

nu7hCommunication 338 - Stakeholders and Social Movements
9:35-10:50 Monday/Wednesday
Room 239 (CAC)

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Office: 329 CAC

Office Hours: 11:00-12:30 Tuesday & Wednesday and by appointment

Required Texts

There are no texts you are required to purchase, and all readings are on D2L.

You may, however, find it beneficial to have your own copy of the 2016 book *Beautiful Trouble: A Toolbox for Revolution* (Andrew Boyd, ed.), and Peter Singer's *The Life You Can Save* (2010), since both will be covered extensively.

Course Overview

This semester, we will begin with a broad appraisal of social movements and generate a working vocabulary to better describe recurring patterns across various movements.

Social movements are fluid, not static. They can be local or global in scope, and many seem to be overlapping and ubiquitous. It is difficult to think of an issue in which there are no disagreements, but at what point do opinions coalesce into an actual movement? Indeed, the evolution of social media has challenged the very notion of what it means for a movement to be organized. Michel Foucault argued, "Where there is power, there is resistance," and this semester, we will cultivate a greater awareness of social movements and the theories, principles and tactics that undergird them.

In more concrete terms, this class is what you choose to make of it. Weekly reading responses are required, and are worth more than 25% of your final grade--well more than any other assignment or assessment. There are multiple assignments in which you will be tasked with identifying and reporting on a particular social movement, and you are expected to synthesize various concepts and apply them to real-world scenarios. The social movements discussed during this semester therefore are limited only by our own collective imagination.

Course Objectives

When you complete Comm 338, you will be able to:

1. Identify the primary and tertiary stakeholders in a wide range of social issues;
2. Create and deliver strategic messages tailored for a particular audience and medium;
3. Explain how framing and paratexts influence perceptions of social movements;
4. Apprehend the linkages between organizations, public opinions and public policy;
5. Explore mutually beneficial relationships for organizations in concert with social movements;
6. Appreciate how broad social trends can influence organizations, and how organizations can influence social trends;
7. Craft a strategic set of best practices for nonprofits seeking social change.

Attendance Policy

Attending class is important, if only to get used to the notion of being expected to be at a certain place at a certain time. Sometimes life happens, and you can't make class. For that—and whatever reason, really—I'm giving you two free absences. That does not mean you aren't responsible for what we cover that day, it only means I won't take additional points off your grade for being absent.

Please note that class periods in which you are scheduled to present are particularly important: Not showing up and not emailing me in advance on those dates means you will receive a zero for that presentation.

After your two "free" absences, your professionalism score will drop a full letter grade for being absent a third time. Being late to class matters as well. If you're late three times, it counts as an absence.

My Expectations

* **NO PHONES:** Take care of personal business before and after class. It's only 75 minutes, so lose the phone. Don't have it on your desk. Don't have it on your lap. I've been around the block and know the tricks. Former students will tell you this is my only real pet peeve. I have zero problems with you tapping screens before class, but once we get going, put it away and forget about it.

* Respect your classmates. We will learn from and with one another, so be good to each other.

* Show up on time and ready to go. (See attendance policy).

Late Work

Deadlines matter in the workplace, and there are consequences if you fail to deliver. Work submitted after the deadline has passed will receive a 20 percent deduction. For each subsequent 24-hour period that elapses, an additional 5 percent will be deducted. Finally, any work turned in more than a week late should be accompanied by either a written note or face-to-face discussion.

Feedback & 24/7 Rule

I will provide detailed feedback via D2L for each assignment during the semester. This will include suggestions related to grammar as well as content. Reviewing these comments should help recalibrate your output for future assignments, which will boost your grade.

I encourage you to talk to me about any grade you found to be questionable or unfair. I have a 24/7 rule, which means you should contact me at least 24 hours but no more than 7 days after receiving the grade. Waiting 24 hours will allow you to read the feedback and formulate a response. Waiting no more than a week will allow the assignment to be fresh in both our minds.

Plagiarism and Academic Misconduct

You are expected to do original work. Recycling work you have previously done is known as self-plagiarism. When you use information or images that you did not create, you need to indicate that.

Section 14.03 of the UWSP code defines academic misconduct as occurring when a student takes any of the following actions:

- ◇ Seeks to claim credit for the work or efforts of another without authorization or citation;
- ◇ Uses unauthorized materials or fabricated data in any academic exercise;
- ◇ Forges or falsifies academic documents or records;
- ◇ Intentionally impedes or damages the academic work of others;
- ◇ Engages in conduct aimed at making false representation of a student's academic performance; or
- ◇ Assists other students in any of these acts.

The potential consequences of academic misconduct include failing the class, being placed on disciplinary probation, being suspended, or being expelled from UWSP.

The stakes are far too high to take risks in this area. Let me know if you need clarification.

Beyond the ethical considerations, part of the fun in this class and in the field is playing with ideas. It is far more rewarding to be inspired and find your own voice than it is to steal someone else's effort and hope you don't get caught. It's a better way to live; as Mark Twain put it, "If you tell the truth, you don't have to remember anything."

Course Requirements and Grading

ASSIGNMENT	POINTS
Weekly Responses	130
Current Issue Discussion	20
Theory Presentation	20
Curated Clips Presentation	50
Midterm	50
SM Tracking	40
Readers' Choice	20
Participation	50
Final Project Presentation	50
Final	70
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TOTAL	500

A:	94%+	(470+)
A-:	90-93%	(450-469)
B+:	87-89%	(435-449)
B:	84-86%	(420-434)
B-:	80-83%	(400-419)
C+:	77-79%	(385-399)
C:	74-76%	(370-384)
C-:	70-73%	(350-369)
D:	65%	(325-349)
F:	<65%	(Below 325)

Course Requirements

Weekly Responses are 1-2 page responses to the readings for the week. There is no response due the first week, or the week preceding Spring Break. Otherwise, each response should be turned in via D2L before 5p.m. Friday (after our class discussions regarding those readings). Additional details are provided in a separate assignment sheet.

Details regarding assignments will be handed out in class. Finally, there will be an in-class Midterm and a take-home Final. Please review the policy on late assignments, and contact me with any questions.

Grading

In general, all work will be graded against a publication standard, and will be evaluated for grammar and usage (15%), content (60%), and organization/clarity (25%). Any changes to this basic formula will be made clear in particular assignments.

An "A" is Outstanding. This grade rewards work that is of a professional caliber. The writing is clear, organized and precise, and requires virtually no editing. Any edits are relatively cosmetic and subjective. In short, the work would not require changes prior to being submitted to a client or editor.

A "B" is Good. This grade reflects work that could be raised to professional standards without extensive editing. The work needs minor revisions in terms of reorganizing, rewriting and/or reformatting. A "B" doesn't necessarily have anything wrong, but does have identifiable areas for improvement.

A "C" is Adequate. This work indicates a relatively significant problem in at least one area, such as research, analysis, grammar, strategy, or formatting. It does not measure up to professional quality but might be saved with extensive revisions. This is work that a boss might consider a first draft.

A "D" is Unacceptable. This work is substandard, even for a classroom setting. The research and analysis may be unprofessional, the writing may be unclear, and/or ungrammatical. The work may contain factual errors and/or critical omissions, or may show little concept of basic strategic judgment.

An "F" is Failing. This grade reflects completely unacceptable work, and conveys the impression that the student did not take the assignment seriously.

Additional Resources

The [Mary K. Croft Tutoring-Learning Center](#) offers assistance with writing, technology, and study skills. It is located in room 018 of the Learning Resource Center (in the basement of the library), and you can set up an appointment by stopping by or calling 715-346-3568.

Any student who anticipates they may need an accommodation based on the impact of a disability (including mental health, chronic or temporary medical conditions) should contact me privately to discuss specific needs.

The [Disability and Assistive Technology Center](#) offers assistance and documentation for students with disabilities. It is located in room 609 of the Learning Resource Center. You can contact them at 715-346-3365 or via email at datctr@uwsp.edu.

Students registered with the DATC may provide their Notice of Accommodation letter (yellow forms) during office hours, via email, or after class.

The [UWSP Counseling Center](#) is available to help you deal with the stresses of college life. There are licensed mental health professionals who can help. It is located on the 3rd floor of Delzell Hall at 910 Fremont Street. Contact them at 715-346-3553, or via email at counsel@uwsp.edu.

SCHEDULE

Subject to change. Students are responsible for noting changes announced during class.

Due indicates an assignment is due before class begins that day.

Readings listed on a particular date should be completed before class begins. All readings are on D2L.

Assign denotes something that will be discussed & assigned that day.

You will also notice "Current Issue," "Theory," and "Curated Clips" followed by a number. A link to a sign-up sheet for each of these assignments will be posted as an announcement to D2L. Each person will have their own Current Issue and Theory presentation, and the Curated Clips presentation will be done in pairs.

Mon., Jan. 23 - Class Overview & Introduction

Weds., Jan. 25 - Social Movements: Big Picture

Readings:

* Tina Rosenberg, *The Art of the Protest*, *The New York Times*, 11/21/16

Assign: Weekly Responses

Assign: Current Issue Discussion

Mon., Jan. 30 - Origin of Social Movements

Current Issue #1

Readings:

* Gwynn Guilford, *Harvard Research Suggests That an Entire Global Generation has Lost Faith in Democracy*, *Quartz*, 11/30/16

Assign: Theory Presentation

Assign: Curated Clips Presentation

Weds., Feb. 1 - Thinking About Social Movements

Current Issue #2

Readings:

* "Glossary of Terms Used to Study Social Movements," *Cultural Politics*

Mon., Feb. 6 - Messages, Framing, Paratexts

Current Issue #3

Theory #1, 2

Readings:

* Todd Gitlin, *The Whole World is Watching: Mass Media in the Making and Unmaking of The New Left*, (1980), Introduction, pp. 1-18

Weds., Feb. 8 - Stakeholders, Audiences, and Public(s)

Current Issue #4

Theory #3, 4

Readings:

* Newsom/Turk/Kruckeberg, "Stakeholders and Interactions," pp. 87-107 in *This is P.R.: The Realities of Public Relations*, (2013).

Mon., Feb. 13 - Political Economy and Patterns of Protest

Current Issue #5

Theory #5, 6

Readings:

* Play / Experience the Fort McMurray documentary & strategy video game:
<http://www.fortmcmurray.com/#/fortmcmurray>

Weds., Feb. 15 - Principles Part I

Current Issue #6

Theory #7, 8

Readings:

* Beautiful Trouble, pp. 1-7; 96-119 (Introduction & Principles: Anger works best when..-> Consider Your Audience)

Mon., Feb. 20 - Principles Part II

Current Issue #7, 8

Theory #9, 10

Readings:

* Beautiful Trouble, pp. 120-157 (Principles: Debtors of the World...-> No One Wants to Watch a Drum Circle)

Weds., Feb. 22 - Principles Part III

Current Issue #9, 10

Theory #11, 12

Readings:

* Beautiful Trouble, pp. 158-179 (Principles: Pace Yourself -> Stay on Message)

Mon., Feb. 27 - Principles Part IV

Current Issue #11, 12

Theory #13, 14

Readings:

* Beautiful Trouble, pp. 180-203

Weds., March 1 - Tactics Part I

Current Issue #13

Theory #15

Curated Clips #1, 2

Readings:

* Beautiful Trouble, pp. 8-31 (Tactics: Advanced Leafleting -> Culture Jamming)

Mon., March 6 - Tactics Part II

Current Issue #14

Theory #16

Curated Clips #3, 4

Readings:

* Beautiful Trouble, pp. 32-59 (Tactics: Direct Action -> Human Banner)

Weds., March 8 - Tactics Part III

Current Issue #15

Theory #17

Curated Clips #5, 6

Readings:

* Beautiful Trouble, pp. 60-91 (Tactics: Identity Correction -> Trek)

Mon., March 13 - Midterm

Weds., March 15 - Flex Period

Mon., March 27 - Selfie Culture, Ecotourism & Environmental Politics

Current Issue #16, 17

Theory #18, 19

Curated Clips #7, 8

Readings:

* "Is Social Media Spoiling Colorado's Hanging Lake?" KUNC.org, Jackie Fortier <http://www.kunc.org/post/social-media-spoiling-colorados-hanging-lake> (also listen to the report)

* Tim Wu, "Mother Nature is Brought to You By..." *The New York Times*, 12/2/16

Assign: SM Tracking

Weds., March 29 - Public Opinion and Polling Data

Current Issue #18, 19, 20

Theory #20, 21

Curated Clips #9, 10

Readings:

* Thomas Marshall, "Public Opinion, Public Policy and the End of Smoking," and "Bringing Public Opinion Back to Tobacco Control Policy," pp. 147-172.

Mon., April 3 - SM Tracking Presentation I

Weds., April 5 - SM Tracking Presentation II

Mon., April 10 - The Life You Can Save I

Current Issue #21, 22

Theory #22

Curated Clips #11

Readings:

* Peter Singer, "The Argument," pp. 3-44

Weds., April 12 - The Life You Can Save II

Current Issue #23

Theory #23

Curated Clips #12

Readings:

* Peter Singer, "Human Nature," pp. 45-80

Assign: Final Project

Mon., April 17 - The Life You Can Save III

Current Issue #24

Theory #24

Readings:

* Peter Singer, "The Facts About Aid," pp. 81-128

Weds., April 19 - The Life You Can Save IV

Current Issue #25

Theory #25

Assign: Readers Choice

Readings:

* Peter Singer, "A New Standard for Giving," pp. 129-173

Mon., April 24 - No Class - Schedule a Meeting with Me re: Final Project

Weds., April 26 - No Class - Schedule a Meeting with Me re: Final Project

Mon., May 1 - Final Project Presentations I

Weds., May 3 - Final Project Presentations II

Due: Readers' Choice

Mon., May 8 - Readers' Choice

Weds., May 10 - Last Day of Class

Distribution of Take-Home Final

Let me know if you have questions - I'm here to help!

-nathan