

## Introduction to Public Humanities

April Anson, Assistant Professor of Public Humanities,  
Department of Classics and Humanities, San Diego State University

### Course Description:

What we learn inside the university should, indeed must, be useful off campus. This call drives what is known as the public humanities. In this course, we will look at where the public humanities happen. We will question what makes a public, what makes scholarship public, and what role the university plays in ensuring accessibility and justice outside the classroom. From engaging museums to non-profits, writing op-eds or operas, discussing farm fields or the future of technology, the interdisciplinary work of public humanities reaches diverse and divergent publics. In this class we will look to the broader implications of traditional scholarship, engage with public-facing writing and popular media, and discuss issues of impact through documentaries, podcasts, even poetry. We will discuss the most pressing issues of our time and think about what media is most suited to specific moments and particular publics. In addition to familiarizing yourself with the issues and questions of the public humanities, you will practice them. By the end of the term, you will have experience in the collaborative processes of co-authorship and editing, a digital portfolio, and a potential public humanities publication.

**Materials:** You must have a *Netflix* account for the length of the term. All other readings and other media will be available on Canvas.

### Grading:

- **Journal (20%):** You will keep a weekly journal on the readings. You may choose whatever form is most suitable to your response (see page 5), but the entry must contain (Also **see rubric on page 4**)
  - **Direct connection** to the week's texts, with:
    - a. **(1 pt)** Reference to specific texts and
    - b. **(1 pt)** At least ONE direct quote (**w/citations!**)
  - **Reflects on real world example (2pts)** of the week's issues, projects, or questions
  - **Identifies (1 pt)** at least ONE connection to public humanities
- **Presentation and Publication (40%):**
  - **Presentation (20%):** In groups, you will present on the readings for one week. Your presentation will include summaries of the readings and each individual must provide one example of the week's topic outside the university and discuss why it matters. You can divide the responsibilities however you desire. Think of this as a formal, collaborative presentation of the same information you typically include in your journal. **See rubric on page 5**
  - **Publication (20%):** You will write a formal, fully edited 400-500 word summary of your presentation. We will edit these together, with an eye to submit them for publication in *Humanities for All* Blog: <https://humanitiesforall.org/growSe> **See rubric on page 6**
- **Final Project (40%):** Together, we will build the first public humanities open-access textbook. We will decide on the textbook sections, example projects, and language to describe them. In section groups, you will coauthor a preface to that content section (10%). Individually, you will select one sample project to include, email the artists/academics/publics responsible and seek permission to include their work as an example of the public humanities projects that you find most exciting (10%). You will write a paragraph introducing the piece, articulating the appropriate information about the artist, and how it connects to the section in which it appears (10%). You will also write a 1-page reflection over your experience in this project (10%). **See rubric on page 7**

## Learning Outcomes:

- Critically engage with scholarship on contemporary issues, considering how they inform and are informed by significant historical and current events, cultural developments, and ideological debates.
- Examine a diversity of authors and artists with cultural, political, and historical specificity.
- Analyze literary, visual, and musical culture for generic patterns, thematic features, stylistic elements, and aesthetic impulses.
- Apply connections between texts and cultural phenomena studied in the course with texts and phenomena of the student's choosing.
- Develop a public-facing short writing for publication
- Create a coauthored, open-access textbook of the Public Humanities

## COURSE POLICIES

**Student email addresses:** Students are provided with an SDSU Gmail account for their official use. This [SDSU email address](#) will be used for all communications. Per university policy, students are responsible for checking their official university email once per day, please see [Student Official Email Address Use Policy here](#).

**Attendance and Participation:** Attendance will be asynchronous—you will receive credit for weekly attendance through your assignment completion. Still, your participation in Wednesday synchronous meetings is encouraged.

**Late Work:** Late assignments will not be accepted, and all work is due at the beginning of class. I will assess the possibility of extensions on a case-to-case basis—communicating with me is the first step.

**Intellectual Property and Privacy:** Unauthorized recording or dissemination of virtual course instruction or materials is a violation of the Student Conduct Code. This includes posting of exam problems or questions to on-line platforms. Violators may be subject to discipline. [Student Privacy and Intellectual Property:](#) The [Family Educational Rights and Privacy Act](#) (FERPA) mandates the protection of student information, including contact information, grades, and graded assignments. I will use Canvas to communicate with you, and I will not post grades or leave graded assignments in public places. Students will be notified if copies of student work will be retained beyond the end of the semester or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise.

**Academic Integrity:** All work in this course must be your own and written exclusively for this course. You may not submit papers or portions of papers you have written for any other course, in compliance with SDSU's policies, at [https://newscenter.sdsu.edu/student\\_affairs/srr/cheating-plagiarism.aspx](https://newscenter.sdsu.edu/student_affairs/srr/cheating-plagiarism.aspx). The use of sources (ideas, quotations, paraphrases) must be cited in either MLA or APA format. Please consult *The Purdue Owl* for information: <https://owl.purdue.edu/owl/>. You may also contact me with any questions.

**Procedures in event of serious personal challenge:** It is perhaps more apparent than ever before that we bring our whole person to each classroom we enter, even a digital space. In recognition of that, I am committed to supporting your success in ways that take into account your personal struggles (regardless of whether you share the specifics of those with me). That said, I can only make accommodations for what I am aware of, so please reach out, attend office hours, or contact your advisor if you are facing challenges that will affect your work. Any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in this course, is urged to access the resources SDSU has developed, found in the [Student Wellness](#) guide, resources for [Students in Economic Crisis](#), and others at [Wellness at SDSU](#). Visit [sdsu.edu/ecrt](https://sdsu.edu/ecrt) for more information.

**Religious observances:** According to the University Policy File, students should notify the instructors of affected courses of planned absences for religious observances by the end of the second week of classes.

**Resources for students:** A complete list of all academic support services--including the [Writing Center](#) and [Math Learning Center](#)--is available on the Student Affairs' [Academic Success](#) website. [Counseling and Psychological Services](#) (619-594-5220) offers confidential counseling services by licensed therapists; you can Live Chat with a counselor at [http://go.sdsu.edu/student\\_affairs/cps/therapist-consultation.aspx](http://go.sdsu.edu/student_affairs/cps/therapist-consultation.aspx) between 4:00pm and 10:00pm, or call San Diego Access and Crisis 24-hour Hotline at (888) 724-7240.

**Sexual violence / Title IX mandated reporting:** As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I am a mandated reporter in my role as an SDSU employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. However, I am required to share information regarding sexual violence on SDSU's campus with the Title IX coordinator, Jessica Rentto 619-594-6017. She (or her designee) will contact you to let you know about accommodations and support services at SDSU and possibilities for holding accountable the person who harmed you. Know that you will not be forced to share information you do not wish to disclose and your level of involvement will be your choice. If you do not want the Title IX Officer notified, you can speak confidentially with the following people on campus and in the community. They can connect you with support services and discuss options for pursuing a University or criminal investigation. Sexual Violence Victim Advocate 619-594-0210 or Counseling and Psychological Services 619-594-5220, [psycserv@sdsu.edu](mailto:psycserv@sdsu.edu). For more information regarding your university rights and options as a survivor of sexual misconduct or sexual violence, please visit [titleix.sdsu.edu](http://titleix.sdsu.edu) or [sdsutalks.sdsu.edu](http://sdsutalks.sdsu.edu).

**Classroom Conduct Standards:** SDSU students are expected to abide by the terms of the Student Conduct Code in classrooms and other instructional settings. Violation of these standards will result in referral to appropriate campus authorities. Prohibited conduct includes:

- Willful, material & substantial disruption or obstruction of University-related, or on-campus, activity.
- Participating in an activity that substantially and materially disrupts the normal operations of the University or infringes on the rights of members of the University community.
- Unauthorized recording, dissemination, or publication (including on websites or social media) of lectures or other course materials.
- Conduct that threatens or endangers the health or safety of any person within or related to the University community, incl. physical abuse, threats, intimidation, harassment, sexual misconduct.

#### **Children in class:**

- 1) All exclusively breastfeeding babies are welcome in class as often as necessary.
- 2) For older children and babies, I understand that unforeseen disruptions in childcare often put parents in the position of having to miss a class to stay home with a child. While this is not a long-term childcare solution, occasionally bringing a child to class in order to cover gaps in care is acceptable.
- 3) A welcoming environment is respectful of all forms of diversity, including diversity in parenting status.
- 4) In all cases where babies and children come to class, I ask that you sit close to the door so that if your little one needs special attention and is disrupting learning for other students, you may step outside.
- 5) Often the largest barrier to completing your coursework once you become a parent is the tiredness many parents feel. While I maintain the same high expectations for all students in my classes regardless of parenting status, I am happy to problem-solve with you as you strive for school-parenting balance.

**Accommodations:** San Diego State University welcomes students with disabilities and is committed to providing the same exceptional opportunities to all students. If you are a student with a disability and are in need of accommodations for this class, please contact Student Ability Success Center (SASC) at (619) 594-6473 as soon as possible. At SASC, staff work closely with students who self-identify in order to ensure equal access to all university programs, activities and services. Please know accommodations are not retroactive, and I cannot provide accommodations based upon disability until I have received an accommodation letter from SASC.

# JOURNAL ENTRIES

## REQUIREMENTS:

Read all of the texts assigned for the week and keep a weekly journal on the readings. You may choose whatever form you find most suitable to your response, but will be graded according to this **RUBRIC**:

- 1) **Direct connection** to the week's texts (**2 pts**):
  - a. **(1 pt)** Reference to specific examples and
  - b. **(1 pt)** At least ONE direct quote (**w/citations!**)
- 2) **Offers a real-world example** of the week's issues, projects, or questions (**2pts**)
- 3) **From either the readings or the example, identify** at least one defining feature of public humanities (**1 pt**)

## IDEAS, choose from one of these or suggest another!

- You may choose to write a standard journal response. It should be 250-400 words and edited!
- Compile a playlist of songs with an explanation that connects the song to the readings
- Make “Agitprop” posters inspired by your reading and <http://www.dearclimate.net> (\*)
- Read some scholarly research on the topic and represent their arguments alongside your own thoughts (include citations). Remember to cite the studies and include a sentence explaining the overall argument and one connecting to the reading for the week.
- Record and transcribe voicemails from the future inspired by the reading.
  - See <http://futurecoast.org> (\*)
- Sketch out or record a podcast on the readings (\*)
- Sketch a board game of the week's story, themes, and your interpretation of them (\*)
- Write a lesson plan to teach the reading and its key concepts to a *specific* age group: elementary, junior high, high school, *or* college.
- Make a video lesson to teach the reading and its key concepts to a *specific* age group: elementary, junior high, high school, *or* college.
  - See Global Weirding on Youtube:  
[https://www.youtube.com/playlist?list=PLwNT4Fr0\\_4CRIYFj3hZPVSaVYZfk9YQM4](https://www.youtube.com/playlist?list=PLwNT4Fr0_4CRIYFj3hZPVSaVYZfk9YQM4)
- Draw/compile 3-5 landscapes inspired by the reading
  - See <http://anthropoceneprimer.org/index.php/anthropocenoscapas/>
- For each reading, identify Who, What, When, Where, and Why.
- Screenshot/photograph 3 parts you found interesting and add emojis, captions, and/or links. (\*)
- Screenshot/photograph 3 important moments, add 1 question to each. (\*)
- Sketch a map of one of the central concepts in the reading—sketch out the concept's synonyms, applications, and implications.
- Author a theatrical or film treatment of the text. Include a list of who will be cast, the setting and tone, and the interpretative choices you will make, and a mock advertisement of the performance.
- Write a scene or short story in which the character(s) from the reading appear in a new setting.
- Write about the subject's relation and responsibility to descendent communities (Who are the people most impacted by this subject? What does that recognition demand and make possible?)
- Investigate who has cited a reading. Choose one and follow the citation trail: who has cited *that* piece, who has cited that next one, etc. until you come to a dead end. Document the trail (cite!).
- Imagine the science fiction of a contemporary movement that connects to the themes, concerns, or visions in your journal entry. What is the world that movement is bringing into being? What would it look like if that movement was successful?

(\*) Must include 2-4 sentences explanation of the connections to that week's reading(s)

# Group Presentation Rubric

	<b>Minimum</b> 2	<b>Basic</b> 3	<b>Proficient</b> 4	<b>Advanced</b> 5
<b>Content</b>	The presentation does not meet requirements: it lacks summary of the readings and unclear what concepts from class are being discussed.	Lacks some summary of the readings. Information is presented in an unorganized fashion and may be hard to understand.	Presentation includes summaries of the readings as well as identifiable concepts from class; however, disorganized or parts that are difficult to follow.	Presentation includes thorough summaries of the readings as well as clear, nuanced engagement with class concepts.
<b>Creative Connection</b>	Does not include examples outside the classroom. Creative engagement, ie. messy, lacks color, texture, or other variety.	Limited use of examples outside the classroom. Unclear messaging.	Clearly communicates examples outside the classroom. Design reflects spent time and thoughtful engagement.	Creative connections with examples outside of class. Great use of colors, texture, shapes, and spacing in project. Creativity in every area. Writing is easy to read.
<b>Individual Voice</b>	Individual did not speak/write in a tone that could be understood by all students. Information too hard to understand.	Many gaps in flow of information, or voice at times unclear or inappropriate.	Minimal gaps in flow of information. Clear voice, original messaging.	Clear and appropriate voice. Information was easy to understand and showed subtlety and nuance.
<b>Reflection on Group Work</b>	Reflection does not answer required questions	Reflection is missing some required questions	Reflection answers all required questions but has multiple errors.	Reflection answers all required questions and contains minimal (no more than 2) errors.

# Individual Publication Rubric

	<b>Minimal</b> 2	<b>Basic</b> 3	<b>Proficient</b> 4	<b>Advanced</b> 5
<b>Content</b>	The project is lacking most elements required. There are many gaps in information presented. Unclear what concepts from class are represented in the pages.	Lacks many required elements and identifiable class concepts. Information is presented in an unorganized fashion and may be hard to understand.	Project meets requirements and includes identifiable concepts from class; however, it is not well-organized or easily understood. May lack some required elements.	The project includes all requirements and clear, nuanced engagement with class concepts. The project is clear and concise, and goes over and above requirements.
<b>Revision Quality</b>	Revisions are incomplete. Multiple identifiable errors, lack of editing, and/or unclear aspects. The final remains the same as the original	Revisions are evident, but the work feels rushed and/or incomplete.	Revisions completed with evidence of the time and thought given to the changes made.	The revisions exceed all expectations, evidence diligent and sustained efforts.
<b>Voice</b>	Information and tone are difficult to understand.	Many gaps in flow of information, or voice at times unclear or inappropriate.	Minimal gaps in flow of information. Clear voice, original messaging.	Clear and appropriate voice. Information was easy to understand and showed subtlety and nuance.
<b>Reflection</b>	Reflection does not answer required questions	Reflection is missing some required questions	Reflection answers all required questions but has multiple errors.	Reflection answers all required questions and contains minimal (no more than 2) errors.

# Final Project Rubric

	Minimum 2	Basic 3	Proficient 4	Advanced 5
<b>GROUP: Co-authored Preface</b>	The section information lacks clear organizing idea. It does not summarize the section's ideas or sample projects, and the language to describe the is unclear.	Section information lacks some summary of the section's ideas, sample projects, and language to describe them. Information is presented in an unorganized fashion and may be hard to understand.	Section information includes summaries of the section's ideas, sample projects, and language to describe them that connect clearly to identifiable concepts from class; however, disorganized or parts that are difficult to follow.	Section information includes thorough summaries of the section's ideas, sample projects, and language to describe them. as well as clear, nuanced engagement with class concepts.
<b>Individual: Sample Artistic Project</b>	Sample artistic work does not include permissions, nor a clear connection to the section concept.	Sample artistic work does not include permissions or does not include a clear connection to the section concept.	Sample artistic work includes permissions and clear connection to the section concept.	Sample artistic work does not include permissions or does not include a clear connection to the section concept. Writing is easy to read.
<b>Individual: Introduction to Artistic Project</b>	Information unclear, hard to understand, and fails to connect the sample artistic project to the section theme.	Many gaps in flow of information, or voice at times unclear or inappropriate connection to the sample artistic project to the section theme.	Minimal gaps in flow of information. Clear connection of the sample artistic project to the section theme.	Clear and appropriate voice. Information was easy to understand and showed subtlety and nuance in connecting the artistic project to the section theme.
<b>Individual: Reflection on Project</b>	Reflection does not answer required questions	Reflection is missing some required questions	Reflection answers all required questions but has multiple errors.	Reflection answers all required questions and contains minimal (no more than 2) errors.

# COURSE SCHEDULE

## Week 1: Introduction

- “Public Thinker” <http://www.publicbooks.org/public-thinker-jenny-price-on-refusing-to-save-the-planet/?fbclid=IwAR3FgwRcmynS4THRk3hLC-7Qm1Udg-D-O3EypIoBkBeDiEgmgLOLKKbzIi>

## Week 2: What is a public?

- Daniel Fisher, *A Typology of the Publicly Engaged Humanities*, Humanities for All, <https://humanitiesforall.org/features/five-types-of-publicly-engaged-humanities-work-in-u-s-higher-education>
- Survey programs (see Appendix A, page 10-11)
- Public Humanities list of characteristics and project rubric (course co-authorship)

## Week 3: Why Public Humanities? The politics of art and humanistic thinking

- Selections from Ranciere, *Politics of Aesthetics*
- Debord, *Society of the Spectacle* <https://www.youtube.com/watch?v=IoUIHBSiVAY>
- Anna Sims Bartle, “Why the Humanities are Necessary to Public Policy,” *Humanities and Policy*, 24, no. 1, <https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?article=1687&context=mpr>
- Recommended: *The Century of the Self*

## Week 4: Environmental humanities, justice, climate change

- Kyle Whyte, “Climate Change, an Unprecedentedly Old Catastrophe” [http://archive.blackwoodgallery.ca/exhibitions/2018/Broadsheet\\_Grafting.pdf](http://archive.blackwoodgallery.ca/exhibitions/2018/Broadsheet_Grafting.pdf)
- Mary Heglar, “Blood at the Root: Black Americans, Southern Soil, and Shared Trauma” <https://medium.com/@maryheglar/blood-at-the-root-black-americans-southern-soil-and-shared-trauma-6ef3ff9c81e>
- Either
  - Hopkins, Hop, “Racism is Killing the Planet,” *Sierra* June 8 2019 <https://www.sierraclub.org/sierra/racism-killing-planet> (useful for discussing this very phenomenon in terms of arc of the Sierra Club, [here](#), [here](#), and [here](#)).
  - Or, Jedediah Purdy, “Environmentalism’s Racist History” <https://www.newyorker.com/news/news-desk/environmentalisms-racist-history>
- **IN CLASS:**
  - Bethany Wiggin, Penn Program in Environmental Humanities, “1.5 Minute Climate Lectures: “Should Climate Change Change the Curriculum?”” <https://vimeo.com/460688480>
  - UC-CSU NXterra Transformative education for climate action, information here: <https://www.nxterra.orfaleacenter.ucsb.edu/> and here: <https://www.universityofcalifornia.edu/news/teaching-tool-warming-world>).
  - UC-CSU Knowledge Action Network, here: <http://ejci.orfaleacenter.ucsb.edu/wp-content/uploads/2018/04/2017-Report-UC-CSU-KAN-Comprehensive-Final-Report-2017.pdf>
  - <https://hfe-observatories.org/>



### Week 5: Science and Technology studies, data, ethics

- Barry Bozeman, "Public Value Science," *Issues in Science and Technology*, XXXVI, no. 4, Summer 2020 <https://issues.org/public-value-science-innovation-equity-bozeman/>
- Colin Koopman, "How Democracy Can Survive Big Data" in *The New York Times*, in *The Sunday Review*, Mar. 22, 2018
- Berkowitz, Reed, "A Game Designer's Analysis of QAnon," *Medium*, 30 September 2020, <https://medium.com/curiouserinstitute/a-game-designers-analysis-of-qanon-580972548be5>
- Gabriel Costentino, "From Pizzagate to the Great Replacement: The Globalization of Conspiracy Theories," *Social Media and the Post-Truth World Order: The Global Dynamics of Disinformation*, Palgrave, 2020.
- Watch *The Social Method* and "Algorithms of Oppression: Safiya Umoka Noble," [https://www.youtube.com/watch?time\\_continue=31&v=6KLTpoTpkXo&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=31&v=6KLTpoTpkXo&feature=emb_logo) (longer talk here: [https://www.youtube.com/watch?time\\_continue=581&v=tNi\\_U1Bb1S0&feature=emb\\_logo](https://www.youtube.com/watch?time_continue=581&v=tNi_U1Bb1S0&feature=emb_logo))
- **IN CLASS:** Mona Chalabi, "Three Ways to Spot a Bad Statistic" [https://www.ted.com/talks/mona\\_chalabi\\_3\\_ways\\_to\\_spot\\_a\\_bad\\_statistic/transcript](https://www.ted.com/talks/mona_chalabi_3_ways_to_spot_a_bad_statistic/transcript)

### Week 6: Disability studies

- Clare Mullaney, "Disability Studies: Foundations & Key Concepts," *JSTOR Daily*, 13 April 2019, <https://daily.jstor.org/reading-list-disability-studies/>
- "How We Talk About Disability Matters!: Understanding Models of Disability," *Daru*, [daru.org.au/wp/wp-content/uploads/2019/03/Human-rights-info-sheet-for-website.pdf](http://daru.org.au/wp/wp-content/uploads/2019/03/Human-rights-info-sheet-for-website.pdf)
- Sarah Jaquette Ray and Jay Sibara, "Introduction," to *Disability Studies and the Environmental Humanities*, University of Nebraska Press, 2017, 1-28.
- Gabe Moss, "Why Disability Representation Matters (and Not Just in the Media)," *The Body is Not an Apology*, 258 August 2012, <https://thebodyisnotanapology.com/magazine/why-disability-representation-matters-and-not-just-in-the-media/>
- One post from the Disability Visibility Project: <https://disabilityvisibilityproject.com/>

### Week 7: Medical humanities

- Johanna Shapiro, Jack Coulehan, Delese Wear, and Martha Montello, "Medical Humanities and Their Discontents: Definitions, Critiques, and Implications," *Academic Medicine*, 84, 2, 2009, 192-198.
- Lisa Saffran, "'Only Connect': The Case for Public Health Humanities," *Medical Humanities*, 40, 2014. 105-110.
- Achille Mbembe, "The Universal Right to Breathe," *Critical Inquiry*, 13 April 2020, <https://critinq.wordpress.com/2020/04/13/the-universal-right-to-breathe/>
- Simmons, Kristen. 2017. "Settler Atmospheric." Member Voices, *Fieldsights*, November 20. <https://culanth.org/fieldsights/settler-atmospherics>
- Ana Santos Rutschman, "Mapping Misinformation in the Coronavirus Outbreak," Health Affairs Blog, *Saint Louis University School of Law*, 2020.

## Week 8: Food studies

- Kristen Reynolds and Julian Agyeman, “Food Studies is Not as Frivolous as you Might Think,” *Zocalo: Public Square*, Nov. 4 2019, <https://www.zocalopublicsquare.org/2015/11/04/food-studies-is-not-as-frivolous-as-you-might-think/ideas/nexus/>
- Tilman Brück and Marco d’Errico, “Food Security and Violent Conflict,” *World Development* 117, May 2019, 145-149.
- Sarah Wald, “Farmworker Activism,” in *The Cambridge Companion to Literature and Food*, Cambridge University Press, 2020, 197-214.
- Listen, “Robin Wall Kimmerer, The Intelligence of Plants,” *On Being with Krista Tippett*, 20 August 2020, <https://onbeing.org/programs/robin-wall-kimmerer-the-intelligence-of-plants/>
- Watch *Food, Inc.*, Netflix

## Week 9: Immigration

- Hannah Musiol, “On Migration Research, Humanities Education, and Storytelling,” *Border Criminalities*, University of Oxford, 2017, <https://www.law.ox.ac.uk/research-subject-groups/centre-criminology/centreborder-criminologies/blog/2017/06/migration>
- Torrie Hester, “Deportability and the Carceral State,” *Journal of American History*, 102, 1, 2015, 141-151.
- Daniel Wilson, “A History of Barbed Wire,” *A People’s Future of the United States*, edited by Victor LaValle and John Joseph Adams, One World New York, 2019, 339-350.
- Warsan Shire, “Home.”
- Watch *Stateless*, episode 1, “The Circumstances in Which They Come,” Netflix.

## Week 10: Public lands

- Scott Willoughby, “Public Lands: Our Industry, Our Issue, Our Fight. What Are (and What Aren’t) Public Lands,” *Outdoor Industry Association*, 3 July 2018, <https://outdoorindustry.org/article/public-lands-industry-issue-fight-arent-public-lands/>
- Jason Mark, “In Public Lands is the Preservation of the Republic,” 24 June 2020 [https://www.sierraclub.org/sierra/2020-4-july-august/feature/public-lands-preservation-republic?utm\\_source=facebook&utm\\_medium=social&utm\\_campaign=sierramag&utm\\_content=20200926\\_NPLD&fbclid=IwAR2uwz99wuRSvcNMPV5L4BRtFqN6qqlet5QOfoCux1mD4S2w2LMjTCs5nS8](https://www.sierraclub.org/sierra/2020-4-july-august/feature/public-lands-preservation-republic?utm_source=facebook&utm_medium=social&utm_campaign=sierramag&utm_content=20200926_NPLD&fbclid=IwAR2uwz99wuRSvcNMPV5L4BRtFqN6qqlet5QOfoCux1mD4S2w2LMjTCs5nS8)
- Jedediah Purdy, “Homeland” and “This Land is Our Land,” from *This Land is Our Land: The Struggle for a New Commonwealth*, Princeton University Press, 2019.
- April Anson, “Public Lands and the Settler Commons,” *Western American Literature* 54, no.1, 2019, 49-62.
- Explore:
  - Bureau of Land Management Public Land Statistics: <https://www.blm.gov/about/data/public-land-statistics>
  - The Trust for Public Land’s work in California: <https://www.tpl.org/our-work>
  - Denver Public Library, “This Land is Your Land: Public Lands in the United States,” <https://www.denverlibrary.org/blog/research/ross/land-your-land-public-lands>

## Week 11: Housing justice

- Watch, “The 3Ps: The Solution to the National Housing Crisis,” <https://youtu.be/McYwaPjImbU>
- Matthew Desmond, “How Homeownership Became the Engine of American Inequality,” *The New York Times Magazine*, 9 May 2019, <https://www.nytimes.com/2017/05/09/magazine/how-homeownership-became-the-engine-of-american-inequality.html>
- Glyn Robbins, “A New Agenda for Public Housing,” *City: Analysis for Urban Change, Theory, Action*, 24, 1-2, 2020, <https://www.tandfonline.com/doi/full/10.1080/13604813.2020.1739922>
- One reading from *Housing Justice in Unequal Cities*, the Institute on Inequality and Democracy at the University of California, Los Angeles. <https://challengeinequality.luskin.ucla.edu/wp-content/uploads/sites/16/2019/10/Housing-Justice-in-Unequal-Cities.pdf>
- Recommended research, watch “The Impending Eviction Crisis: Housing as Health Care and Racial Justice,” <https://youtu.be/PYN7CG4V6q8>

## Week 12: Abolition

- Ida B. Wells, “The Convict Lease System,” 1893, <http://digital.library.upenn.edu/women/wells/exposition/exposition.html#III>
- Ruth Wilson Gilmore, “Prisons and Class Warfare,” *Historical Materialism*, <http://www.historicalmaterialism.org/interviews/prisons-and-class-warfare>
- Donna Murch, “Paying for Punishment: the New Debtors’ Prison,” *Boston Review: A Political and Literary Forum*, August 2016, <https://bostonreview.net/editors-picks-us/donna-murch-paying-punishment>
- Julia Oparah, “Feminism and the (Trans)gender Entrapment of Gender Nonconforming,” *UCLA Women’s Law Journal*, 2012, 239—271.
- Listen to trailer for *Octavia E. Butler’s Parable of the Sower*, opera by Toshi Reagon and Bernice Johnson Reagon <https://vimeo.com/273550563> and read “Parable of the Songwriter: Toshi Reagon,” *The Root*, <https://www.theroot.com/parable-of-the-songwriter-toshi-reagon-explains-why-an-1842991833>
- Watch *13<sup>th</sup>*, Netflix

## Week 13: Digital humanities

- Matthew K. Gold and Lauren F. Klein, “A DH That Matters” Debates in the Digital Humanities 2019, <https://dhdebates.gc.cuny.edu/read/untitled-f2acf72c-a469-49d8-be35-67f9ac1e3a60/section/0cd11777-7d1b-4f2c-8fdf-4704e827c2c2>
- Susan Schreibman, Ray Siemens, and John Unsworth, “The Digital Humanities and Humanities Computing: An Introduction,” in *A Companion to Digital Humanities*, [http://digitalhumanities.org/3030/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-1-3&toc.depth=1&toc.id=ss1-1-3&brand=9781405103213\\_brand](http://digitalhumanities.org/3030/companion/view?docId=blackwell/9781405103213/9781405103213.xml&chunk.id=ss1-1-3&toc.depth=1&toc.id=ss1-1-3&brand=9781405103213_brand)
- Moya Z. Bailey, “All the Digital Humanists are White, All the Nerds are Men, but Some of Us Are Brave,” *Journal of Digital Humanities*, 1, 1, 2011, <http://journalofdigitalhumanities.org/1-1/all-the-digital-humanists-are-white-all-the-nerds-are-men-but-some-of-us-are-brave-by-moya-z-bailey/>
- Watch “Digital Humanities Center in Love Library,” <https://youtu.be/rDHUBqxcVQo>

**Week 14: Final Project Work:** Submit individual entry permissions; draft section preface

**Week 15: Final Project Work:** Finalize prefaces, sketch final layout

## PUBLIC HUMANITIES

### Appendix A

#### Characteristics:

- “The work of federal, state, nonprofit and community-based cultural organizations that engage the public in conversations, facilitate and present lectures, exhibitions, performances and other programs for the general public on topics such as history, philosophy, popular culture and the arts.” – Brown University (see link below)
- Create physical and virtual spaces where the public can engage in conversation, learning, and reflection about contemporary issues and ideas
- Applied research into broad public spaces
- Research questions and methods driven by accessibility, relevance, shared authority
- [Seven rules for pub hum](#): 1) Driven by community needs, not scholarly interest, 2) Scholar as expert but also facilitator and translator, 3) Develops *out of* conversation, not as an addendum to scholarly work, 4) Work with existing organizations rather than invent them, 5) Collaborate with artists, 6) Think digital as a vital but not sole aspect, 7) Practice the skills necessary to specific projects.

#### Institutions, Organizations

- [Brown University](#)
- [Columbia U](#)
- [Rice](#)
- [University of Pennsylvania](#)
- [UC Santa Barbara](#)
- [University of California Humanities Research Institute](#) (housed at UC Irvine)
- [U New Hampshire](#)
- [Tufts](#)
- [Wake Forest](#)
- [Humanities Institute at U Texas Austin](#)
- [U of Idaho Confluence Lab](#)
- [New York University](#)
- [Rutgers University-Newark](#)
- [University of Michigan - Ann Arbor](#)
- [University of Sheffield](#)
- [University of Western Ontario](#)
- [University of Wisconsin–Madison](#)
- [The Walter Chapin Simpson Center for the Humanities](#) at U Washington
- [Yale University](#)
- [Georgetown University](#)
- [University of Maryland, Baltimore County](#)
- [Oakland University](#)
- [University of Florida](#)
- [Florida International U](#)
- [U of BC, Okanagan](#)
- The [Institute for Women Surfers](#) is a grassroots educational initiative in the Public Humanities that brings together women surfers, activists, artists, business owners, scientists and educators, to create spaces of peer teaching, learning, and mutual aid

## Grants, Organizational interest

Public humanities programming is fast becoming a focus of the grants awarded by the Mellon, ACLS, and Rockefeller foundations, as well as the Humanities Council of California.

[National Endowment for the Humanities](#)

[ACLS National Task Force on Scholarship and the Public Humanities](#)

[Whiting Public Engagement Programs](#) (\$50,000 for fully developed projects, \$10,000 seed grants).

[Bringing Theory to Practice](#)

## Publications

- *Humanities for All*: <https://humanitiesforall.org/>
- Peer-reviewed academic journals such as *Public: A Journal of Imagining America* and *The Public Historian*—by academics, for academics—that chronicle civic engagement programs and community outreach initiatives. There are outlets that de-academicize scholarly work for a largely academic but nonspecialist audience, such as *JSTOR Daily*, *Humanities: The Magazine of the National Endowment for the Humanities*, *The American Scholar*, and *The Conversation*. And there are journalistic venues that draw heavily from the world of academia, both established magazines like *The New Yorker* and *The Atlantic*, which have successfully transitioned online, and born-digital ventures like *The Los Angeles Review of Books* and *Zócalo Public Square*.
- [MLA Public Humanities special issue](#)
- [Special Issue of \*Diversity & Democracy\*](#)

## PROJECT MODELS

- <https://www.neh.gov/divisions/fedstate/in-the-field/56-ways-do-the-public-humanities>
- [Humanities for All](#)
- [National Humanities Alliance, Engaged Humanities](#)
- [Imagining America](#)
- Podcast Brown: <https://blogs.brown.edu/publicworkpodcast/>
- Humanities Public Life, books: <https://humanitiespubliclife.org/books/>
- Op Ed Project: [www.theopedproject.org](http://www.theopedproject.org)
- Monument Project: <https://www.monumentproject.org/>