

Public Narrative

Leadership, Storytelling & Action

MLD 355/A143

Fall 2020 Syllabus

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TIME AND LOCATION:

Tuesday and Thursday
10:30am-11:45am ET

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***Note: For this school year, MLD-355 and MLD-356 have been combined into one, semester-long course.

Overview - Self, Us, 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 course 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 modules focus on the links among all three elements, the first module focuses more on the relationship of the self to the us, while the second module 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 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, MPA/MC 07 put it, “in this course students learn how to bring out their ‘glow’ from within, not how to apply a ‘gloss’ from without.”

Overview - Loss, Difference, Power, Change

This part builds on Self, Us, Now. In the first half of the course, 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, power, 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?

Logistics

Course Flow: The weekly course flow is outlined in this Course Calendar for 2020.

Class will meet twenty-six times between September 1 and December 3: twice a week, every Tuesday (10.30-11.45am ET) 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:

- **Each Wednesday, beginning September 16**, submit a draft of the 2-minute story you will share in section the next day by 11:59 PM / midnight ET for the Self, Us, Now part. For the Loss, Difference, Power & Change part, you will rotate in small groups, submitting a case once for written feedback from your TF.
- **Tuesday, October 13th and Thursday, October 15th**, Story sharing of narratives in sections.
- **Wednesday October 21st**, Mid term 3 page analytic paper due at 5pm ET
- **Thursday, December 10th**, Final paper due at 5 PM ET.

In addition to scheduled classes, other important dates include:

- **Tuesday, September 8th**, at 10:30am ET (before lecture), students are required to submit their public narrative worksheet.
- **Saturday, September 12th and September 13th (9:00am to 1:00pm)**, students required to participate in our two day public narrative workshop, in which they learn to tell a “first draft” of their public narrative, the foundation of the rest of the module (limited to students enrolled in the course) *Location:* Zoom links on Canvas
- **Tuesday, September 15th - Tuesday, September 22nd**, TF's hold 15-minute one-to-one sessions with every student in their section.
- **Each Wednesday, beginning September 16th**, submit a draft of the 2 minute story you will share in section by 11:59 PM ET midnight (via email to your TF).
- **Each Friday, beginning September 18th**, at a time to be determined, TFs host an optional clinic offering students the opportunity for extended individual coaching.
- **Saturday, October 10th (Time TBD)**, TF's host an optional all-day clinic in coaching for the final story telling.
- **Tuesday, October 13th and Thursday, October 15th**, Final videotaping of public narratives in sections.

- **Friday, October 16th, TBD**, Final Part 1 Class Meeting
- **Tuesday, October 20th Part 2 begins**
- **Wednesday, October 21st** Final analytic paper due by **5PM EST** (via email to your TF).
- **Thursday, December 10th**, Final paper due at 5 PM ET.

Students are evaluated on class participation and presentations, a public narrative video of 5 minutes and reflection papers, a theoretical analysis evaluating what about their story worked and what did not work, and a final case paper.

The grading breakdown is as follows:

Class participation and presentations – 35%

A public narrative video of 5 minutes (part 1) and reflection papers (part 2) – 25%

Mid term theoretical analysis paper- 3 pages (part 1) and Final paper (part 2) – 40%

Class participation includes attending lectures and sections, contributing to section activities, and submitting story drafts on time. Participation will be evaluated as a check (adequate), check plus (outstanding), check minus (below standard) Anyone more than 20 minutes late to section will be counted as absent for that section meeting.

Two books for this class are available at the Coop and on reserve in the Kennedy School Library:

1. **RECOMMENDED:** George Marcus, *The Sentimental Citizen: Emotion in Democratic Politics*, (University Park: Penn State University Press, 2002).
2. **RECOMMENDED:** Jerome Bruner, *Making Stories*, (Cambridge: Harvard University Press, 2003).

All course materials are available on the MLD 355 course website:

<https://canvas.harvard.edu/courses/78126>

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.

Online learning logistics

Students will have the option 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. Additional information about Zoom support will be provided.

Self, Us, Now: Weekly readings & assignments

WEEK 1 | *WHAT IS PUBLIC NARRATIVE?*

Thursday, September 3, 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 "Leading Change", I locate "public narrative" in a broader leadership framework. Arendt grounds narrative philosophically, Bruner grounds it psychologically, and Kearney in terms of literature.

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. Jerome Bruner, "Two Modes of Thought", Chapter 2 in *Actual Minds, Possible Worlds* (Cambridge: Harvard University Press, 1986), p.11 – 25. [15 pages]
4. 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]
5. Marshall Ganz, "Why Stories Matter: The Art and Craft of Social Change", *reprinted with permission from Sojourners*, (March 2009), pp. 18-19. [2 pages]
6. Kwame Anthony Appiah. "Go Ahead, Speak for Yourself." *The New York Times*. (August 10, 2018). <https://www.nytimes.com/2018/08/10/opinion/sunday/speak-for-yourself.html> [2 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. Hannah Arendt, "The Public and the Private Realm", (p. 50 – 59), and "Action", (p. 175-188), from *The Human Condition*, (Chicago: University of Chicago Press, 1958). [23 pages]
3. Jerome Bruner, "The Narrative Construction of Reality", in *Critical Inquiry*, Vol. 18, No.1 (Autumn, 1991f), p.1-21. [22 pages]
4. Richard Kearney, "Narrative Matters", Chapter 11 in *On Stories: Thinking in Action* (New York: Routledge, 2006), p. 125-156. [16 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.

Assignment:

On Tuesday, September 8th, please **e-mail** your response to the *Public Narrative Worksheet* to pn.coursework@gmail.com. Assignments should be sent as a **MS WORD attachment**. The subject line of the email should read **Last Name, First Name: Public Narrative Worksheet**. Focus on section one, *story of self*, identifying key choice points. In section three, the *story of now*, describe a purpose

for which you might motivate others to act. In section two, *story of us*, try to define the values of a community you might inspire to join you in this action.

WEEK 2 | HOW NARRATIVE WORKS

Tuesday, September 8, 2020 | HOW EMOTION MOVES: Values, Motivation and Action

Today 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.

Required Reading:

1. 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]
2. 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]
3. Barbara L. Fredrickson, “The Value of Positive Emotions” in *American Scientist*, Volume 91, 2003, p. 330 – 335. [6 pages]

Recommended Reading:

1. 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).

Class Work:

1. Lecture Discussion: How Emotion Moves
2. Debrief: Dr. Martin Luther King, “The Fierce Urgency of Now”, Washington DC, August 28, 1963

Assignment:

Turn in your response to the *Public Narrative Worksheet*. Save a copy for yourself.

Thursday, September 10, 2020 | ELEMENTS OF NARRATIVE: Plot, Character, and Moral

Today we 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 storytelling 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. We compare Michelle Obama and Hillary Clinton to highlight the elements of narrative.

Required Reading:

1. *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]

2. 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]
3. Suzanne Keen, "A Theory of Narrative Empathy", *Narrative*, Vol. 14, #3, October 2006, pp 207-236. [29 pages]

Class Work:

1. Lecture Discussion: Elements of Narrative
2. Debrief: Michelle Obama and Hillary Clinton, Democratic National Convention, July 2016

Saturday, September 12 and Sunday, 13, 2020 – Required Public Narrative Workshop (9am to 1pm ET)

In this two day workshop (4 hours each day) students develop a first draft of their public narrative by telling it. The day consists of four sessions, one each on story of self, story of us, story of now, and linking. Each component is explained, modeled, practiced, and debriefed. Practice is in small groups facilitated by experienced coaches. This way as you get started you'll have an idea of where you're expected to end up. You will also experience the kind of coaching you will learn to offer each other throughout the course of the module.

WEEK 3 | STORIES OF "SELF"

Tuesday, September 15, 2020 | Telling Your "Self" Story

Today 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. Video, Coaching Public Narrative: Do's and Don'ts. *Resistance School*. [8 minutes]
<https://www.youtube.com/watch?v=0-RYp0m1VcQ>

Recommended Reading:

1. Video, Coaching and Debriefing Stories of Self, Resistance School, 2017. [14 minutes]
<https://www.youtube.com/watch?v=qovZBIWYNw>

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.

Tuesday, September 15 – Tuesday, September 22, 2020

Schedule 15-minute 1:1 session with TF

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

Today you begin building on Saturday’s workshop in section. Students are assigned to one of seven sections of 20 students whose work is facilitated by a member of our teaching team. Each section subdivides into five “coaching teams” of four people each, 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” draft as a guide. Be sure to submit your 2-minute story draft to your TF via email by 11:59 PM ET Wednesday, September 16th!

Friday, September 18th 2020 | Story of Self Clinic (practice session for each section)

WEEK 4 | STORIES OF “US”

Tuesday, September 22, 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 another 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 “us-ness.” 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=17AWnffRc7g> [10 minutes]
2. 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]

4. 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]

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]

Class Work:

1. Lecture Discussion: Story of Us
2. Debrief: Henry V, "We Happy Few"; St. Paul Mayor Melvin Carter reaction to George Floyd protests speech.
3. Senator Robert F. Kennedy, "On News of the assassination of Dr. M.L. King" April 4, 1968.
3. Debrief: Student Public Narrative: Jacquinette Brown

Thursday, September 24, 2020 | Telling the Story of "Us"

Today we conduct our **second workshop in storytelling**. This time students focus on the "story of us" component of their public narrative. Please come to class prepared to share your story. Be sure to submit your 2 minute story draft to your TF via email by 11:59 PM ET Wednesday, September 23rd!

WEEK 5 | STORIES OF "NOW"

Tuesday, September 29, 2020 | Telling Stories of 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.

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
2. Debrief: "You Have to Give Them Hope", Harvey Milk, 1978.
3. Debrief: Model Student Public Narrative: Jordan Ward

Thursday, October 1, 2020 | Telling Stories of Now

Today we conduct our **third workshop in storytelling**. This time students focus on the “story of now” component of their public narrative. Please come to class prepared to share your story. Be sure to submit your 2 minute story draft to your TF via email by 11:59 PM ET Wednesday, September 30th!

WEEK 6 | LINKING *SELF, US AND NOW*

Tuesday, October 6, 2020 | Telling Public Stories

Today we 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 . . .”

Class Work:

1. Lecture Discussion: Linking Self, Us and Now
2. Debrief: James Croft, “Catch Them Before They Jump”, Cambridge, October 2010.
3. Debrief: Student Public Narrative: Daniela Jozic (2017)

Thursday, October 8, 2020 | Telling Public Stories

In this workshop, we practice linking one’s story of self, story of us, and story of now. We also reflect on key learning during the module and evaluate our work together in section. Please come to class prepared to share your story. Be sure to submit your 3 minute story draft to your TF by email by 11:59 PM ET Wednesday, October 7th!

WEEK 7 | CONCLUSION

Tuesday, October 13, 2020 | Telling Public Stories

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

Thursday, October 15, 2020 | Telling Public Stories

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

Friday, October 16, 2020 | New Stories for a New Era

In this class half-way through the course, we reflect on the ground we have covered since we began. What have we learned about public narrative? Have we learned how to tell our public story? What will be our narrative of the class? How can understanding public narrative equip us for challenges in our own lives – and in our own times? We conclude, as we began, with Bruner, in one of his more expansive reflections on the “uses of story” in life.

Required Reading:

1. Jerome Bruner, “The Uses of Story” in *Making Stories: Law, Literature, Life* (New York: Ferrar, 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.]

Class Work:

1. Retrospective on the Semester
2. Evaluation
3. What's the Next Chapter?

Loss, Difference, Power, Change: Logistics

After two introductory classes 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. After the first week of class, when we meet together twice, we meet together on Tuesday and in sections on Thursday.

Each Wednesday by 11:59pm ET, you will submit a **two-page reflection paper** in which you describe **a case drawn from your own experience** of that week's leadership challenge, analyzing the public narrative response, and drawing lessons from it.

- **Diagnose a leadership challenge** drawing from your own experience in terms of public narrative. What was the context and what was said? How does it illustrate the week's focus? Who were the key actors? What different narratives were in play?
- **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.
- 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 3-4 students will also make an **oral presentation of their case to the section** as a focal point for discussion. When it is your turn, to prepare for your presentation, you must:

- 1- Meet with your TF during office hours that week, prior to your presentation.
- 2- Submit your reflection paper to your TF by 11:59 PM on Wednesday, the day before section.
- 3- Share a one paragraph case summary with your section by 11:59pm on Wednesday, the day before the section

Your **FINAL ASSIGNMENT** 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.

Part 2: Weekly readings & assignments

INTRODUCTION: COMMON CHALLENGES, COMPETING STORIES, ALTERNATE FUTURES

WEEK 8 | UNDERSTANDING MULTIPLE NOW'S

LECTURE: Tuesday, October 20, 2020

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 address 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 “now’s” with very different potential outcomes. Today we will introduce the framework we will use to analyze the cases students will prepare, present, and discuss.

Required Reading:

1. What This Course is About.
2. *** 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]
3. Kathe Callahan, et al, “War Narratives: Framing Our Understanding of the War on Terror”, *Public Administration Review*, July/August, 2006, (pp. 554 – 568). [15 pages]
4. Course Guide
5. Case Presentation Worksheet

Class Work:

1. Introduction: Public Narrative, Narrative Dialectic; Organization of Course.
2. Lecture/Discussion: Overview of Module.
3. Debrief: *TBD*.

LECTURE: Thursday, October 22, 2020

Today we will put our analytic framework to work analyzing cases like those you will prepare for presentation and discussion in section. We will also introduce the concept of the “empathetic bridge” as a way to link one’s own agency with that of others. 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. What This Course Is About.
2. Course Guide
3. Case Presentation Worksheet

Class Work:

1. Lecture/Discussion: Conflict, Continuity, and Change.
2. Debrief: Robert Kennedy, “Remarks on the Assassination of Dr. Martin Luther King”, April 4, 1968, Indianapolis.
3. Debrief: TF Case Presentation

WEEK 9 | LOSS

LECTURE: Tuesday, October 27, 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 a 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, 11:59pm ET WEDNESDAY, via email to TF): 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 can you 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, and how can you put them to work?

WEEK 10 | DIFFERENCE

LECTURE: Tuesday, November 3, 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 narratives can be woven into a shared public narrative,

contributing to 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 pages]
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, Bounding (Inclusion and Exclusion), Third Story.
2. Debrief: Mean Girls, Sesame Street, Harvey Milk

Reflection Paper (2 pages, 11:59pm ET Wednesday via email to TF): 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, and how can you put them to work?

WEEK 11 | POWER INEQUALITY

LECTURE: Tuesday, November 10, 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, 11:39PM ET Wednesday via email to TF): 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, and how can you put them to work?

WEEK 12 | CHANGE

LECTURE: Tuesday, November 17, 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. Thomas Kuhn, "The Structure of Scientific Revolutions", *International Encyclopedia of Unified Science*, 2nd Ed., Volumes I & II, (The University of Chicago Press, 1962), (pp. 1-9, 66-76) [19 pages]
3. Excerpt from Scott Sonenshein, "We're Changing – Or Are We? Untangling the Role of Progressive, Regressive, and Stability Narratives During Strategic Change Implementation." *Academy of Management Journal* (2010), Vol. 53(3), pages 477-512. [Assigned Excerpt: 8 pages]
4. 'I Am Someone's Daughter:' Alexandria Ocasio-Cortez Response to Representative Ted Yoho, July 23 2020.

Class Work:

1. Lecture/Discussion: Change: Rejection, Accommodation, Adaptation.
2. Debrief: On The Basis of Sex excerpt

Reflection Paper (2 pages, 11:59pm ET Wednesday via email to TF): 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 | CATCHING OUR BREATH

SECTION: Tuesday, November 24, 2020

How you can use public narrative to respond to the challenges of loss, power, or 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 14 | CONCLUSION: CONFLICT, CONTINUITY, AND CHANGE

SECTION: Tuesday, December 1, 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.

LECTURE: Thursday, December 3, 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?

Tuesday, October 13 and Thursday, October 15– Video Tape in Sections of Final Public Narrative

Wednesday, October 21: Mid term 3-page **ANALYTIC PAPER** due by **5PM EST**. Submit by e-mail to your TF

Thursday, December 10, Final 5 page paper Part 2 5pm EST