, and retold among different racial and ethnic groups within the United States, during the 20th and 21st centuries. The stories for this course are primarily Native Americans, African Americans, Asian Americans, and Latinx peoples in conversation with White Supremacy. The course articulates and critically analyzes concepts including race, racism, racialization, ethnicity, ethnocentrism, Eurocentrism, white supremacy, equity, self-determination, resistance, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism.

Advisory Prerequisite: Students should have taken and completed with a passing grade, before taking this course: English Writing 1A or English as a Second Language 5. If you are concurrently taking this course with EWRT 1A that is fine. If writing is not your strong suit and you have not taken EWRT 1A, you may want to think twice about taking this class. However, keep in mind, this is only an advisory prerequisite, which means you can stay enrolled and take the class regardless—the call is yours to make.

The unofficial pre-requisites for this course are an open mind and an open heart.

Student Learning Outcome Statements (SLO):

1. Students synthesize their critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, interpret and communicate meaning, and cultivate their capacity for personal, as well as social change.
2. Students will identify, facilitate, and communicate the various concepts, themes, intersections, and components of storytelling among the different racial and ethnic groups within the United States during the 20th and 21st centuries.

Goals for Students in the Course:

- A. Define "storytelling" as a fundamental process of human communication, focusing on the stories of Native Indigenous, African American, Asian American, and Latinx peoples in conversation with Whites and other ethnicities, during the 20th and 21st centuries that involve narratives such as, but not limited to: racialization, myths, legends, folktales, memories, lineages, nationalities, origin stories, histories, testimonies, cultural and communal practices, and rumors through mediums such as, but not limited to: poems, fiction, non-fiction, spoken-word, lyrics, written and oral, visual presentations, music, news, social media and films.
- B. Recognize the humanities as an inquiry into human dignity and identity: especially regarding race, ethnicity, legal status, religion and otherwise; and as a means of communication; and as an endeavor to find meaning and order in the cultural stories and prevailing beliefs of humankind with a focus on the texts, both oral and written, and the contexts of the 20th and 21st century American Cultures. Highlight the intersection of ethnicity and race as they relate to issues such as, but not limited to class, racism, gender, sexuality, religion, spirituality, national origin, slavery, immigration status, ability, settler-colonial, anti-colonial, tribal citizenship, sovereignty, language, resistance (Civil and global), liberation, reparations, or age within these stories.
- C. Evaluate established and traditional theories, critiques, and techniques, such as, but not limited to race, economic, spirituality, gender, sexuality, cultural, anti-colonial and ideological by which to identify and interpret the meanings and values inherent in multiple forms of storytelling created by members of both dominant or Eurocentric and marginalized or racialized members.
- D. Examine, analyze, compare, and contrast the historical, anti-racist, anti-colonial, civil, political, international and transnational movements, philosophical, psychological, and

the social significance of the motifs, themes, symbols, characters, plots, structures, versions, and forms of stories detailing their cognitive and affective impact, either in terms of the destruction, inclusion, isolation, resistance or with the intent to build a more just and equitable society, upon specific individuals, groups, regions, and nations in 20th and 21st century American context.

- E. Discuss how stories are experienced, performed, and represented among the different racial and ethnic groups within the 20th and 21st century American context. Highlight the diverse, multicultural, and constantly changing immigrant stories that make up American Culture. Explore narrative tensions between concepts such as, but not limited to the telling of stories that focus on memory and history, identity, and difference, dominant and subordinate, childhood and adulthood, gender and sexuality, class ideologies and power relations, fact and fiction, humor, and horror.

Course Theme: Pedagogy of Praxis: Learn by Doing--The Personal is Political but not Hierarchical!

Course Narrative: The “American” story is not a story. The stories of America are stories that emerge within an even larger social and global context. In telling our stories today, what remains of those older social and global historical threads? Have “we” learned from these old patterns? Can “we” do things differently? Or are “we” bred or acculturated to keep them going?

Much of the American story as “we” know it comes from the dominant perspective, but how much do we “actually” know? What pieces are missing from the total story? What dynamics or realities have been muted, silenced, projected onto others, or even erased from our historical narrative(s) of this country? What do we “really know” about the others who have contributed to this American story as a whole? What do we “really know” about what “Others” have endured in this country? What remains of their historical, individual, social, and global threads to be told?

In a society where the dominant group controls the spotlight, how do you tell your story of “civilized oppression,” of “enlightened domination”? Does it matter that “we” know that oppression or domination? Does it matter that we know their varied stories? Does it matter that we know “our” stories? Why does it matter? How do we relate to these repressive stories of our history? How do they affect our lives today?

This course is both a reflection on many of these questions and the application of how we tell our story today . . .

Required Text: There is no required text for this class. However, there are several articles and chapters that require reading and will be provided. Midway through the course, you will be asked to do some research, which is required.

Student Conduct: Professional behavior, communication (verbal and non-verbal), and language are always expected. The college will enforce all policies and procedures set forth in the *Standards of Student Conduct* (The standards of conduct for students and the applicable sanctions for violating the standards are contained in the De Anza Student Handbook). Any

student disrupting the class may be asked to leave the class. Administrative follow-up may result.

Academic Integrity: Students are required to comply with all rules and regulations as outlined in the De Anza College Student Handbook: <http://www.deanza.edu/studenthandbook/index.html> (especially the section on Academic Integrity: <http://www.deanza.edu/studenthandbook/academic-integrity.html>) as well as any in the De Anza College Catalog: <http://www.deanza.edu/publications/catalog/>).

A Note on AI:

This class is specifically a space for learning and practicing invaluable writing and researching processes that cannot be replicated by generative artificial intelligence (AI). While the ever-changing (and exciting!) new developments with AI will find their place in our workforces and personal lives, in the realm of education, this kind of technology can counteract learning. This is because the use of AI diminishes opportunities to learn from our experiences and from each other, to play with our creative freedoms, to problem-solve, and to contribute our ideas in authentic ways. In a nutshell, college is a place for learning, and this AI simply cannot do that learning for us. Academic integrity plays a vital role in the learning that takes place in Humi.5 and submitting work as your own that was generated by AI is plagiarism. For all of these reasons, any work written, developed, created, or inspired by generative artificial intelligence does not lend itself to our learning goals and is a breach of ethical engagement and De Anza's academic integrity policy.

Presence: There are a total of six (6) weeks for this class. I do not count your presence as a specific part of your grade. However, establishing either a daily or bi-weekly schedule is preferable. A once-a-week schedule is not recommended, but each approach will influence your grade. It is important that you make a conscious decision about committing yourself to the weekly course work in each module for this class. **The most important question you can ask of yourself is: *Why am I taking this class and what do I hope to get out of it?***

In addition, keep in mind that engaging with your classmates and staying on top of the work is all a part of the classroom setting that allows us to interact with students from all diverse levels of society: age, religious, racial, sexual, political, and cultural identities, to name a few.

Tasks for Course:

- **Introduction Quiz:** This assignment is designed to assess what level of reading, writing, and comprehension skills students have upon entering this class.
- **Introductions:** This assignment is designed for students to introduce themselves to one another.
- **Module Quizzes:** This assignment is designed for students to critically reflect on the course content presented in the first two modules.

- **Module Discussion:** Research shows that people learn better when they are actively involved in the learning process. This course is designed for you to express yourself and reflect on the course material! So, participation is a crucial component. This assignment is designed for students to share their thoughts, ideas, concerns, understanding, questions, etc.
- **Module Extra Credit:** This assignment is designed for students to bank extra points for this course.
- **Images #1:** This assignment is designed for students to understand visuals or illustrations as a form of storytelling.
- **Would you Harbor:** This assignment is designed for students to understand music as a form of storytelling, especially with regard to lyrics.
- **Storytelling in American Culture Assignment: Part 1:** This assignment is designed for students to synthesize their critical thinking, imaginative, cooperative, and empathetic abilities as whole persons in order to contextualize knowledge, to interpret and communicate meaning, and to cultivate their capacity for personal, as well as social change. Students will identify, facilitate, and communicate the various concepts, themes, intersections, and components of storytelling among the different racial and ethnic groups within the United States during the 20th and 21st centuries and apply them to their own stories. This portion of the assignment requires students to provide information on themselves and their perspective on two current political issues in a fragmentary manner.
- **Storytelling in American Culture Assignment: Part 2:** This portion of the assignment requires students to ask critical questions for clarity, which requires close listening and paying careful attention to word selection. It also calls for students to think critically in terms of what advice is offered and whether or not each specific suggestion is valid.
- **Storytelling in American Culture Assignment: Part 3:** This portion of the assignment requires students to do research from different political perspectives in order to create a fact sheet and bibliography for this task, in addition to collecting artifacts for the exhibit presentation.
- **Storytelling in American Culture Assignment: Part 4:** This portion of the assignment requires students to create an exhibit of their story and to fill out and complete a template that stipulates everything that is necessary for this task.
- **Exhibit Recording:** This assignment is designed for you and your classmates to present the exhibit of your collective story in the most effective and creative way that you can. Each member is given 10 minutes to do their recording. As a Community Pod you have the combination of everyone's time. Even though you may have a total of 30 minutes, you don't have to use the entire time providing you cover everything that needs to be covered for this assignment.
- **Assessment of Stories:** This assignment is designed for you and your Community Pod to get constructive feedback from your classmates on how they perceived the exhibit. It calls for you to listen closely and to consciously pay close attention to your word choices.

- **Assessment of Class:** This assignment is designed for you to give constructive feedback regarding this class. Again, it calls for you to consciously pay close attention to your word choices.

Late Task Work: I do accept late work. However, I will, if you meet the following conditions:

1) Let me know at least 24 hours before the task is due that you need additional time and the exact day and time you will submit the task (I will respond to these requests over the weekend), **but you must be honest and accept responsibility as to why you need this additional time;** and

2) **If an emergency happens,** you need to communicate the nature of the emergency through email via the Inbox sometime during the day that the task is due, provide any necessary paperwork that supports your claim regarding the exact nature of the emergency immediately upon return, and indicate the exact date and time you can submit the task.

Let me be clear, if I accept late work from you, it is your responsibility to catch up and be current asap. In other words, accepting late work cannot become a habit.

Technical Problems Uploading Tasks: If you have any problems uploading the assignment to Canvas, send the assignment via Canvas email Inbox as long as you do it before the time the assignment is due.

No Submitted Tasks: **No submitted tasks for the first week warrants being dropped from this class!**

Grading Criteria:

Tasks/Assignments:	Maximum Points: 12000
Introduction Quiz	300
Introductions	300
Module Quizzes	2400
Module Discussions	400
Module Extra Credit	200
Images #1	200
Would You Harbor	200
Storytelling in American Culture Assignment: Part 1	1200
Storytelling in American Culture Assignment: Part 2	300
Storytelling in American Culture Assignment: Part 3	1400

Storytelling in American Culture Assignment: Part 4	1600
Exhibit Recordings	2500
Assessment of Stories	600 (Opportunity for extra points)
Assessment of Class	400

Regarding the chart below, you do not want to be in the **red**. If your score in the class is in the red, you are not passing this class. The objective is to stay in the black. The grading chart is set for this class. It will not be changed or altered for any reason, so pay attention to where you are, in terms of points, throughout the quarter.

Grading Scale:

Point Range:	Corresponding Grade:
11601 to 12000	A+
11201 to 11600	A
10801 to 11200	A-
10401 to 10800	B+
10001 to 10400	B
9601 to 10000	B-
9001 to 9600	C+
8401 to 9000	C
8001 to 8400	D+
7601 to 8000	D
7201 to 7600	D-
7200 or below	Fail

The scale above indicates what the maximum points are for each task. *Make sure you know exactly how many points you need to pass this class—this is your responsibility.* So, if you do not receive the maximum points for a task or skip a task completely, you will need to pay close attention to what tasks remain and how many points are possible. Grades aren't the only reason to study and work hard in a class—curiosity and the desire to learn are darn good reasons. The fact that no one can take your education away from you is another good reason.

Course Timeliness and Timeline: Each module represents two weeks' worth of work. Establish a routine that works best for you and stick to it for the rest of the quarter.

Weekly Schedule: I recommend engaging in classwork in terms of either two days during the week or four days during the week plus one day over the weekend. **This course can be overwhelming if you try and do it all in one day—I strongly do not recommend that approach!**

Week 1: (11/6)	Material Covered:	Day 1 Assignment(s):	Day 2 Assignment(s):
Go to Canvas Shell for this course and click "Modules" to see the overall structure of the module.	Course Introduction and Module 1: Storytelling as Key Terms, Concepts, and Context.	Module 1 Quiz: Day 1 ; Module 1 Discussion Board: Day 1 .	Images #1; Would You Harbor? Module 1 Quiz: Day 2 ; Module 1 Discussion Board: Day 2 ; and Module 1: Extra Credit Discussion .
		Due Date: 11/9/23 by 11:59 pm	Due Date: 11/12/23 by 11:59 pm

Week 2: (11/13)	Material Covered:	Day 1 Assignment(s):	Day 2 Assignment(s):
Go to Canvas Shell for this course and click "Modules" to see the overall structure of the module.	Module 2: Storytelling as Poems, Articles, a Documentary film series, and YouTube Videos.	Module 2 Quiz: Day 1; and Module 2 Discussion Board: Day 1 .	Module 2 Quiz: Day 2 ; Module 2 Discussion Board: Day 2 ; and Module 2: Extra Credit Discussion .
		Due Date: 11/16/23 by 11:59 pm	Due Date: 11/19/23 by 11:59 pm

***** Special Note: I will make the remaining modules available at this point, so that your Community Pod can work at your own level and speed. *****

Week 3: (11/20)	Material Covered:	Day 1 Assignment(s):	Day 2 Assignment(s):
Go to Canvas Shell for this course and click "Modules" to see the overall structure of the module.	Course Assignment and Module 3: Humanities 5: Storytelling in American Culture Assignment: Parts 1 and 2.	Part 1: How do you tell your stories?	Part 2: Sharing and Seeking Clarity!
		Due Date: 11/22/23 by 11:59 pm	Due Date: 11/26/23 by 11:59 pm

Week 4: (11/27)	Material Covered:	Day 1 Assignment(s):	Day 2 Assignment(s):
Go to Canvas Shell for this course and click "Modules" to see the overall structure of the module.	Module 4: Humanities 5: Storytelling in American Culture Assignment: Part 3.		Part 3: Research, Artifacts, and Fact Sheet.
		Due Date:	Due Date: 12/3/23 by 11:59 pm

Week 5: (12/4)	Material Covered:	Day 1 Assignment(s):	Day 2 Assignment(s):
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Go to Canvas Shell for this course and click “Modules” to see the overall structure of the module.	Module 5 and Exhibit Recordings: Humanities 5: Storytelling in American Culture Assignment: Part 4.		Part 4: CREATE an Exhibit of your Community Pod’s story!
		Due Date:	Due Date: 12/10/23 by 11:59 pm

Week 6: (12/11)	Material Covered:	Day 1 Assignment(s):	Day 2 Assignment(s):
Go to Canvas Shell for this course and click “Modules” to see the overall structure of the module.	Module 6; Humanities 5: Storytelling in American Culture Assignment: Assessment of Stories and Class.		Humanities 5: Storytelling in American Culture Assignment: Assessment of Stories and Class.
		Due Date:	Due Date: 12/15/23 by Noon

Special Note: Daily Required Play: Yes, play encourages creativity! Play is mandatory and necessary each day for a well-balanced-holistic intellectual development—please make space to include in your schedule some type of play. If you are in doubt of what play is—you can always go skipping!

Help and Support:

Disability Accommodations: De Anza College views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students.

Disability Support Services (DSS) is the campus-office that collaborates with students who have disabilities to provide or arrange reasonable accommodations. If you have, or think you have, a disability in any area such as: mental health, attention, learning, chronic health, sensory, or physical, please contact DSS to arrange a confidential discussion regarding equitable access and reasonable accommodations.

If you are registered with DSS and have accommodation set by a DSS counselor, please be sure that I receive your accommodation letter from Clockwork early in the quarter to review how the accommodations will be applied in this course. Students who need accommodated test proctoring must meet appointment booking deadlines at the Testing Center: a) Midterm exam should be booked at least five (5) business days in advance of the instructor approved exam date/time; b) Final exams must be scheduled seven (7) business days/weekdays in advance of the instructor approved exam date/time. Failure

to meet the appointment booking deadline will result in the forfeit of testing accommodations and you will be required to take your exam with the class.

DSS Location: RSS Building, Suite 141: <http://www.deanza.edu/DSS/>, Phone: 408.864.8753, Email: DSS@deanza.edu.

Students who turn in an accommodation letter in a timely fashion for this class will be given an extension of 24 to 48 hours. The allotted time will depend on the nature of the assignments. For example, 24 hours may apply to a quiz while 48 hours may be given for a reading and writing assignment.

Student Success Center: Need help? Meet with tutors and attend workshops in the Student Success Center: www.deanza.edu/studentsuccess. Cannot make it to campus? Use the free online tutoring available to all De Anza students. Just login to MyPortal, go to the tab for Students, and find the link.

The Student Success Center offers free tutoring for many De Anza classes. Visit the webpage for hours and information about workshops, groups, drop-in, weekly individual, and online tutoring. Or just stop by to chat or sign up.

- Academic Skills Center for workshops and Adjunct Study Skills courses in ATC 302
- General Subject Tutoring in ATC 305
- Listening & Speaking and World Language support in ATC 313
- Math, Science and Technology Tutoring in S43
- Writing and Reading Tutoring in ATC 309

Title IX Policy: De Anza College faculty members are committed to supporting students and upholding the College's non-discrimination policy. Under Title IX, discrimination based upon sex and gender identity is prohibited. If you experience an incident of sexual misconduct or gender-based discrimination, we encourage you to report it. While you may talk to a faculty member, understand that they are considered by the College to be a "Responsible Employee" and therefore are required to make a report to the Title IX Coordinator of what you disclose to them.

If you would like to speak with someone who is considered a "Confidential Employee" and cannot disclose what you share with them without your consent, you may contact our Health Services Department (<https://www.deanza.edu/healthservices>) or our Psychological Services (<https://www.deanza.edu/psychologicalservices>). These departments are also a reliable source for additional support services both on and off campus.

Our Sexual Misconduct policy can be found on De Anza College's Title IX webpage.