

Public Narrative: Leadership, Storytelling & Action
August 31, 2020 - December 18, 2020

FACULTY INSTRUCTOR

Marshall Ganz

marshall_ganz@harvard.edu

TECHNOLOGY SUPPORT

James Brockman

James_Brockman@hks.harvard.edu

Melissa Pagonis

Melissa_Pagonis@hks.harvard.edu

HEAD TEACHING FELLOW

Noorulain Masood

noor.masood@csidc.org

FACULTY ASSISTANT

Heather Adelman

heather_adelman@hks.harvard.edu

TEACHING FELLOWS

Andrea Ornelas

andrea.ornelas001@gmail.com

Celine Lebrun

celinelbrn@gmail.com

Mustafa Monir

mustafakaty1@gmail.com

Reem Khashman

khashman.reem@gmail.com

Robert H. Martin

robert@thinkaquarius.com

Salma Sameh

salmasameh388@gmail.com

Shivani Kumar

shivani.narayanpandit@gmail.com

“In democratic countries, knowledge of how to combine is the mother of all other forms of knowledge; on its progress depends that of all the others.” — Alexis de Tocqueville

A. OVERVIEW - PART 1: SELF, US AND NOW

Questions of *what I am called to do, what is my community called to do, and what we are called to do now* are at least as old as the three questions posed by the first century Jerusalem sage, Rabbi Hillel:

*If I am not for myself, who will be for me?
When I am for myself alone, what am I?
If not now, when?*

This program offers students an opportunity to develop their capacity to lead by asking themselves these questions at a time in their lives when it really matters. . . and learning how to ask them of others.

Public narrative is a leadership practice. To lead is to accept responsibility for enabling others to achieve shared purpose in the face of uncertainty. Through narrative we can learn to access the moral – or emotional - resources to respond to the challenges of an uncertain world – as individuals, as communities and as nations. Responding to urgent challenges mindfully – with agency - requires courage rooted in our ability to draw on hope over fear; empathy over alienation; and self-worth over self-doubt.

Public narrative is the art of translating values into the emotional resources for action. It is a discursive process through which individuals, communities, and nations learn to make choices, construct identity, and inspire action. Because it engages the “head” *and* the “heart,” narrative can instruct *and* inspire - teaching us not only why we *should* act, but moving us *to act*.

We can use public narrative to link our own calling to that of our community to a call to action. Leaders can use public narrative to interpret their values to others, enable one’s community to experience values it shares, and enable others to respond effectively to challenges to those values. It is learning how to tell a story of self, a story of us, and a story of now. Although both parts focus on the links among all three elements, the first half focuses more on the relationship of the self to the us, while the second half focuses more on the relationship of the us to the now.

In recent years, scholars have studied narrative in diverse disciplines including psychology, sociology, anthropology, political science, philosophy, legal studies, cultural studies, and theology. Professions engaged in narrative practice include the military, the ministry, law, politics, business, and the arts. We have introduced public narrative training to the Obama campaign (2007-8), Sierra Club, Episcopal Church, United We Dream Movement, the Ahel Organizing Initiative (Jordan), Serbia on the Move (Belgrade), Avina (Bogata), National Health Service (UK), Peking University (Beijing), Tatua (Kenya), Community Organizing Japan (Tokyo) and elsewhere. In this course we link narrative analysis across the disciplines, narrative practice across the professions, and narrative discourse across cultures with the narrative we practice every day.

Our pedagogy is one of reflective practice. We explain public narrative, model public narrative; students practice their public narrative, and debrief it one another with peer coaching. Students are evaluated on their practical and analytic understanding of narrative

practice. This is not a course in public speaking, in messaging, image making or spin. It is a class in the craft of translating authentic values into action. It is about learning a process, not writing a script. As Jayanti Ravi, Harvard alumna put it, “In this course students learn how to bring out their ‘glow’ from within, not how to apply a ‘gloss’ from without.”

OVERVIEW - PART 2: LOSS, DIFFERENCE, POWER, CHANGE

This part builds on Self, Us, Now. In that part, you began learning the practice of public narrative: exercising leadership by translating your values, and those of others, into the emotional capacity to respond to challenges with strategic agency, as opposed to reacting with avoidance or fear. In this part, we focus on how to meet the leadership challenge of building an empathetic bridge through which we can enable others to respond with agency to four key forms of disruption: loss, difference, domination, and change.

In this part:

- First, you will learn to **diagnose a leadership challenge** drawn from your own experience by using the tools of public narrative, to describe the challenge, who was involved, and the distinct narratives in play, informed by background reading, film clips, and critical reflection.
- Second, you will learn to **analyze the leadership response** to this challenge by examining these narratives in terms of their intent, the values they articulated, and their effectiveness strengthening the agency of the participants.
- Third, you will **learn leadership lessons** in the use of public narrative that you could bring to your own practice. How can you enable others to respond to disruptive events with greater agency? How can you link your own exercise of agency with that of others?

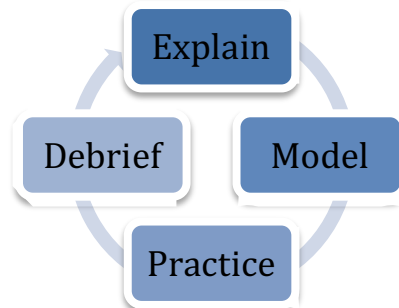
B. PARTICIPANTS

This program is for students interested in learning to create social change through storytelling and collective action. There are no prerequisites. Students with and without “real world” experience find the class equally useful. Students with a strong commitment to their community, organization, or values will be most successful. Because this is a program in practice, it will require you to try new things, to risk failure, and to step outside your comfort zone.

As reflective practitioners, students will learn through critical reflection on their experience, through feedback, and through coaching. If you are not prepared for this kind of challenge, then this class is not for you.

C. PEDAGOGY

People learn narrative from the experience of conceptualizing it, seeing it, doing it, debriefing their experience, and then trying again.



This requires reading background material, participating in lectures, watching videos, writing reflection papers and cases, taking part in section meetings, receiving coaching from your Teaching Fellow, and coaching each other. Students are expected to invest an average of **10 hours per week** doing all of the above, although the amount of time required varies from week to week. Some weeks it is lighter and other weeks it is heavier.

D. COURSE FLOW

Class will meet twenty-two times between August 31 and December 15: twice a week, every Monday (10 am – 11:30 am EST) and Thursday (section meeting time TBD). We discuss theory, reflect on readings, analyze videos, and coach students to develop their own public stories. In addition to scheduled classes, other important dates include:

- **Saturday September 12 and 13**, an *optional* but highly suggested Public Narrative workshop
- **Tuesday, September 15, 22 and 29**, for Self, Us, Now and Linking, submit a draft of the 2 or 3 minute story you will share in section by 11:59 PM / midnight ET as per the theme that week.
- **Monday, October 5 and Thursday, October 8**, Story sharing in sections. You will present **once** in these two sections.
- **Thursday, October 22**, an interactive session on writing and benefiting from cases. You have the option to attend it live or to watch the recording later.
- **Tuesday, October 27, November 3, November 17, December 1**, for the Loss, Difference, Power & Change part. Presenter rotates within small groups, submitting a case **once** in these 4 dates for written feedback from your TF. Due by 11:59 PM / midnight ET.
- **Monday, December 14**, Final paper due by 11:59 PM / midnight ET.

	MONDAY	TUESDAY	THURSDAY
Part 1: Self, Us, Now			
Week 1: Starting August 31	Lecture - Introduction Part 1 10-11:30 am EST		No section
Week 2: Starting September 7 *Optional workshop on Public Narrative September 12, 13	<i>Indigenous peoples day</i>		Lecture - Introduction Part 2 9:30 -11:00 am EST
Week 3: Starting Sept 14	Lecture – Story of Self 10-11:30 am EST	2-min written story of self, draft due 11:59pm ET	Section – Story of Self
Week 4: Starting Sept 21	Lecture – Story of Us 10-11:30 am EST	2-min written story of us draft due 11:59pm ET	Section – Story of Us
Week 5: Starting Sept 28	Lecture – Story of Now and Linking 10-11:30 am EST	3-min written linked narrative draft due 11:59pm ET	Section – Story of Now and Linking
Week 6: Starting Oct 5	Section – Story Sharing Day 1		Section - Story Sharing Day 2
Week 7: Starting Oct 12	<i>Columbus Day</i>		No section

Part 2: Loss, Difference, Power, Change			
Week 8: Starting October 19 <i>* The Special Session can be attended synchronously or watched on video before next lecture</i>	Lecture - Responding to multiple news		Special Session on case writing and learning from feedback*
Week 9: Starting Oct 26	Lecture – Loss 10-11:30 am EST	~5 written cases / section, due 11:59pm ET	Section - Loss
Week 10: Starting Nov 2	Lecture – Difference 10-11:30 am EST	~5 written cases / section, due 11:59pm ET	Section - Difference
Week 11: Starting Nov 9	Lecture – Power 10-11:30 am EST	~5 written cases / section, due 11:59pm ET	Section - Power
Week 12: Starting Nov 16	Lecture – Change 10-11:30 am EST	~5 written cases / section, due 11:59pm ET	Section – Change
Week 13: Starting Nov 23	<i>Thanksgiving holidays</i>		
Week 14: Starting Nov 30			Final Section
Week 15: Starting Dec 7	Final Lecture, 10-11:30 am EST		
Week 16: Starting Dec 14	Final paper, due 11:59pm ET		

All course materials are available on the course website:

<https://exed.canvas.harvard.edu/courses/1460>

Collaboration: Discussion and the exchange of ideas are essential to academic work. However, you should ensure that any written work you submit for evaluation is the result of your own work. You must also adhere to standard citation practices in this discipline and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), you must also acknowledge this assistance.

DAY	STUDENT TASKS	ESTIMATED TIME
Before lecture	Complete readings	3h
Monday	Participate in lecture	1.5h
Thursday	Participate in Section	1.5h
Tuesday (before section)	Submit Story Draft/Case	1.5h
TOTAL		7.5h

E. GETTING STARTED

STEP 1: SET UP YOUR COMPUTER

Monday, August 24
10:00–11:00AM ET
OR
Wednesday, August 26
1:00–2:00PM ET

Students are required to visit the PN Technology Testing Room and confirm that they are able to use Zoom technology to transmit and receive the audio and video required for participation in class and section. Follow the instructions on the “Getting Started” tab of the course website. Students should always participate from the same stable internet connection. Please make sure you have a working microphone, headphones, and webcam connected to your computer in a quiet space.

STEP 2: MEET YOUR TF

Scheduled by TF

Students are required to meet their Teaching Fellow and receive coaching on their stories of self. The Teaching Fellow will request a 20-minute Zoom one-on-one at a scheduled time prior to the first section meeting. Students will also meet with their TF during office hours, before sharing their final narrative, and before

STEP 3: MEET YOUR SECTION

Thursday, Sept 10
(last half of lecture)

STEP 4: ACQUIRE READINGS

their case presentations in part 2.

Students are required to attend an introductory meeting with their designated section. At the section meeting, students will be introduced to their section members, set team norms, learn the technology, and receive clarification regarding the pedagogy.

The **required** readings, videos, and other materials can be found on the course website. Students will be required to read the materials each week prior to the lecture.

F. SCHEDULE AND REQUIREMENTS

- 1. Readings:** Readings provide valuable background for class discussions. An introductory paragraph places each week’s readings in context.
- 2. Live Lecture Discussions:** Students use a conceptual framework to integrate lectures and readings with critical reflection on their experience of their project. The sessions alternate between discussion of concepts and analysis of narratives. Live lectures (1.5 hours long) led by Professor Marshall Ganz will be held on **Mondays from 10:00am-11:30am ET**. The only exception to this is the **Lecture on September 10th which happens on a Thursday and begins at 9:30 AM EST (instead of the usual 10 AM EST)**. Students are required to attend **all classes**, do **all the readings**, and take an active part in the discussion. Students must “show up” for class 15 minutes in advance to trouble-shoot any technological problems before lecture begins.

Live Lecture Dates

Aug	Sep	Sep	Sep	Sep	Oct	Oct	Nov	Nov	Nov	Dec
31	10	14	21	28	19	26	2	9	16	7
	45 mins									

- 3. Section Meetings:** Section meetings provide students with the opportunity to consolidate their learning in each module by sharing their stories and cases and getting peer coaching on them. Section meetings will be a 1.5-hour meeting and will be held on Thursdays in each module following the lecture. Please ensure you have a stable Internet connection in a quiet space. Students can find their assigned section and meeting time on the course website.

Section Meeting Dates

Sept	Sept	Sept	Oct	Oct	Oct	Oct	Nov	Nov	Dec	Dec
10	17	24	1	5	8	29	5	12	19	3
45 mins										

- 4. Written Papers:** For part 1 of the course, students are required to submit *drafts* of their story, of no more than 2 pages for Self and Us and 3 for linked narrative. Pages are double-spaced, in 12 pt. font with 1” margins. Guide will be posted weekly on the course website to stimulate reflection.

Papers are due at **11:59pm ET on Tuesdays**, listed below. Late papers and papers that are more than 2 pages (double-spaced) will be downgraded. Submit your reflection paper by uploading it to the Canvas website (you will be instructed on how to do this). The papers will be returned with feedback from the teaching fellow by 11pm ET on the following Saturday. *Assignments submitted more than two weeks late will not be accepted and you will no longer be eligible to receive a certificate for completion of the course.*

For part 2, students are required to submit *one case*, of no more than 2 pages (double-spaced, in 12 pt. font with 1” margins). You will sign up for which case you will write and present to your groupmates. You are not required to submit more than one case in this part of the course.

Papers will be graded based on the following scale and criteria:

Check Plus – Student demonstrates strong understanding of the week’s material. For part 2, case provides a specific narrative moment and clear analysis that demonstrates strong understanding of that week’s narrative framework.

Check – Student demonstrates good understanding of the week’s material, but doesn’t dive deep. Does provide concrete examples and a general understanding of that week’s framework.

Check Minus - Student does not demonstrate an understanding of the week’s material. Evident that little effort and time was put into the paper.

Reflection Paper / Case Due Dates

Sept	Sept	Sept	Oct	Nov	Nov	Nov
15	22	29	27*	3*	10*	17*

*** You will only need to submit an assignment on one out of these 4 dates.**

5. **Office Hours (optional).** Office hours provide students the opportunity to discuss their learning and projects, as well as to receive coaching from Professor Ganz. Students will not have to book a time for Professor Ganz’s office hours; office hours are on a first-come, first-served basis. Teaching Fellows will also be available for one-to-ones with students throughout the course. As needed, the Head TF may also be available for office hours throughout the course.

Professor Ganz: Office Hours Dates and Times

Sep	Sept	Sept	Oct	Oct	Oct	Nov	Nov	Nov	Dec	Dec
16	23	30	7	21	28	4	11	18	2	9
9-10 am ET	7-8 pm ET	9-10 am ET	5-6 pm ET	9-10 am ET	7-8 pm ET	9-10 am ET	7-8 pm ET	9-10 am ET	7-8 pm ET	9-10 am ET

G. CERTIFICATE REQUIREMENTS

While providing support and guidance, we expect an appropriately high level of commitment from participants. To earn a course certificate, students are required to complete all of the following on time:

1. Attend and participate in all of the **course lectures** and **section meetings on time!** Participants who arrive later than 15 minutes or leave earlier than 15 minutes will be marked as absent for the lecture or section meeting.
2. Submit the **4 weekly papers on time** (3 stories + 1 case). These submitted more than two weeks late will make you ineligible for a certificate.
3. Submit **final paper on time**. A late submission makes you ineligible for a certificate.
4. Hold an **introductory and mid-term 1:1** with your Teaching Fellow
5. Submit **course pre-, mid- and final evaluations**

Make-Up Policy. In case of a work or family emergency that cannot be rescheduled without putting jobs/health in jeopardy, students may miss up to two scheduled sessions (lecture or sections). There are three requirements to make up the missed session:

1. Explain your absence to your TF in advance
2. Watch the recorded session video (available on the course website)
3. As early as possible, but within 2 weeks after a missed session, submit a half-page written evaluation of the video (takeaways, pluses, and deltas) to your TF

Papers are due by the set deadline. In case of an emergency, students who cannot submit the assignments by the deadline must inform their Teaching Fellow in advance. Late papers are downgraded, and students have a maximum of two weeks for papers and one week for final paper to submit the late assignment or they will no longer be eligible for a certificate.

H. COURSE OUTLINE & READINGS

PART 1 – SELF, US AND NOW

Week 1 | *What Is Public Narrative?*

LECTURE: Monday, August 31, 2020

Welcome. Today we get acquainted, discuss course goals, our strategy to achieve them, and requirements. We ground our approach to learning in Thich Nhat Hanh's parable and Carol Dweck's wise counsel to bring a "growth mind set" to our work. Bruner grounds our work in the discipline of cultural psychology. My chapter on "Public Narrative" and the Sojourner talk (also on YouTube) explain the framework we will use to analyze James Croft's public narrative. Recommended readings provide background useful throughout the course. In the recommended reading of "Leading Change" I locate "public narrative" in a broader leadership framework.

Required Reading:

1. Thich Nhat Hanh, "The Raft is Not the Shore" *Thundering Silence: Sutra on Knowing the Better Way to Catch a Snake*, (Berkeley, CA: Parallax Press, 1994), p. 30-33. [4 pages]
2. Carol Dweck, "The Mindsets", Chapter 1 in *Mindset* (New York: Ballentine Books, 2006), p.1-10 [10 pages]

3. Marshall Ganz, "Public Narrative, Collective Action, and Power," Chapter 18 in *Accountability Through Public Opinion: From Inertia to Public Action*, Edited by Sina Odugbemi and Taeku Lee (Washington, DC: The World Bank, 2011), p. 273-289. [17 pages]
4. Marshall Ganz, "Why Stories Matter: The Art and Craft of Social Change", *reprinted with permission from Sojourners*, (March 2009), pp. 18-19. [2 pages]
5. Jerome Bruner, "Two Modes of Thought", Chapter 2 in *Actual Minds, Possible Worlds* (Cambridge: Harvard University Press, 1986), p.11 – 25. [15 pages]
6. Suzanne Keen, "A Theory of Narrative Empathy", *Narrative*, Vol. 14, #3, October 2006, pp 207-236. [29 pages]
7. *Skim*: Robert McKee, Chapter 2, "The Structure Spectrum", (p. 31-42); Chapter 7, "The Substance of Story", (p. 145 – 152); Chapter 8, "The Inciting Incident" (p. 189-197), and Chapter 13, "Crisis, Climax, Resolution" (p. 303 – 314), in *Story: Substance, Structure, Style, and the Principles of Screenwriting* (Harper Collins, 1997). [37 pages]

Recommended Reading:

1. Marshall Ganz, "Leading Change: Leadership, Organization and Social Movements", Chapter 19 in the *Handbook of Leadership Theory and Practice*, Edited by Nitin Nohria and Rakesh Khurana (Danvers: Harvard Business School Press, 2010), p. 509-550. This article contextualizes public narrative within a broader leadership framework. [41 pages]
2. Jerome Bruner, "The Narrative Construction of Reality", in *Critical Inquiry*, Vol. 18, No.1 (Autumn, 1991f), p.1-21. [22 pages]

Class Work:

1. Introductions: Framing, Who's Who and Norms
2. Lecture Discussion: What is Public Narrative
3. Debrief: James Croft, "Catch Them Before They Jump", Cambridge, October 2010.

Monday, August 31 – Thursday, September 10

Schedule 20-minute session with TF online

Week 2 | How Narrative Works

LECTURE / SECTION: Thursday, September 10, 2020 | HOW EMOTION MOVES & ELEMENTS OF NARRATIVE: Values, Motivation and Action

In this lecture, we focus on the first part of the public narrative framework: the relationship among emotions, values, and capacity for mindful action, for agency. Marcus explains the neuroscience of anxiety: why we pay attention. Nussbaum argues we experience our values through the language of emotion, information required for making choices. Fredrickson introduces us to the domain of "positive psychology" in particular, the psychology of hope, a response to fear. Smith argues the necessity of understanding the moral frameworks within which individuals, communities, and institutions act in order to understand why we do what we do and the role of narrative within it. We also focus on the second part of the public narrative framework: the role of plot, character, and moral in the structure of story. Why does our capacity for empathetic identification enable us to access emotional resources for mindful action. Robert McKee, a master of story telling craft, trains screenwriters. Skim his manual for an introduction to the elements craft, elements we will work with. Here Bruner teams up with Anthony Amsterdam, NYU professor of law, in a book on narrative and law, although this chapter is an account of Bruner's theory of narrative more broadly.

Recommended Reading:

1. Barbara L. Fredrickson, "The Value of Positive Emotions" in *American Scientist*, Volume 91, 2003, p. 330 – 335. [6 pages]
2. SKIM: George Marcus, *The Sentimental Citizen: Emotion in Democratic Politics*, (University Park: Penn State University Press, 2002). Introduction (p. 1-8), Chapter 4 (p. 49-78), and Chapter 8 (p.133-148) [43 pages]
3. Christian Smith, *Moral, Believing Animals: Human Personhood and Culture* (Oxford: New York, 2003). Chapter Two, Human Culture(s) as Moral Order(s) (p. 7 – 43).
4. Anthony Amsterdam and Jerome Bruner, "On Narrative", Chapter 4 in *Minding the Law: How Courts Rely on Storytelling, and How Their Stories Change the Ways We Understand the Law – and Ourselves*. (Harvard University Press, 2000), p. 110 – 142. [32 pages]
5. Martha Nussbaum, "Emotions and Judgments of Value", Chapter 1 in *Upheavals of Thought: The Intelligence of Emotions*, (New York: Cambridge University Press, 2001), p. 19-33. [14 pages]

Class Work:

1. Lecture Discussion: How Emotion Moves & Elements of Narrative
2. Debrief: Dr. Martin Luther King, "The Fierce Urgency of Now", Washington DC, August 28, 1963; Michelle Obama and Hillary Clinton, Democratic National Convention, July 2016

Week 3 | Stories of "Self"**LECTURE: Monday, September 14, 2020 | Telling Your "Self" Story**

In this lecture, we focus on learning to tell a "story of self": a story the purpose of which is to enable others to "get you" – to experience the values that call you to leadership on behalf of your cause, in this place, at this time. McAdams shows how "stories of self" are constructed – and reconstructed – growing out of choices we make to deal with challenges that confront us, what we learn from these moments, and how we remember them – something Bruner weighs in on as well. In the video, I coach a California School Employees Association member in articulating her story of self in a 2010 workshop. We analyze how J.K. Rowling used a "story of self" at the 2008 Harvard Graduation to communicate values that called her to her work. Shamir and Elam explain the role of self-narrative in articulating the values that shape the effectiveness with which we can exercise leadership.

Required Reading:

1. Dan P. McAdams, "Chapter 3, Life Stories", (p.73 – 99), in *The Redemptive Self: Stories Americans Live By* (Oxford, 2006). [26 pages]
2. Jerome Bruner, "The Narrative Creation of Self", in *Making Stories*, (Harvard University Press, 2003), p. 63 – 87. [24 pages]
3. Boas Shamir and Galit Eilam, "What's Your Story?" A life-stories approach to authentic leadership development", in *The Leadership Quarterly* 16 (2005), p. 395 – 417. [22 pages]
4. Resistance School – Dos & Don'ts, and Coaching Story of Self <https://www.youtube.com/watch?v=0-RYp0m1VcQ>

Class Work:

1. Lecture Discussion: Story of Self
2. Debrief: Graduation Speech, J.K. Rowling, Harvard Graduation, June 4, 2008.
3. Debrief: Coaching Moment at Fresh Pond, July 2013.
4. Debrief: Coaching Story of Self, Madonna Ramp. Ed.L.D. Workshop, August 2014.

SECTION: Thursday, September 17, 2020 | Telling Your “Self” Story

Students are assigned to one of six sections of ~20 students whose work is facilitated by a member of our teaching team. Each section subdivides into 5 “coaching teams” of 4 people who work together coaching one another on their public narrative for the rest of the course. Please come to class prepared, using your “story of self” worksheet as a guide. Be certain to submit your 2 minute story draft by 11:59PM Tuesday.

Week 4 | *Stories of “Us”***LECTURE: Monday, September 21, 2020** | Telling Your Story of “Us”

The goal of a “story of self” is to enable others to “get you.” The goal of a “story of us” is to enable others to “get each other”. We tell a “story of us” to move others to join with one in collective action based on values they share. It is not a “categorical” us - people who fit into a particular category. It is an “experiential” us – people who may share certain values, rooted in common experience. This “us” is rooted in the experience of the “people in the room.” It works when people feel part of an “us.” And we have all felt part of multiple “us’s” – like at a sporting event, a community dinner, a cultural observance. New communities, organizations, movements, nations, learn to tell very well developed stories of us, based on shared struggles, moments of choice, historical points of reference, etc. But the effectiveness test of a “story of us” is always right there in the room. The Rifkin video makes the point that our capacity of empathy is the foundation of our ability to experience “usness”. Brown shows how organizational “us’s” can be constructed. Cuoto and I show how new movements, based on newly salient values, develop new “stories of us” that link transformed individual “stories of self” to the broader change in the environment being pursued. We analyze how Shakespeare crafted a “story of us” told by young Henry V on the eve of the Battle of Agincourt, turning despair into hope. And we examine the challenges faced by Senator Robert Kennedy, delivering news of the assassination of Dr. Martin Luther King to an African-American audience in Indianapolis, Indiana, April 4th, 1968.

Required Reading:

1. Video, The Empathic Civilisation, J. Rifkin, RSA Animate, UK
<http://www.youtube.com/watch?v=l7AWnfFRc7g> [10 minutes]
2. **SKIM:** S. Alexander Haslam, Stephen D. Reicher, and Michael J. Platow, “Crafting a Sense of Us: Leaders as entrepreneurs of identity” Chapter 6 in *The New Psychology of Leadership: Identity, Influence and Power* (New York: Psychology Press, 2011), (pp 137-164). [27 pages]
3. Brown, A.D. “A Narrative Approach to Collective Identities” *Journal of Management Studies*, 43:4, June 2006, p. 731 – 753. This development of an organizational identity narrative. [22 pages]

Recommended Reading:

1. Marshall Ganz, “The Power of Story in Social Movements”, *American Sociological Association Annual Meeting*, 2001. Story of the emerging farm worker movement. [16 pages]
2. Richard A. Cuoto, “Narrative, Free Space, and Political Leadership in Social Movements”, *The Journal of Politics*, Vol.55. No.1 (February, 1993), p. 57-79. Narrative in the civil rights movement. [22 pages]

Class Work:

1. Lecture Discussion: Story of Us
2. Debrief: Henry V, “We Happy Few”; Senator Robert F. Kennedy, “On News of the assassination of Dr. M.L. King” April 4, 1968.
3. Debrief: Student Public Narrative; Jacquinette Brown

SECTION: Thursday, September 24, 2020 | Telling the Story of “Us”

Today we conduct our **second section in storytelling**. This time students focus on the “story of us” component of their public narrative. Be certain to submit your 2 minute story draft by midnight Tuesday.

Week 5 | Stories of “Now” and Linking Self, Us and Now

LECTURE: Monday, September 28, 2020 | Telling Stories of Now and Linking Self, Us and Now

We tell a “story of now” to move others to choose to join us in response to an urgent challenge to our shared values with purposeful action. This requires finding the courage to create tension, elicit sources of hope, and risk failure. The story of now grows out of the “story of self” and the “story of us” that create the ground for it. But it also shapes the “story of self” and “story of us” that precede it. We become “characters” in a story unfolding now: we face a challenge, we hope for an outcome, but it all depends on what we choose to do – now! Polichak and Gerrig help us understand how it is we experience the content of a well told story, the source of its motivational force. Maddux explains the relationship between belief in our own capacity to make something happen, and, in fact, our capacity to make it happen. We’ll analyze a video of how Harvey Milk evokes both urgency and hope in a few short minutes. Ben Kingsley’s interpretation of one of Gandhi’s first “story of now” moments in South Africa, focuses on what it looks like to make a choice not only urgent, but real.

We also discuss how to link one’s story of self, story of us, and story of now. A story that links all the elements may begin with a “challenge” drawn from the story of now, end with the “choice” called for in the story of now, with the story of self and us in between. We’ll revisit James Croft’s public narrative to look at it with a different set of eyes, with a focus on lessons useful for preparation of your own story. Remember, public narrative usually ends with the words, “So join me in . . .”

Required Reading:

1. James W. Polichak and Richard J. Gerrig, “Get Up and Win!” Participatory Responses to Narrative” in *Narrative Impact: Social and Cognitive Foundations*, by Melanie Green, Jeffrey Strange, and Timothy Brock (Erlbaum, New Jersey, 2002), p. 71 – 95. [24 pages]
2. James E. Maddux, “Self-Efficacy: The Power of Believing You Can”, Chapter 20 in the *Handbook of Positive Psychology*, edited by C.R. Snyder and Shane J. Lopez (New York: Oxford, 2005), p. 277 – 287. [10 pages]
3. Marshall Ganz, “Speaking of Power”, Gettysburg Project, (2014), pp. 1-5.

Class Work:

1. Lecture Discussion: Story of Now and Linking Self, Us and Now
2. Debrief: “You Have to Give Them Hope”, Harvey Milk, 1978.
3. Debrief: James Croft, “Catch Them Before They Jump”, Cambridge, October 2010.
4. Debrief: Student Public Narrative: Daniella Jozic
5. Debrief: Student Public Narrative: Jordan Ward

SECTION: Thursday, October 1, 2020 | Telling linked stories of Self, Us and Now

Today we conduct our **third workshop in storytelling**. This time students develop the “story of now” component of their public narrative and begin linking one’s story of self, story of us, and story of now. Be certain to submit your 3 minute story draft by 11:59 PM midnight. **Please use the “linking” worksheet to prepare.**

Weeks 6 | *Conclusion***SECTION: Monday, October 5, 2020** | Telling Public Stories

Students present their 5 minute final public narrative to their classmates in section

SECTION: Thursday, October 8, 2020 | Telling Public Stories

Students present their 5 minute final public narrative to their classmates in section

PART 2 – LOSS, DIFFERENCE, POWER, CHANGE

In the second part of the course, we focus on one of four key leadership challenges each week: loss, difference, power and change. You will diagnose the leadership challenge, analyze the public narrative response, and draw lessons for leadership practice.

Before section, one of the small group members will submit a **two-page reflection paper** in which they describe **a case drawn from their own experience** of that week’s leadership challenge, analyzing the public narrative response, and drawing lessons from it. They will:

1. **Diagnose a leadership challenge:** Draw from your own experience in terms of public narrative? How does it illustrate the week’s focus? Who were the key actors? What different narratives were in play?
2. **Analyze the leadership response** to that challenge in terms of *public narrative*. Examine the public narratives in play in terms of their intentions, values they articulate, and effectiveness strengthening the agency of the participants.
3. What **leadership lessons** can you **learn** that could be of use in your own practice. How can you enable others to deal with narrative challenges? How can you do this in a way that enhances their agency? How do you create a bridge between your agency and the agency of others? Was public narrative used well, could it have been used better, what are the takeaways.

Each week, one student from each small group will make an **oral presentation of their case to their small groups** as a focal point for discussion. One of the small group members will be a facilitator for the small group discussion. This will also be a rotating role. When it is your turn, to prepare for your presentation, or to facilitate a group mate’s discussion, you must meet with your TF during office hours that week prior to the presentation.

Your **final assignment, due December 14**, is a five-page paper in which you choose a leadership challenge in which *you* were – or are – an actor. You will diagnose it, analyze it, and draw lessons from it. Using specific examples, consider how you could use narrative tools to address the challenge. Assess what you have learned in the course of the module about how to use public narrative strategically.

You may be asked to review passages from two books:

1. George Marcus, *The Sentimental Citizen: Emotion in Democratic Politics* (University Park: Penn State University Press, 2002).
2. Richard Kearney, *On Stories: Thinking in Action* (New York: Routledge, 2006)

Week 8 | *Understanding Multiple Nows*

LECTURE: Monday, October 19, 2020 | *Understanding Multiple Nows*

We often tell different stories about the same event, moment, or challenge, depending on variations in our stories of *self*, how we define our *story of us*, and the *story of now* we have in mind. Stories also vary with the values to which they give expression. Bruner and Amsterdam explain why this is so: we shape and are shaped by the world. Callahan shows how policy differences can grow out of different narratives rooted in different values.

In the videos, two political leaders try to meet the leadership challenge of mobilizing “agency” in the face of disruptive uncertainty based on different stories of self, stories of us rooted in different values, and on “nows” with very different potential outcomes. Today we will introduce the framework we will use to analyze the cases students will prepare, present, and discuss. We will also introduce the concept of the “empathetic bridge” as a way to link one’s own agency with that of others by analyzing. The video of Sen. Robert Kennedy delivering the news of Dr. M.L. King’s assassination to an African-American rally in 1968 offers a look at how self, us, and now can interact to strengthen agency at very challenging moments.

Required Reading:

1. Jerome Bruner, “The Uses of Story” in *Making Stories: Law, Literature, Life* (New York: Farrar, Straus and Giroux, 2002), p. 3-36. [34 pages]
2. Chimamanda Adichie, “The Danger of the Single Story”, TED, 7/09 found at: http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html [18 min.]
3. *** Jerome Bruner and Anthony Amsterdam, “Chapter 8, On the Dialectic of Culture”, *Minding the Law*, (Cambridge: Harvard University Press, 2000), (pp. 217-245). [29 pages]
4. Course Guide
5. Case Presentation Worksheet
6. What This Course is About.

Class Work:

1. Introduction: Public Narrative, Narrative Dialectic; Organization of Course.
2. Lecture/Discussion: Overview of Module; Conflict, Continuity, and Change.
3. Debrief: 2008 Obama and McCain Nomination Acceptance Speeches; Robert Kennedy, “Remarks on the Assassination of Dr. Martin Luther King”, April 4, 1968, Indianapolis.

Week 9 | Loss

LECTURE: Monday, October 26, 2020

In our private lives, we have all had to learn to deal with the challenge of loss at some point. McAdams argues that it makes a big difference how. Do we tell a story of loss as inevitable, what always happens to “us”, what he calls a “contamination” narrative? Or do we tell a story in which loss, as painful as it is, may be the cost of growth, learning, and change? What can we learn from our private experiences of loss that can prepare us for moments when we must exercise public leadership in response to loss? How can we tell an authentically “redemptive” public narrative as opposed to a “contaminating” one? How can we enable others to respond to loss in similar fashion? Polletta shows how some people have learned to turn a “victim” story into one of agency. Voss explains the role redemptive narrative can play in enabling organizational resilience in the face of loss – and what happens when it is missing. The Joy Luck Club shows how a redemptive narrative of loss can be passed across three generations, from mother to daughter, enabling greater agency. The video shows how Renata Teodoro, one of the leaders of the *Dreamers*, was able to tell a redemptive narrative following defeat in the Senate four years ago.

Required Reading:

1. ****Dan P. McAdams and Philip J. Bowman, “Chapter 1: Narrating Life’s Turning Points: Redemption and Contamination,” *Turns in the Road: Narrative Studies of Lives in Transition*, (Washington D.C.: American Psychological Association, 2001), (pp. 3-34). [32 pages]
2. Francesca Polletta, “Ways of Knowing and Stories Worth Telling,” *It Was Like A Fever: Storytelling in Protest and Politics*, (Chicago: University of Chicago, 2006), (pp. 109-140). [32 pages]
3. Kim Voss, “Claim Making and Framing of Defeats: Interpretations of Losses by British and American Labor Activists, 1886-1895”, *Challenging Authority: the Historical Study of Contentious Politics*, Michael Hanagan, Leslie Page Moch, and Wayne te Brake eds., (Minneapolis: University of Minnesota Press, 1998), (pp. 136-148). [13 pages]

Class Work:

1. Lecture/Discussion: Loss, Contamination, and Redemption
2. Debrief: The Joy Luck Club
3. Debrief: The Dreamers

Reflection Paper (2 pages, submitted Tuesday midnight): Analyze a leadership challenge of loss drawn from your own experience, the public narrative response, and the leadership lessons.

SECTION: Thursday, October 29, 2020

How you can use public narrative to respond to the challenge of loss? Based on analysis of student cases, consideration of responses, and evaluation of effectiveness, what are the lessons for leadership practice, how can you put them to work?

Week 10 | Difference

LECTURE: Monday, November 2, 2020

This week, we focus on public narrative responses to the leadership challenge of difference. When confronted with the challenge of difference, is an inclusive narrative

always the most effective leadership response? When might an exclusive narrative, a narrower “story of us”, be more effective? What if the difference is in the content of the narratives themselves? In this case, Stone and Winslade argue, developing a third story distinct from those in contention, may be a wiser path. Bozzoli shows a way different private narrative can be woven into a shared public narrative, contributing a healing process, integrating individual loss the solidarity of community. *Mean Girls* shows a way we can use almost any marker of difference to create exclusive stories of us. The Milk movie illustrates conditions under which one can create more agency through exclusion and conditions under which one can create more agency through inclusion. And Sesame Street makes a strong case for the possibilities of inclusion.

Required Reading:

1. Douglas Stone, Bruce Patton, and Sheila Heen, “Chapter 8, Getting Started: Begin From the Third Story”, (pp. 147-162), *Difficult Conversations*, (New York: Penguin, 1999). [16 pages]
2. John Winslade and Gerald Monk, “Chapter 1, Narrative Mediation: What Is It?” (pp. 1-30), *Narrative Mediation*, (San Francisco: Jossey-Bass, 2001). [30 pages]
3. Kathleen M. Eisenhardt, Jean L. Kahwajy, and L.J. Bourgeois III, “How Management Teams Can Have a Good Fight”, *Harvard Business Review*, July-August, 1997, (pp. 77-85). [9 page]
4. Belinda Bozzoli, "Public Ritual and Private Transition: The Truth Commission in Alexandra Township, South Africa 1996", *African Studies*, 57(2), 1998, (pp. 167-195). [29 pages]

Class Work:

1. Lecture/Discussion: Difference, Inclusion, and Exclusion.
2. Debrief: Mean Girls, Sesame Street, Harvey Milk

Reflection Paper (2 pages, submitted Tuesday midnight): Analyze a leadership challenge of difference drawn from your own experience, the public narrative response, and the leadership lessons.

SECTION: Thursday, November 5, 2020

How you can use public narrative to respond to the challenge of difference. Based on analysis of student cases, consideration of responses, and evaluation of effectiveness, what are the lessons for leadership practice, how can you put them to work?

Week 11 | Power Inequality

LECTURE: Monday, November 9, 2020

This week we focus on public narrative responses to the leadership challenge of unequal power. Scott argues that at any moment of unequal power four narratives or “transcripts” are in play: subordinate narratives (hidden and public) and dominant narratives (hidden and public). The leadership question is how to strengthen the agency of the “us” for whom one is responsible when challenged in this way. Is it always with a public story of resistance? What about a hidden story of resistance and public story of compliance? Does one ever tell a story of resistance from a dominant position - hidden or public? Cuoto shows how individual hidden resistance narratives can be a source of shared public resistance narratives. My paper shows how a public resistance narrative was articulated among California farm workers. *North Country* allows us to observe and

evaluate the effectiveness of diverse leadership responses to the complex interplay of hidden and public narratives under conditions of gender and class based power inequality in Northern Minnesota mines.

Required Reading:

1. Marshall Ganz, "Speaking of Power", Gettysburg Project, 2014.
2. ***James C. Scott, Chapter 1, "Behind the Official Story" (pp. 1-16), Chapter 2, "Domination, Acting and Fantasy" (pp. 17-44) in *Domination and the Arts of Resistance* (New Haven: Yale, 1990). [44 pages]
3. Richard A. Cuoto, "Narrative, Free Space, and Political Leadership in Social Movements", *The Journal of Politics*, Vol.55. No.1 (February, 1993), (pp. 57-79). [23 pages]
4. Marshall Ganz, "The Power of Story in Social Movements", *American Sociological Association Annual Meeting*, 2001, 13 pp. [10 pages]
5. ***Lewis Coser, "Chapter 12, Conclusion", *The Functions of Social Conflict*, (New York: Free Press, 1956). (pp 151-157). [7 pages]

Class Work:

1. Lecture/Discussion: Power Inequality, Resistance, Compliance
2. Debrief: North Country

Reflection Paper (2 pages, submitted Tuesday midnight): Analyze a leadership challenge of unequal power drawn from your own experience, the public narrative response, and the leadership lessons.

SECTION: Thursday, November 12, 2020

How you can use public narrative to respond to the challenge of unequal power. Based on analysis of student cases, consideration of responses, and evaluation of effectiveness, what are the lessons for leadership practice, how can you put them to work?

Week 12 | Change

LECTURE: Monday, November 16, 2020

How can we exercise narrative leadership in response to change? We can reject change: we hang on to our old story no matter what. We can also reject continuity: in the name of change we throw out the old story in its entirety and begin an entirely new one. We may also find a way to accommodate enough change within our old story to assure its continuity. On the other hand, we may also find a way to adapt enough of our old story to begin telling a new one. Which response most enables the agency of our "us"?

Required Reading:

1. ***Joshua J. Yates and James Davison Hunter, "Chapter 6, Fundamentalism: When History Goes Awry", *Stories of Change: Narratives and Social Movements*, Joe Davis ed., (Albany: State University of New York, 2002), (pp.123-148). [26 pages]
2. Bruner and Amsterdam, "Chapter 9, Race, the Court and America's Dialectic", *Minding the Law*, (Cambridge: Harvard University Press, 2000), (pp.246-281). Continuity narrative (Plessey), Change narrative (Brown). [14 pages]

Class Work:

1. Lecture/Discussion: Change: Rejection, Conservation, Reform or Revolution.
2. Debrief: *TBD*

Reflection Paper (2 pages, due Tuesday midnight): Analyze a leadership challenge of change drawn from your own experience, the public narrative response, and the leadership lessons.

SECTION: Thursday, November 19, 2020

How you can use public narrative to respond to the challenge of change. Based on analysis of student cases, consideration of responses, and evaluation of effectiveness, what are the lessons for leadership practice, how can you put them to work?

Week 13 - 14 | Conflict, Continuity and Change

FINAL SECTION: Thursday, December 3, 2020

In your last section meeting you have the opportunity to reflect on what you have learned, what has facilitated your learning, what improvements you would make. It is also an opportunity to articulate appreciation for the contribution section members have made to each other's learning.

FINAL LECTURE: Monday, December 7, 2020

What did you learn about how to use public narrative in response to major leadership challenges? What did you learn about how to diagnose the challenge? What about how to strategize a narrative response? What does it really mean to enable others to act with agency in response to challenge? How can you tell if you succeeded?

Final Assignment

5 page paper (double-spaced, 12-point type) analyzing a leadership in which *you* were an actor, the public narrative responses, and leadership lessons learned. Due **MONDAY, DECEMBER 14, 2020** at midnight Eastern Time, submitted to Canvas.