

XXXX XXX [Simulation in Organizations and Social Activism]

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Class Material: www.richcourses.com, under menu "JH Simulation"

Overview of Course

The Scenario

It is the early morning of November 19, 1915, Salt Lake, Utah, and Joe Hill, notorious IWW labor organizer, sits alone in his jail cell with less than an hour to live. Soon he's to be executed by firing squad for the murder of a grocer and his son more than a year previous. Because the case against Hill has been shot through with contradictions and inconsistencies, many are convinced that he is being framed by local mining interests to stop his organizing efforts. Due to fears of IWW retribution and the possible engineering of an escape, on his last night on earth Hill has been allowed no visitors...

Except one.

In the waning hours of November 18, just before midnight, some witnesses, on promise of anonymity, reported seeing an elderly woman dressed in what two witnesses described as "traditional Mexican clothing." The woman carried a valise, and appeared to have been admitted to Hill's cell (after passing some money and a piece of jewelry to one of the jailors). She stayed for over an hour and one witness reported smelling an odor of burning leaves and other (possibly) organic material, and seeing Hill's cell lit dimly by flickering light, as if from numerous candles. She left a little after 2:30 a.m. and was neither noticed or heard from again...

Until today.

Just outside Salinas, California, it is 7:30 a.m., April 28, 2017, and Mirelia Chavez is a deeply troubled young woman. At the fledgling age of 17, she's risen to chief strategist for the United Farmworkers of Southern California, not least because she is related to renowned farmworker organizer Cesar Chavez, whose work she has studied diligently and incorporated conscientiously.

Mirelia (who is wheelchair-bound due to being struck with polio at the age of five) is struggling with how to approach a labor strike on a nearby farm owner.

Mirelia is a prodigy whose meticulously prepared labor actions have generated controversy and occasionally even violent confrontations, but with the shocking election of a populist outsider as U.S. President last year, she feels more threatened representing (frequently illegal) immigrants in the farm working sector.

Try as she might, she cannot find the key to defuse, and turn to her people's advantage, a labor strike, two days hence, in which the entrenched interests of both sides virtually guarantee violence, and a marked influx of "scabs," fueled by the fallout from the policies of the new President whose stated goals are to stop further illegal immigration and to return illegal immigrants to their country of origin.

Numerous economic and political interests (not least of which is the troubled California economy's dependence on illegal immigrant labor) are sure to clash on the battlefield of the upcoming strike and the sheer numbers of opponents on both sides, combined with the passions aroused, make it likely that there will be many injuries and even deaths.

What Mirelia needs is a shocking shift in perspective. In the past, she drawn inspiration from the family library to move her beyond mental blocks, often hidden in a chest given her by her "tio abuelo," Cesar Chavez. It's been a year or so since she's gone there; for some reason, she feels compelled to do so now.

Among the clippings, medals, rosary beads, buttons, pamphlets, photos, and other memorabilia, she comes upon a Bible with a cracked and faded cover. "Strange," she thinks, "I don't remember seeing this here before." Riffing through the musty pages, she comes on a yellowed, brittle, folded sheet of paper, tucked in between pages of the *Book of Jeremiah*, with Chapter 22, verse 13, underlined: "Woe unto him that buildeth his house by unrighteousness, and his chambers by wrong; that useth his neighbour's service without wages, and giveth him not for his work." Careful not to break the paper, she slowly opens it and reads the following:

November 18, 1915, 10:55 p.m.

This being the last will and testament of Joel Hagglund (Joseph Hillstrom). Brothers and sisters, I have nothing to leave you, save my good will and my wishes carrying our struggle. In a couple of hours, they are going to shoot me dead. I tell you what I told Big Bill: don't mourn, organize! Let the memory of what we done carry on into the future and inspire others to carry on the struggle. I never relied on nothing but the plain facts, but in my last hours on earth, I'm going to. You remember the bruja from the Northern California strike? She's going to use something called "Santeria" (means, "Way of the Saints") to turn my soul into something that will touch people's minds, now and down the line. Sounds like nonsense, but when it comes to the movement, I take help where I can get it. She's due pretty soon and she's going to do something that makes me into a Santeria ancestor. I don't hold with it, but I guess a man facing death grabs at anything religious for comfort.

Shocked, Mirelia realizes she holds the last written words of Joe Hill, the name by which everyone in the movement knows legendary martyr "Joseph Hillstrom." And what is this business with *Santeria*? Mirelia remembers this as an Afro-Caribbean spiritual system, whose beliefs were taught her during her bout with polio on the knee of her *abuelita* Mirari, after whom she's named.

Mirelia doesn't remember much of *Santeria*, but knows of a cousin, Sabel, who's an initiate. Berating herself for devoting attention to such things when there's vital work to be done, she feels nonetheless moved by Hill's message, suspecting that all this is far from accidental and that the answer to preventing bloodshed in the upcoming strike lies in something that's part of Joe Hill's essence. After phoning Sabel, Mirelia summons her driver Galtero, who helps her out of her wheelchair and into the car. They go to a ramshackle building just beyond the Salinas city limits, at desert's edge.

Galtero is ordered to wait in the sweltering heat while Mirelia wheels herself into Sabel's home. In just under two hours, she returns with a look that seems simultaneously tired and beatific, yet strangely determined. To Galtero she says little, only that she's unusually sleepy and needs to get home soon. When they return to Mirelia's home, she is fast asleep and does not awaken even when Galtero carries her to her bedroom, placing her gently on her bed, where she slumbers deeply until the following dawn.

In her dream world, Mirelia journeys into past, present, and future with Joe Hill, learning from him the secret ritual of that night long ago that transformed him into her spiritual (not biological) ancestor. She's also Hill's acolyte in the dream world; schooled on how to win without violence, she becomes the student of the greatest labor organizer of all time.

Now...if she can only communicate this to her almost certainly disbelieving staff and get ready in time for the deadly showdown tomorrow...

I Dreamed I Saw Joe Hill Last Night

Course Philosophy

External organizational communication (sometimes called "EOC") has to do with how organizations, or more broadly, social collectivities, use communication (often, though not necessarily, mass communication) to represent themselves beyond their organizational "boundaries." In the modern view, EOC includes not only "classic" forms of representation, such as advertising, marketing, public relations, and sales, but newer forms, such as crisis management, governmental relations/lobbying, and media relations.

My approach to education is based on three principles which, though commonsensical and obvious, provoke negative reactions from some. First, education must not be drudgery, but must engage the spirit as well as the brain. To this extent education, though necessarily involving hard work (as all useful activities must), should also be fun and involve play. Second, worrying over grades can be a serious impediment to creativity and learning. Students afraid they are not doing what the teacher expects, as measured by letter grades, often find it difficult to "let loose" and learn to trust their natural instincts, these being the very guidelines that, no matter what pedagogues theorize, remain the best impetus to intellectual growth. Third, the role of the teacher is to carefully set up and adjust the course, but once that is done, to stand back and leave students free to co-create their educational experience. It should be remembered at all times that all students are experts in one or more areas of knowledge likely closed to the teacher. For the teacher to pose as supreme arbiter of intellectual process in the classroom is dubious. The teacher, as a highly-trained professional, is one voice in the classroom, but in this that voice is one voice of many. I would ask you to look at me, not as a sage on a stage, but a guide on the side.

What Is Expected of You

- 1. Class preparation and participation.** To get the most out of class, you must complete readings and prepare assignments for the days they are assigned. You are expected to contribute to discussion as well as creative activities, based on what you read, observe, and think about. If you come unprepared, you not only miss opportunities to participate, but your grade will be negatively impact your grade.
- 2. Punctual, consistent attendance.** You get one "free" absence; beyond that, each absence results in a deduction from your grade (this includes missing group meetings). You must also be on time. If you come late, you will disrupt the operation of the class, which will make you subject to penalties for class disruption. Attendance is taken by means of a daily roster sheet you will sign. This sheet is final arbiter in disputes over whether you attended on a particular day or not.
- 3. Grading.** Because determination of your letter grade involves crediting you for activities, skills, and creative enterprise not normally evaluated in courses, you should conceive of your performance in terms of an untarnished beginning which you have the power to maintain, provided you attend to the requirements of the class, particularly attendance and contribution to your group's production. You should realize that failure to do so will tarnish that unblemished grade. The focus is on what you, together with your classmates, achieve, and not necessarily (principally) an individual grade. However, to progress to being a fully-fledged participant in the simulation performance, you must attain an aggregate average score of 70% or better on the three exams. That said, after Part One, I don't want you overly concerned about grades, as this will interfere with your creativity and hinder your engagement.
- 4. Class Writing Assignment.** To stimulate reflection on process (essential to experiential learning), the class will, as a collective of the various groups comprising the simulation environment (defined by the class), write, revise, and submit to a refereed journal in the experiential or progressive education fields a scholarly paper, focusing on the theory and process of the class. How, precisely, this will be done is up to the class (as, indeed, is everything about the course). However accomplished, the entire class will claim authorship (the students, not the instructor). If you wonder how that many people can be listed as authors, you need not. While large group authorship is often frowned upon in conventional scholarly publishing, in experiential learning it is celebrated, especially when (as here) it is the product of the participants.

Outline of Course, Week by Week

Part One: Joe Hill and the Wobblies

("The copper bosses killed you, Joe...")

Date	Topic(s)/Activities	Readings/Study Materials
August 28	<ul style="list-style-type: none"> • Introduction to course. • Discussion/breakout into teams. 	<ul style="list-style-type: none"> • Course Website (www.richcourses.com, "JH Simulation menu") • Course Syllabus (on Course Website)
September 11	<ul style="list-style-type: none"> • First exam (<i>Joe Hill and the Wobblies</i>) • Group work: Salt Lake City Ethnography: Into the Hornet's Nest. 	<ul style="list-style-type: none"> • Study Guide, Unit I (Joe Hill and the Wobblies) <p style="text-align: center;">Readings:</p> <p>Required</p> <p>Harmon, J., Harvey, T., Means, S. P., & Semerad, T. (2015). <i>The legacy of Joe Hill</i>. Salt Lake Tribune. Retrieved April 14, 2017, http://local.sltrib.com/charts/joehill/landingpage.html</p> <p>Levine, L. (1913). The development of syndicalism in America. <i>Political Science Quarterly</i>, 28(3), 451-479.</p> <p>Roscigno, V. J., & Hodson, R. (2004). The organizational and social foundations of worker resistance. <i>American Sociological Review</i>, 69(1), 14-39.</p> <p>Thorburn, N. (2003). The Hobo Anomalous: Class, minorities and political invention in the Industrial Workers of the World. <i>Social Movement Studies</i>, 2(1), 61-84.</p> <p>Suggested</p> <p>Alderson, W. (1942). On the Wobbly "Casey Jones" and other songs. <i>California Folklore Quarterly</i>, 1(4), 373-376.</p>
September 18	<ul style="list-style-type: none"> • Second exam (<i>The Hidden Link</i>) • Group work: Creating Characters and their Backstories 	<ul style="list-style-type: none"> • Study Guide, Unit II (The Hidden Link) <p style="text-align: center;">Readings:</p> <p>Required</p> <ul style="list-style-type: none"> • Herskovits, M. J. (1937). African gods and Catholic saints in the new world Negro belief. <i>American Anthropologist</i>, N.S. 39, 635-643. • Holbraad, M. (2008). Definitive evidence, from Cuban gods. <i>Journal of the Royal Anthropological Institute</i> (N.S.), S93-S109. • Ige, S. A. (2006). The cult of ancestors in African traditional religion. <i>An Encyclopedia of the Arts</i>, 10(1), 26-31. • Lefever, H. G. (1996). When the saints go riding in: Santeria in Cuba and the United States. <i>Journal for the Scientific Study of Religion</i>, 35(3), 318-330. <p>Suggested</p> <ul style="list-style-type: none"> • Flores, Y. M. (1990). "Fit for a queen": Analysis of a consecration outfit in the cult of Yemaya. <i>Folklore Forum</i>, 23(1/2), 47-56.

September 25	<ul style="list-style-type: none"> • Third exam (<i>Immigrant Labor: An American Quandary</i>) • Group work: Creating the Organizational Setting • Create plan for group paper 	<ul style="list-style-type: none"> • Study Guide, Unit III (Immigrant Labor, an American Quandary) <p style="text-align: center;">Readings:</p> <p>Required</p> <ul style="list-style-type: none"> • Bada, X. (2006). New trends and patterns in Mexican migrant labor organization. In J. A. Fox (Ed.), <i>Invisible no more: Mexican migrant civic participation in the United States</i> (pp. 15-22). Santa Cruz, CA: Woodrow Wilson Center. • Bustamante, J. A. (2007). A dialectical understanding of the vulnerability of international migrants. In H. Vera & J. R. Feagin (Eds.), <i>Handbook of the sociology of racial and ethnic relations</i> (pp. 161-190). New York: Springer. • duFresne, E. J., & McDonnell, J. J. (1971). The migrant labor camps: Enclaves of isolation in our midst. <i>Fordham Law Review</i>, 40(2), 279-304. • Feldmann, A. E., & Olea, H. (2004). New formulas, old sins: Human rights abuses against migrant workers, asylum seekers, and refugees in the Americas. In N. Gordon, Ed., <i>From the margins of globalization: Critical perspectives on human rights</i> (pp. 66-85). Lanham, MD: Lexington Books. <p>Suggested</p> <ul style="list-style-type: none"> • Hansen, E., & Donohoe, M. (2003). Health issues of migrant and seasonal farmworkers. <i>Journal of Health Care for the Poor and Underserved</i>, 14(2), 153-164. • Ynostronza, C. (1970). The farm worker: The beginning of a new awareness. <i>The American University Law Review</i>, 20, 39-53.
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Part Two: I Dreamed I Saw Joe Hill Last Night
("...It takes more than guns to kill a man...")

Date	Topic(s)/Activities	Readings/Study Materials
October 2	<ul style="list-style-type: none"> • Create plan for final script • Group paper: Reflection 1 	All class and reading material (including material applied, as necessary, from website's "Paper Bibliography" collection (79 articles) spanning scholarly work experiential learning).
October 9	<ul style="list-style-type: none"> • Create first set of scenes • Turn in plan for final script 	All previous class and reading material (see 10/2 entry).
October 16	<ul style="list-style-type: none"> • Create second set of scenes • Turn in first set of scenes 	All previous class and reading material (see 10/2 entry).
October 23	<ul style="list-style-type: none"> • Create final script • Turn in third set of scenes • Group paper: Reflection 2 	All previous class and reading material (see 10/2 entry).
October 30	<ul style="list-style-type: none"> • Turn in final script • First full read-through 	All previous class and reading material (see 10/2 entry).

Part Three: Rehearsal
*("Where working folks defend their rights,
 it's there you find Joe Hill...")*

Date	Topic(s)/Activities	Readings/Study Materials
November 6	Production: Art Direction	All previous class and reading material (see 10/2 entry).
November 13	Production: Costumes, Makeup	All previous class and reading material (see 10/2 entry).
November 20	Rehearsal: Blocking Group paper: Reflection 3	All previous class and reading material (see 10/2 entry).
November 27	Dress Rehearsal	All previous class and reading material (see 10/2 entry).
December 4	Dress Rehearsal	All previous class and reading material (see 10/2 entry).

Part Four: Another Opening, Another Show...
("Don't Mourn, Organize!")

Date	Topic(s)/Activities	Readings/Study Materials
December 11	Dress Rehearsal + Final Performance	All previous class and reading material (see 10/2 entry).
Week of December 13-19 (Designated Final Exam Period)	<ul style="list-style-type: none"> • Debriefing (videotaped) • Group paper: • Finalize Article 	All previous reflection sets, classroom experiences.