

Spring 2006

UNST 123G: Forbidden Knowledge

<http://www.marthabianco.com/Courses/FK>

Updates are highlighted in **pale yellow**. This was last updated on **5/5/2006 6:41 PM**

Instructor:	Dr. Martha J. Bianco	Call me:	503-706-8641 any time
Office:	URBN 370-E: (above bookstore)	E-mail me:	biancom@q7.com (write anytime)
Office Hours:	11:30-12:30 pm T and Th & by arrangement	Visit me:	http://www.marthabianco.com/
MySpace:	http://www.myspace.com/marthabianco	IM me:	mjb_97203@yahoo.com (arrange first)
Class Website:	http://www.marthabianco.com/Courses/FK : for syllabus, readings, general information		
Class Yahoo Site:	http://groups.yahoo.com/group/fk-class/ : for class mailing list, calendar, IM, chat, and grades		
Class Time & Place:	T and Th, 9:30-10:15, CH 201		
Mentor:	Drew Long, 503-413-9355, lonar@pdx.edu		
Mentor Sessions:	T, 10-10:50; R, 10-10:50; R, 11-11:50; Held in CH 194		

COURSE DESCRIPTION:

This is the third term in a three-term freshman inquiry sequence for the theme, Forbidden Knowledge. This term we will focus primarily on **denied, frightening, and fragile** knowledge.

- **Denied Knowledge.** Can we divide the world into “have-gots” and “have-nots”? Those in power – the “have-gots” – sometimes deny oppressed groups (the “have-nots”) access to knowledge. This term we will focus on groups denied knowledge and power as a result of imperialism, nationalism, classism, racism, sexism, and other forms of oppression and discrimination.
- **Frightening Knowledge.** Hear no evil, see no evil: There are things that seem almost impossible to comprehend – from the brutal lynchings of free black men and the burning of churches to the lethal beatings of gay teenagers and the trafficking of Eastern European women as sex slaves. To gain a meaningful knowledge of the what Melville calls the “natural depravity of man,” we must delve into these dark zones.
- **Fragile Knowledge.** We express and experience pain, grief, anger, joy, bliss, misery, and ecstasy in many ways – some of which are difficult to explain using mere words. Have you ever felt a musical rhythm deep in your gut? Have you ever been moved to tears by a poem or a painting? Has a speech or a film left you stunned into silence? This kind of knowledge is at one and the same time powerful and delicate and, often, almost too intimate to discuss. We will explore how human beings seek to manifest and know the world around them through artistic forms of expression.

TEXTS:

- (Sh) Forbidden Knowledge by Roger Shattuck (Harvest Books, 1997).
- (H) Hodges' Harbrace Handbook (with InfoTrac), 15th edition, by Cheryl Glenn et al. (Heinle, 2003).
- (U) Seeing Through Statistics, 3rd edition, by Jessica Utts (Duxbury Press, 2004).
- (O) There are also recommended and required online readings for each module.

RECOMMENDED RESOURCES:

- Roget's International Thesaurus, Indexed Version, 6th edition, by Barbara Ann Kipfer, ed. (Collins, 2001).
- Merriam-Webster's Collegiate Dictionary, 11th edition (Merriam-Webster, 2003).
- MLA Handbook for Writers of Research Papers, 6th edition, by Joseph Gibaldi (MLA, 2003).

OTHER REQUIREMENTS:

- Several slim pocket folders for turning in class assignments (these usually cost less than \$1)
- A removable or permanent storage disk for maintaining digital copies of all your work: back up your work; don't back up anything you don't care about or want an F on.
- An e-mail account that you check religiously
- Frequent (at least three times per week) access to a computer with Internet and printing capabilities
- InfoTrac Account (the passcode for this comes with your *Hodges' Harbrace Handbook*)
- Knowledge of and access to Nvu or some other web-creation software (<http://www.nvu.com>)

IMPORTANT:
(Really; I mean it!)

This class is:

A **University Studies inquiry course**. This means that I teach to the **goals**. I take these goals seriously; *you will be tested on them*.

The goals I stress are **ethics and social responsibility; diversity of the human condition**; and – the two I really emphasize are:

Communication.

Verbal: This term your major written work will be your research paper. You will also be working with the written word by analyzing how language is used in musical lyrics, poetry, personal narratives, and oratory (speeches). You will be making frequent **informal** and **formal oral presentations**, in which you are a discussion **leader** or **participant**. These will include a **formal presentation with visual aids** (PowerPoint presentation of your research paper and a web presentation of your e-portfolio).

Quantitative: You will continue to gain quantitative literacy through the reading and analyzing of research papers, completion of exercises in your statistics text, and ultimately work toward inclusion of statistics and quantitative graphics in your research paper.

Critical Thinking and Inquiry: This goal will permeate all of your work. The points I stress are:

- Question assumptions
- Entertain the possibility that you are wrong, that what you are reading is wrong, that I am wrong
- Prove it
- Make me care; don't waste my time; tell me something I don't already know
- Don't preach to the choir; try to change my mind. Convince me.
- Don't tell me what someone else thinks or says; I care about what *you* think.
- Actually, I don't care what you *think*; I care what you know: prove it
- Question authority (question *me*)
- Entertain alternative explanations
- Do not make sweeping generalizations
- Anecdotal stories are not evidence of trends
- Prove it

If you do not want to be challenged, to challenge others, and to challenge me beyond what usually goes on in a classroom, you should drop this course.

RULES TO LIVE
BY:

Don't plagiarize. My experience is that few students really know what constitutes academic dishonesty. Your first assignment will therefore be a repeat of the exercise you completed at the beginning of last term. This review is meant to refresh your recollection on plagiarism and also to review MLA citation techniques.

Don't be absent. Attendance is mandatory in both main class and mentor session. **You get two "free" absences** on the grounds that "life happens." **Your grade decreases half a letter for each absence after two** (there are some exceptions regarding contagious or serious disease or extreme emergency for which you can provide documentation; see me).

Don't be late. People coming into class late disrupt the flow. Leave your house earlier, take an earlier bus, whatever: but be here on time. **You are allowed 15 minutes tardiness total for the entire term.** After that, tardies count as partial absences. The clocks in Cramer Hall are not reliable. For timing purposes, I use my cell phone, which is the real, true, accurate time. Your cell phone should have the same time on it. If I run late, you are required to wait for me for 15 minutes; after that, you are free to leave. In the event that I am late, you should begin panel discussion.

Assignments are due on time. Period. Unless I specify otherwise, all assignments are due in printed form, in the required format, in the appropriate folder, in class at the beginning of the session. Issues involving a computer, a printer, the Internet, a cable, a lab, your car, Tri-Met, your roommate, your mother, grandmother, or your dog have no bearing on this rule. If you have a cat, I sympathize, but remember: you own the cat; the cat does not own you. Even if your cat has you under an evil spell, you cannot use that as an excuse for a late assignment. “The bookstore was out of ____” (folders, paper, ink cartridges, kitty treats, etc.) is also no excuse. **You will lose 10 percent of the assignment’s value per day for each day that the assignment is late.** There are some exceptions regarding serious disease or extreme emergency for which you can provide documentation; see me.

Start an assignment the day it is given. What you should be doing the day before an assignment is due is setting up a work plan for the *next* project. Seriously.

Take specific instructions, the writing manual, writing checklist, and other writing resources seriously. Be professional. Your attention to detail and to instructions matters and is a reflection of how seriously I should take what you have to say. I am offended when students do not take course requirements seriously. Learning how to pay attention to detail and present professional-quality work while achieving and demonstrating a grasp of the substantive content is skill you will use in future endeavors.

Read your e-mail: Check the Yahoo list for this class with great frequency. “I never received that e-mail” is not an excuse that flies with me. You are hereby forewarned that I send out e-mail on a regular basis. You should check the Yahoo Mail archives (<http://groups.yahoo.com/group/fk-class/messages>) to be sure you have the latest communications.

If it isn’t on the syllabus, it’s on our course page at <http://www.marthabianco.com/Courses/FK> or on the **Assignments & Resources page**, at <http://www.marthabianco.com/Courses/Cities/Assign/default.htm>.

When in doubt, ask. I am very responsive to students’ questions, requests, and concerns. You can *always* get a hold of me at biancom@g7.com and should feel free to contact me whenever you like. I respond quickly. I enjoy e-mail and IMg with students. You can also call me 24/7 at 503-706-8641. If I am busy or unavailable, *I don’t answer the phone*. Leave me a message, and I’ll get back to you.

You are responsible for your learning experience; you can get as much or as little from this class as you want. If you don’t like something, tell me; I might change it. But I can’t change what I don’t know about.

Speaking of responsibility, you are responsible for **withdrawing** from this class by the appropriate deadline. Do not assume I will give you an “X” if you don’t follow through. I will give an “X” only in certain specific situations. Otherwise, you will receive whatever grade you have earned, even if that is an F. The same holds if we agree to an Incomplete and you do not carry out the terms of our agreement.

I work for you. You pay for me. This is your education, not mine.

This is what I do. Teaching is not just my job; it’s my passion. If you need my help, please ask for it.

LEARNING GOALS: This course places a special emphasis on the following skills:

- Critical reading and writing
- Initiating and participating in analytical discussion
- Small-group discussion; informal and formal presentations
- Analytical and original thinking
- Quantitative literacy
- Technological literacy
- Understanding human diversity, across gender, sexual orientation, race, ethnicity, religion, culture, and economic class, while considering ethical and social justice ramifications

ASSIGNMENTS and EXAMS:

Instructions for each assignment will be presented in class and in mentor sessions. Detailed instructions are at <http://www.marthabianco.com/Courses/Cities/Assign/default.htm>.

FORMATTING:

Everything you turn in except panel presentation reading notes and your final exam should:

- ❑ Be prepared according to strict MLA format, which includes
 - 1-inch margins
 - Title page *or* header information
 - MLA-style numbered pages
 - Double spacing
 - 1/2-inch indentation for new paragraphs
 - 12-point Times New Roman font
- ❑ Include a Works Cited page if you quote, paraphrase, use, or reference any words, thoughts, or ideas not your own
- ❑ Be proofread by you and/or another human being (do not rely solely on your word processor's grammar and spell checker)
- ❑ Be stapled (ahead of time; please don't ask *me* for a stapler)
- ❑ Be in the appropriate folder

You will lose at least 5 percent of the points value for an assignment for any of these components that are missing. For example, if you turn in a 100-point paper that is not stapled, you will automatically lose 5 points. Helpful information for everything I require is located at <http://www.marthabianco.com/Courses/Cities/checklist.htm>.

UNST GOALS:

*Critical Thinking,
Writing, Diversity, Ethics,
Social Justice*

- **Deconstruction Exercises:** You will complete **two** short “deconstructions” of song lyrics, poems, works of art, film clips, speeches, and other forms of expression to practice critical thinking and interpretation of denied, frightening, and fragile forms of knowledge. We will preview the piece in class and then you will complete an exercise, bring it to class to turn discuss, and then turn it in. **Worth 15 percent (150 points, 75 pts each).**

*Critical Thinking;
Writing; Ethics; Diversity
Social Justice;*

- **Panel Presentations:** All students will type up **reading notes** covering the reading material that is due for each panel. These reading notes **do not need to be in MLA format or in a folder**, although they **must be stapled** and **include your name and the date**. For part of most class sessions, student panels will lead class discussion on the subject matter; I will supplement the panel presentation with lecture. Students should take notes from my lecture and other students' presentations; turn these notes in with your reading notes once we complete a panel topic; you will get them back at the next class session. Panel presentations are worth **15 percent (150 points total)**.

*Communication Skills
(Quantitative Literacy);
Critical Thinking;
Diversity; Ethics*

- **Quantitative Literacy:** You will complete one major quantitative literacy project this term, which will combine several elements designed to enhance your understanding of how to use, interpret, and display data. **This will be in two parts: one, an analysis of a research article, is due with the midterm; the other is due on the day of the final (June 13).** Worth 15 percent (150 points).

*Critical Thinking; Oral,
Verbal, and Visual
Presentation Skills;
Quantitative Literacy;
Diversity; Ethics.*

- **E-Portfolio Midterm and Final:** You will continue to develop your e-portfolio, integrating your work products into the University Studies goals as you lay them out on your portfolio. You will do two guided e-portfolio assignments which will serve as a midterm and final exam, respectively. Worth **150 points each (300 points total)**.
- **Final Research Paper:** You will receive separate instructions for this project, which is the culminating product of your freshman inquiry experience. You will present your paper in the form of a PowerPoint presentation at the end of the term. **MLA style is mandatory.** Worth 25 percent (250 points, total)

*Critical Thinking;
Communication; Ethics;
Diversity*

- **Peer editing:** This is a **required** activity, and you will receive up to **25 points extra credit** for participating in a constructive, timely, and responsible manner. **No penalty if you don't do it – just your loss 😊**
- **Mentor Sessions:** Mentor session attendance is required. **The focus of mentor session this term is film and informal RAID discussion, e-portfolio work, and continued computer literacy.** You will be graded on attendance, timeliness, preparedness, participation, and responsibility..

GRADING:

In general, students are graded as follows:

Scale:	94.91-100%	A	excellent	56.28-63.01	C	satisfactory
	89.79-94.90	A-	superior	49.54-56.27	C-	substandard
	83.15-89.78	B+	very good	22.80-49.53	D+	inferior
	76.41-83.14	B	good	15.34-22.79	D	poor
	69.67-76.40	B-	fairly good	00.67-15.33	D-	very poor
	63.02-69.66	C+	above average	00.00-00.66	F	failure

DIVERSITY & RESPECT:

In order to contribute to a meaningful learning experience, students are encouraged to share their diverse life experiences—political, religious, ethnic, cultural, lifestyle, etc.—and to show mutual respect, tolerance, and open mindedness toward their fellow students. Whether conservative or liberal, your point of view is expected to be heard and respected. To that end, scholarly (empirically supported) debate is welcome; “flaming” and unsubstantiated opinions are not.

IMPORTANT NOTE ABOUT RELIGION, FILMS, TEXTS, AND SENSITIVE ISSUES:

Some of the materials we will read and film we will view contain subject matter that some people may find offensive. In particular, some of the hip-hop lyrics we will dissect may be rather “in your face” for some students at first. The reality that some of these lyrics represent might shock you even more. It is my hope that as we discuss and analyze the use and meaning of language in this context, we will develop a greater understanding and that through understanding will come increased comfort (does the truth set you free?). Nevertheless, if your religion prohibits the viewing or discussion of any film, lyrics, or reading in this class, please contact me immediately to discuss options. I will make every attempt to accommodate students on religious grounds.

NOTE ABOUT READINGS:

You are expected to do a lot of reading in this class. It can be overwhelming, particularly if you feel you must read every single word. I recommend learning how to “power read.” In other words, skim through readings, looking for titles and subtitles to guide your focus. Look for key words and phrases. If you come across something you already know, skip it. If you come across something that looks interesting, read it. If you come across something that is new to you, but not necessarily interesting, try to grasp the basics and take notes. If a reading seems too difficult, do your best to make it through the introduction and summary. **Reading should be an active experience.** As you read, consider what you want to include in your panel presentation discussion notes. Think about what you may want to share with other students because of your expertise or, alternatively, what you would like to ask for further clarification about. In general, set aside an hour a day, at least, for reading for this class. Check out “Reading Difficult Materials” at <<http://www.studygs.net/texred1.htm>> and “Reading as Thinker” (a video on demand), *English Composition: Writing for an Audience*. Annenberg/CPB. Berkow & Berkow, 2001, at <http://www.scctv.net/annenberg/English_Composition_18.aspx>.

NOTE ABOUT STUDYING:

You should plan to study an average of 15 hours per week for this class. That should include reading, class preparation, and work on your paper, portfolio, and other materials.

ABOUT InfoTrac (IT’S FREE – because you paid for it):

Your edition of *Hodges’ Harbrace Handbook* comes with a card in the back with a passcode and instructions for accessing InfoTrac, an online database of over 21 million articles that is updated daily. Your purchase of *Hodges’* gives you 120 days’ access to InfoTrac. This useful resource can provide scholarly and nonscholarly articles that you may not be able to find through Google or Vikat searches.

TENTATIVE CLASS SCHEDULE (Note: Expect minor modifications in the schedule. Due dates for assignments will remain stable. Because of my desire to provide the best supplemental readings available and to adapt to students' needs, the online reading schedule will be updated as we enter each new module.) **Comments about readings:** (O) = Online readings and activities (required and optional) at <http://www.marthabianco.com/Courses/FK/Readings>. You are to have readings and activities done by the date listed. For example, by Thursday, April 6, you should have read the Online Readings Nos. 1-8. For certain projects, there will also be readings from Utts and Hodges. Readings average 75-100 pages per week. You will need to learn to read critically, efficiently, and effectively. **Unless otherwise indicated, all readings are required.. Even if you are not a panel member, you are required to do the readings and turn in your notes!**

Module I: Strange Fruit		Films	
<ul style="list-style-type: none"> ⊙ "My Soul Has Grown Deep Like the Rivers" ⊙ African Diaspora Music & Dance ⊙ The Harlem Renaissance 		<ul style="list-style-type: none"> ⊙ Babylon is Burning: Rasta Roots ⊙ Zulu Nation and the Gangs of the Bronx ⊙ Old School Hip Hop 	
		<ul style="list-style-type: none"> <i>Unchained Memories: Slave Narratives</i> <i>Harlem Renaissance</i> <i>Life and Debt</i> <i>Salsa: Latin Pop Music in the Cities</i> <i>Get Up, Stand Up: Story of Pop & Protest</i> <i>Alvin Ailey Dances</i> 	
Date	Assignments Due	Panel & Readings	Special Class Topics
Syllabus & Introduction			
Tu 04 Apr 2006			
Th 06 Apr 2006	Step 1 Research Project DUE	Evan, Joscelyn, Kaci, Pam, and Brandon: (O) Nos. 1-8	African Diaspora
Tu 11 Apr 2006	Step 2 Research Project DUE	Evan, Joscelyn, Kaci, Pam, and Brandon: (O) Nos. 1-8	
Th 13 Apr 2006	Peer-Editing No. 1 DUE in mentor	Film: <i>Life + Debt</i>	
Tu 18 Apr 2006	Step 3 Research Project DUE	Rhea, Maritza, Amanda, and Mark: (O) No. 9	
Th 20 Apr 2006	Deconstruction No. 1	Deconstruction No. 1 (O) No. 10-11 and QL Lesson	Reggae, Imperialism, Oppression & the Roots of Hip Hop
Tu 25 Apr 2006	Deconstruction No. 1 DUE in class Panel notes DUE in class Peer-Editing No. 2 DUE in mentor	Deconstruction No. 1(cont'd) and QL Lesson Rhea, Maritza, Amanda, and Mark lead Deconstruction	
Th 27 Apr 2006		Tiffany, Dana, Daniella, Mitch, and Josh: (O) 12-18	The Harlem Renaissance
Fr 28 Apr 2006	Midterm E-Portfolio Assignment Posted		
Tu 02 May 2006		Tiffany, Dana, Daniella, Mitch, and Josh: (O) 12-18	
Th 04 May 2006		Family Meeting	
Module II: What Happens to a Dream Deferred?		Films	
<ul style="list-style-type: none"> ⊙ South Bronx Gangs ⊙ From Panthers to Crips ⊙ Gangsta: LA Explodes 		<ul style="list-style-type: none"> ⊙ "Fuck Tha Police" ⊙ East Coast – West Coast ⊙ "Can we all get along?" 	
		<ul style="list-style-type: none"> <i>Gangsta King & Education of Sonny Carson</i> <i>Beef II</i> <i>Straight from the Street</i> <i>Freshest Kids: A History of the B-Boys</i> 	
Date	Assignments Due	Panel & Readings	Special Class Topics
Tu 09 May 2006		No Panel: Dr. B Lecture on Urban Warfare & Hip Hop	Civil Rights: From Protest to Unrest Urban Warfare
Th 11 May 2006	Midterm Due in Class	Deconstruction No. 2 Lesson Guest Visit: Guest Speaker: West Coast Gangs	
Fr 12 May 2006		Midterm E-Portfolio URL due to biancom@q7.com .	
Tu 16 May 2006	Reading Notes Due from Everyone	Panel 3: Molly, Morgan, Nicole, Andrea, and Matt: (O)	The 4 Elements of Hip Hop
Th 18 May 2006	Deconstruction No. 2 Due in Class	Deconstruction No. 2 & Guest Visit: Mark Isham re: DARS	
Module III: New Whirl Order		Films	
<ul style="list-style-type: none"> ⊙ Three Strikes / Don't Ask, Don't Tell ⊙ 2Pac & Biggie: Beef to Peace ⊙ Bling-Bling and the G Thang 		<ul style="list-style-type: none"> ⊙ The Hip-Hop Feminist Critique: "It's a Man's World" ⊙ The New World Order ⊙ 360°: Knowledge + Wisdom + Understanding = 0 	
		<ul style="list-style-type: none"> <i>Do the Right Thing</i> <i>Tupac – Resurrection</i> <i>Letter to the President</i> <i>Rize</i> 	
Date	Assignments Due	Panel & Readings	Special Class Topics
Tu 23 May 2006	Outline Due in Class	No Panel: Dr. B Lecture on Content Analysis & Hip Hop	Truce
Th 25 May 2006	Reading Notes Due from Everyone	Panel 4: Carolyn, Adam, Melissa, Rachel, Stan & Serena: (O)	Livin' Large
Fr 26 May 2006		First Draft URL Due to Peer on E-Portfolio: <i>Dr. B will check to make sure draft is loaded</i>	
Tu 30 May 2006	2nd Draft of Research Paper Due	No Panel: PowerPoint Lesson & Hip Hop Lecture	Going Underground
Th 01 Jun 2006		Panel 3 & 4 Wrap-Up	Rizing Up
Tu 06 Jun 2006		No Panel: Hip Hop Lecture	
Th 08 Jun 2006	Final Research Paper DUE	Film clips	
FINAL PROJECTS			
Tu 13 Jun 2006		QL Part II and PowerPoint Paper Presentations DUE	
Th 15 Jun 2006		Final E-Portfolio URL DUE to biancom@q7.com	
Fr 16 Jun 2006		PARTY!!!!	

The Research Paper

Due Date	What Remains to Be Done	Points
20 May	Have your research finished by now and begin free writing	
23 May	Your formal outline is DUE in class!	25 pts
26 May	Your FIRST DRAFT should be posted to your portfolio for your peer(s) to review	up to 50 extra credit
30 May	Your SECOND DRAFT is DUE in class and to your peer(s)	50 pts
31 May	Begin working on citations, graphics, title page, Works Cited, etc.	
06 June	Begin revision and final edits	
08 June	Final Paper Due in Class	150 pts
09 June	Begin working on PowerPoint presentation	
13 June	PowerPoint Presentation of Research Paper	25 pts

Get Peer-Editing Match-up and Assignment Schedule from <http://www.marthabianco.com/Courses/FK/PeerMatch.pdf>.

MENTOR SESSION

Date	Activity
Tu 04 Apr 2006	Syllabus & Introduction
Th 06 Apr 2006	Research Paper Discussion
Tu 11 Apr 2006	Film: <i>Unchained Memories</i>
Th 13 Apr 2006	Peer-Editing Activity No. 1
Tu 18 Apr 2006	Informal RAID-like discussion: Frederick Douglass and other slave narratives
Th 20 Apr 2006	Film clips: <i>Harlem Renaissance</i> , <i>Roots</i> , <i>Rock</i> , <i>Reggae</i> , and <i>Salsa: Latin Pop Music in Cities</i>
Tu 25 Apr 2006	Peer-Editing Activity No. 2
Th 27 Apr 2006	Film clips: <i>Get Up</i> , <i>Stand Up</i> and Informal RAID on films to date
Tu 02 May 2006	Run DARS Degree Audit and Compile List of Questions for Mark Isham and E-Portfolio Work
Th 04 May 2006	Peer-Editing Activity No. 3
Tu 09 May 2006	Film clips: <i>Education of Sonny Carson & Gangsta King</i>
Th 11 May 2006	E-Portfolio Work and informal RAID
Tu 16 May 2006	Film clips and/or informal RAID
Th 18 May 2006	E-Portfolio Work and informal RAID
Tu 23 May 2006	Film clips and/or informal RAID
Th 25 May 2006	Content Analysis Work
Tu 30 May 2006	Content Analysis Work
Th 01 Jun 2006	Film Clips
Tu 06 Jun 2006	Work on PowerPoint
Th 08 Jun 2006	Finalize E-Portfolio and PowerPoint

Hear Ye Hear Ye

All who readeth and surviveth
are hereby invited to an End-of-
the-Year Party at the Original
Scene of the Crime (Prof. Bianco's
Home) for food, drink, song,
dancing, and all-around hilarity.

**Tentative date and time:
Friday, June 16, 2006. 6 to ? pm**