

Leadership Through Story and Communities: Creativity and the Digital Age

COM 536 A, Winter 2014

Canvas: <https://canvas.uw.edu/courses/888461>

Twitter hashtags: #commlead #COM536

Instructor of Record: Anita Verna Crofts (<http://www.linkedin.com/in/avcrofts>)

Office: Communications Building 251B

Hours: Tuesday and Thursdays, 4:00 – 6:00 PM and as arranged

Contact: avcrofts@uw.edu (@avcrofts)

Adjunct Student Instructor: Sarah Slaid

(<http://www.linkedin.com/pub/sarah-slaid/56/888/541/>)

Contact: slaid@uw.edu (@sslaid)

Comm Lead Alumni Fellow Lead: Daniel Thornton

(<http://www.linkedin.com/pub/daniel-thornton/5/a43/777>)

Contact: dan@alibipictures.com (@alibidan)

Class Time, Dates and Location

January 11 & 25

February 8 & 22

March 8

Every other Saturday

9:00 AM to 5:00 PM

ALC 136 in Odegaard Undergraduate Library

<http://www.washington.edu/maps/?OUG>

Course Description

In this digital age when the technology of communication is so pervasive and accessible, leadership and creativity go hand in hand for messages to be thoughtfully paired with communication methods. Audiences for these messages are everywhere—your colleagues, your clients, your neighbors, your customers, and complete strangers—and the messages that resonate most are ones that communicate using storytelling as vehicle of trust, persuasion, and a sense of belonging. Through the two lenses of story and community, this foundational

class considers an artful approach to social capital in the workplace, 21st Century organizational design and communication patterns, and personal leadership development. We will discuss how to create and connect meaningfully to communities and networks using new forms of communication outreach, modeled in our classroom experience: from the food we eat at lunch to the music soundtrack we listen to at breaks. You will be asked to consider how your own creative process impacts your livelihood, as well as how your networks and communities sustain and promote your professional and personal growth.

Learning Objectives

After taking this course, you will be able to:

- Utilize the art of storytelling and personal narrative development as a leadership, networking, and communication tool
- Identify and describe the impact of new media technologies on organizational leadership practices, communication norms, and community building
- Understand and articulate key competencies that are critical for successful leadership in the digital age
- Produce and promote an original piece of creative work that reflects your professional ambitions

Class Meetings

Because this class is held once every two weeks for eight hours, the format resembles a training session with the day divided into distinct modules that relate and build off one another. Like many trainings, there will also be activities that break the class into small groups and then provide time for report back to keep the pace dynamic. Each class session will have an uploaded daily outline in advance of class to the Canvas course site so you will know what to expect and what is expected of you.

Each class will begin with a review and preview, followed by four blocks of time for each integrated topic. Typically there will be one morning and one afternoon break, along with a one-hour catered lunch prepared and presented by members of our community who will share their stories as well as their culinary talents that tie to the class at hand. These five meals will feed your brains, your hearts, and your appetites. Therefore, breaks in the morning and afternoon will be longer than in Fall Quarter so you can use the time as you wish, since lunches have structure and are a central part of the class experience.

The Odegaard classroom is designed with technology and community in mind. All the tables are round and encourage small groups conversations. The tables all have screens and microphones to link to full-class discussions. That's the good news. The bad news is that sight lines are awkward for some and that in such a big room, if you don't project into the microphone you will not be heard by your classmates on the other side of the room. Given that you all will have spent Fall Quarter in the classroom, the space will not be new to you. Our hope is that we'll continue to be smart about how we use the space: audio trumps eye contact, and those dry-erase walls should be used. The space should feel integrated and welcoming because classrooms are communities too.

In this spirit, our community should have a soundtrack. To that end, a COM536 account was created on Amazon Music, and everyone must log in before January 11 and add two songs of your choice to any two of the playlists outlined below (If Amazon balks at the additions from so many unique computers we can move to Plan B and create a discussion thread for you to list your choices). With over 75 of us, that should give us over 150 songs. Once you log in, make your way to "Your Cloud Player" in the "Your Account" drop down menu. That should take you to the interface where you can purchase songs and add them to playlists. The budget for purchasing music is prepaid and one of the beauties of Amazon Music is that it works on any platform. While there are music sharing sites that are free, keeping with the overall spirit of the class, supporting the artists who create the music is a priority. There are five playlists: Good Morning (pre class), Stretch 1 (break), Feast (lunch), Stretch 2 (break), and Andiamo! (close). A few songs have been seeded in each playlist, but the rest is up to you.

Email login: commlead@u.washington.edu

Password is COM536

Tracks will be played on shuffle. It would be a shame to waste the sound system, and if you feel like dancing, the center of the room calls! Extra credit for anyone who can hoist a disco ball without incurring the wrath of the library staff.

The last few minutes of each class will be reserved for feedback cards. These allow you to share an idea in confidence you did not voice in class, pose a question, provide a comment, or make a suggestion for future class topics.

And finally, a note on technology. The class is enriched by periods of connectivity that involves tech and periods of connectivity that are entirely human-centered. For this reason, there will be times when you are asked to turn off all devices and focus exclusively on the conversation. It might be for a guest speaker, group work, or it might be for a full-class discussion.

When you use a device during class, it is assumed that it relates to the course and that you aren't ordering t-shirts on threadless.com, checking out recipes for dinner on epicurious.com, or attempting to hack into kingcounty.gov and reduce your property tax by 30%. Our devices are digital magic carpets, but please save those flights for the breaks. Class is most powerful when everyone is engaged. You hide your brightness if your screen becomes an alternate universe to the classroom. Don't deny us your focus, your contributions, and your presence. It's too important to miss.

Course Assignments

A spectrum of assignments tap into a range of communication skills—from critical writing to creative self-expression.

Reading Reflection Papers/Blog Posts

There will be **three** short reflection papers/blog posts due on the course readings. Each paper will be submitted on the course Canvas site, as well as posted to the Wordpress blog you launched in COM 546. **Pieces must be 300 words or fewer.** Economy of language expects that you will distill your ideas and reactions into clear, precise prose—and remember that you are writing for the web. Aim for polished conversational language, and one that builds your “voice.” As always, grammar and spelling matter. (If you must use semicolons, for the love of all things holy [use them correctly.](#)) Nothing kills credibility faster than sloppy writing, especially when broadcast out to the world. Spell check is not enough: read your pieces with the eyes of a hawk before clicking “publish.” Better yet, have someone else give it a read too—added eyes can improve the final product. Finally, it is expected that even with the parameter of 300 words, your piece will have a solid structure, arc, and crisp conclusion.

Your papers will be read with an eye toward your careful consideration of the reading (you can choose to mention all of them, some of them, or concentrate on just one), how it relates to the broader course topics, and how well you integrate your ideas into larger trends playing out domestically and internationally. No course should exist in a vacuum and our expectation is that everyone will strive to apply teachings and readings in the class to the world today.

All papers/blog posts should be uploaded to the Canvas course website assignments page and to your website by **10 PM Wednesday before class** so the class discussions can be tailored based on themes revealed in your writings.

Class Reflection Comments

Following in the footsteps of COM 546, you will upload a Class Reflection reacting to the previous class no later than **48 hours** following our Saturday meetings. A “Discussion” page on the Canvas site is labeled “Class Reflection” with the date for each class. If you wish, you can also respond directly to a previous entry—this is encouraged. Class Reflection Comments are meant to be a venue for continuing class discussion, distilling ideas, taking a step back—really whatever suits you at that moment. Please read the current thread before posting and build off each other’s ideas.

In addition to posting your Class Reflection Comment on the Canvas site, please post your comments (or a version of them if they were in response to a classmate) on your Wordpress site. The intent is for each of you to continue to create content for your site that speaks to not only what unfolds in the classroom, but also how it intersects with the world beyond our classroom walls.

Questions for Guest Speakers

Guest speakers do more than just bring their expertise to the classroom, they strengthen and expand the network of the class. Their engagement is the beginning of a relationship with not just Comm Lead, but each one of you. To this end, on the weeks between our class sessions, potential questions for the guest speakers will be solicited from each of you.

This serves three purposes:

1. It asks you to do some research on the speaker so you have a baseline that goes beyond just a short bio. It also allows you to think about the speaker in the context of the class topics and readings, and draw parallels between their work and the ideas we will discuss in class. In short, your research helps integrate the role of the guest speaker into your learning.
2. It allows the speaker to get a feel for who the class as a whole. This does not mean all your questions will be exhausted before the class—these are meant to seed the process. There will always be time allotted for Q & A in person. But as a speaker, there is a benefit from getting a window into the thought process of a class. It helps them tailor their talk to the temperament, background, and interests voiced by the class.
3. It keeps you focused on the class each week. With 13 days between class meetings there is a benefit to asking each of us to connect to the course each week through assignments.

For consistency from week to week, please post your questions, observations, or insights to the course Canvas discussion site by **10 PM on Wednesdays following class meetings**. This gives plenty of time to synthesize them and provide them to the guest speaker well in advance of class.

Mapping

There will be two mapping exercises due during the quarter: your professional road map in the form of a future CV, resume, bio, online profile, or artist's statement, and, your network and community map. Neither exercise has a prescribed template: it is up to each of you to design your unique pair of maps.

Professional Road Map: In this assignment, you become a futurist. Pick a time 10-20 years from now and craft a professional piece that describes, in detail, your work and accomplishments. This is an intentionally aspirational assignment. Consider your Terms of Engagement and Addendum from COM 546 and the expertise you wish to possess. How will that expertise manifest? What will your expertise look like? The format is up to you, but you must be as specific as possible. There is utility in granular detail when setting goals for the future. A level of specificity grounds your goals and makes them concrete.

For example, you might choose to write a CV for you in the year 2024 that outlines your career arc. Or you might sketch an 8-panel cartoon that outlines the evolution of your career. Some might experiment with an infographic piece that draws attention to milestones you predict for yourself over the next two decades.

Given that you are essentially building a crystal ball, this assignment does not have to be public—unless you wish it to be. You must upload it to Canvas on or before the due date, but how you share it, or not, is up to you. The act of making it public could be wonderfully motivational for you, or, the motivation exists without making it visible to all.

Network & Community Map: Individual successes are illusions—we achieve with the support of many. What would a map of your networks and community look like? You get to decide. Draw it, aggregate it from social networks, print it, paint it, film it—you get to choose. The map must contain what you define as your communities and your networks. They can be (and likely will be for many) both offline and online.

As you design your map, think expansively. This is a map of relationships. Some deeper than others, but all valuable in their own ways. Make room in the map for them all. Your map doesn't

need to indicate the strength of each, but you can divide it or present it with prioritization. Once again, that's up to you. Maps are composed of strong, medium, and weak ties, and at different points in your career, they all play critical roles in your success.

Unlike the first mapping exercise, which you can choose to keep private, this network map is one that you will share. Please come to the class it is due prepared to present and discuss your map in small groups. This doesn't mean you need to show up to class with a 10 minute presentation which includes a slide deck and dancing pony. This simply means that you will be able to show a group of 4-5 classmates a copy of your map and that you can talk thoughtfully about how you designed it and why you chose the individuals or groups you did, as well as field questions.

Scratching Exercise

In Tharp's [The Creative Habit](#), she writes about the concept of *scratching*: listening, sifting, doodling, or even taking a field trip to inspire creative direction for a particular project. For this assignment, you will engage in a scratching exercise that dovetails with your final project then write a short reflection (200-300 words) for your Wordpress site and Canvas discussion thread so everyone may benefit from your process.

Keep in mind that scratching takes many shapes and forms—a museum or movie theater visit, an overheard conversation that you scribble on a cocktail napkin, a cloud formation, immersion in music—so be open to all possibilities. Creative sparks can fly in the most unusual ways. Be open to them and let it rip.

A successful scratching exercise can involve keen awareness or the delightful daydreaming that comes when you let your mind wander. Your powers of observation should be high for this assignment. When it comes to building strong relationships or building original work, maintaining attuned antennae is paramount—ask anyone who leads. Think of yourself as a receiver and that this assignments asks you to pursue a frequency you hear that moves your thinking forward on your final project.

But what is my final project?!?

We're getting there, have no fear. Right now, in fact.

Final Project: Original Art

At its heart this is a leadership class about creativity and relationships. It also operates on the

premise that we are all artists. The final project reflects these themes by asking each of you to conceive, create, and present an original work that reflects your professional ambitions and relates to a field within Communication. You will be expected to place that original work in the context of the field of Communication by looking critically at the field, posing your own questions, and researching them to produce synthesized writing on the topic. Some of you may want to build off your professional road map, which would be a natural progression. The topic of creativity in organizational settings has been widely covered ([take this post for example](#)) so our goal is to make sure this core class puts the concept into applied practice. This is done through many facets of the class, but one primary application is the final project.

Your final project will be built over the course of the quarter with a number of deadlines to help you plan and track progress. All dates for these deadlines are listed below at the following section.

To start, you will be asked to create a succinct “**Artist Statement**” as your first step in describing your final piece--think of it as the equivalent to an action idea, or core distillation of your intent.

Secondly, various levels of research are expected beginning with a **Literature Review** on your chosen area of emphasis--with the idea of “literature” defined broadly. A literature review is defined as, “a text written by someone to consider the critical points of current knowledge including substantive findings, as well as theoretical and methodological contributions to a particular topic.” The expectation behind this assignment is that you will work hard to uncover relevant research that helps contextualize your project in the larger field of Communication. What is being written about it authoritatively? What theories are in play that relate to your final project? (Think back to Lisa Coutu’s reading!) Who are the influencers of the particular area of emphasis? What’s currently being spoken about the field/topic? Does it surface at conferences? How? Where? You are listening and reporting back on the larger conversation surrounding your final project.

A literature review is not the place for providing your own original theories or ideas, it is instead a paper that synthesizes a broad collection of existing documentation, carefully curating a select number of examples that you feel best illuminate your topic. A literature review is not an enhanced bibliography, it is a critical piece of writing that cites relevant sources and provides context and commentary. Your lit review allows you to highlight work that exposes universal critical questions related to the sub field where your project falls, as well as theories that both support and challenge your project. Aim for a typed document that runs 2 pages, single spaced. Hyperlinks are encouraged. For purposes of consistency, please use [APA style](#).

As you consider your literature reviews, remember that as a member of the Department of Communication, you have a huge advantage in your corner: Jessica Albano. Jessica is the dedicated UW librarian for the our department and is here to work with you on your research needs. She is smart as a whip, kind as a crossing guard, and here to help.

Think of her as a living breathing guide to navigating the library. And think of the library of a galaxy that you get to visit thanks to your UW ID. You could not be more fortunate. As our dedicated Communication Librarian, Jessica can be reached over email (jalbano@uw), but also keeps office hours each week at the Communication Commons on the first floor of the COM building. Email her to find out when she's there (her hours change quarterly) so you can set up an appointment. That said, many Comm Lead students find that connecting over email is ample—Jessica is happy to support you virtually or in person.

This final project will be unique to you. It could involve photography, web design, music, film, infographics, a campaign/event design, transmedia, [radio station](#), library flashmob, eBook—the sky's the limit. For instance, check out this PhD student who created [an original dance to introduce her mathematics research](#).

Let creativity be your guide. Ultimately, the goal is that your final project reflects your ambition and represents yet another artifact for your growing portfolio. This does not mean the final project must be digital. It can be captured digitally for your online portfolio, but the expectation is that some of you will produce original pieces of art that exist first in the physical world, and then online. For those Molskine fans, take a look at [this example](#) of digital meets physical.

Once completed, your piece will be presented in two formats:

In-Class Exhibit Presentation: For the final class, a portion of the day will be spent exhibiting your final projects. Given the size of the class, it is not possible to do individual presentations effectively before the full class. Therefore, the class will be divide in half for two “exhibit” sessions. Half the class will present their pieces at their seats/tables, while the other half will walk the room, stopping to talk and learn about as many projects as time allows. The expectation is that you and your classmates will actively engage with each other over the course of these two showcase sessions.

The expectation is that classmates will actively engage with one another over the course of two showcase sessions. Create a brief statement introducing your final projects as it relates to your professional ambitions. It should be a 30-second to one-minute delivery that (a) draws and sustains the attention of your classmates, (b) conveys to classmates your ambitions, and (c) motivates your classmates to support your ambitions. If it helps, imagine that you have to

create a tweet, or a Pinterest caption, or any other kind of succinct description that accompany social shares.

Keep in mind that the environment will be more like a cocktail party-meets-science fair, so you will have to introduce your work while others around you are doing the same thing. The presentation is meant to be conversational--you might be speaking one-on-one to a classmate or you might have a small gaggle hunched in hanging on to your every word. In addition, you are going to have to offer this introduction multiple times during the exhibit. Your classmates are encouraged to mingle and move from one project to another. Enough time will be dedicated so that there shouldn't be a sense of urgency, but the expectation is that each person will aim to speak to as many of their classmates as they can.

The exhibits are a chance for classmates to share their work, but they are also an important chance for classmates to ask questions and offer feedback. Giving and receiving constructive criticism broadens one's creative skill set. But more importantly, feedback is an act of leadership. To be able to offer and receive feedback gracefully--whether to peers, supervisors, or direct reports--is a core leadership component and a key attribute of building trustful relationships.

Written Researched Reflection: Building off your concise artist's sentence, literature review, and in-class delivery, each of you is responsible for crafting a researched essay about your final project. The essay will live on your Wordpress site and also be posted to Canvas. The piece should include the nature of your work and how it reflects a certain space within the field of Communication, relevant citations from your literature review and beyond, your experience producing the work, and how the work reflects your professional ambitions. It is absolutely fine if the written piece incorporates visual and audio media, as appropriate. Essays should be **700 words or fewer**. As with any writing for the web, keep the tone accessible, illuminating, and hyperlink when appropriate. Please use APA style for all citations, just as you did for your literature review.

Feeling a little anxious? That's okay. Check out this *Brain Pickings* excerpt on [Kierkegaard's writings on creativity and anxiety](#). You've got this. A few butterflies in the stomach about what you will pursue is natural, but feeling absolutely paralyzed is not. Please reach out to us if this is the case. Ultimately, the final project is meant to be one of exploration and value to you professionally.

Final Project Deadlines

10 PM Wednesday, January 22: Please post a single sentence describing your final project in the Discussion thread on Canvas titled, "Final Project Artist Statement." You are more than welcome to comment on one another's ideas--it's encouraged. Feedback is an act of leadership!

10 PM Wednesday, February 5: Please post a typed literature review related to your final project on Canvas.

10 PM Wednesday, February 19: Please post an update in the Discussion thread on Canvas titled, "Final Project Update."

10 PM on Friday, March 14: Your finished research reflection pieces are due on your Wordpress blog and the course Canvas site.

Peer Feedback

Peer feedback is a fundamental leadership skill that crosses all sectors and job descriptions. The ability to provide constructive criticism and celebratory praise to peers is not only a necessary ingredient to well-functioning teams, but encourages a sense of trust, respect, and group learning.

Ideally, a classroom environment that aims to function like a community encourages feedback at all times in as many ways as possible. The use of feedback cards after each class, the healthy debate that can surface during class discussion and the volley of ideas on the discussion threads, or comments you receive from faculty on your written work, are all examples of feedback.

Peer feedback will take center stage during the two exhibits in the final class. For these presentations, feedback will be evaluated on a number of levels. First, presenters should pay special attention to the quality of the feedback they receive from their peers: Did they ask good questions? Did they spur your thinking forward? Did they listen carefully to your pitch? Secondly, minglers should pay close attention to the presenters: Did they explain their project in a compelling way? Did their body language express confidence and ease? Could you understand the professional ambition reflected in the project?

Along with the practice of feedback in the course, we will be touching on the topic of feedback in different ways in each class. Discussions on feedback will surface through readings, in-class activities, and guest speakers.

General Course Requirements

- **Attend class on time.** This class has been created with great love and thoughtful attention to detail. If you are unable to attend a class please contact one of us as far in advance as possible so an arrangement can be made to make up the time lost. Given that the course only meets five times, you cannot miss more than one Saturday session.
- **Participate in class discussion.** “Participate” is defined broadly and see it including but not limited to: engaging in large class discussions, contributing to small group work, chiming in on the twitterfeed, Class Reflection Comments, contributing to discussion threads, and submitting Flip the Media posts that reflect ideas that you have that relate to course concepts. If you think of other ideas please share them with us. This classroom environment was crafted to honor introverts as well as extroverts.
- **Keep clear channels of communication open with us.** Never hesitate to be in touch if you have a question, a concern, or an idea you would like to share. This course relies on strong lines of communication and places value on your proactive engagement with the material and the people throughout the quarter—and beyond!

Grading

Both the Comm Lead core courses are graded as Credit/No Credit. This was an intentional decision, informed by our belief that not all classes have deliverables that are easily measured, but this in no way indicates that the deliverables are not important—quite the contrary. Our expectation is that Comm Lead students are motivated to deliver superb work with or without a 4.0 scale. In addition, both core courses are committed to providing each student thoughtful feedback on all assignments. This feedback forms the basis of the teacher/student relationship that is built with you in the classroom and, as such, providing feedback that is honest, helpful, and thorough is the goal.

Credit will be granted to students who meet the following requirements:

- Attend all classes except by prior notification and not to exceed more than one class
- Arrive to all classes on time having carefully read the assigned texts
- Complete all assignments in a timely and professional manner

- Work collaboratively when appropriate
- Provide peer-to-peer feedback for classmates that enriches class learning, builds trust, and demonstrates careful consideration of their work
- Participate in class forums online and during class times
- Contribute to the class playlist

Course Readings

Required Texts

Godin, S. (2012). *The Icarus Deception*. New York: Penguin Group. (@thisissethsblog)

Grant, A. (2013). *Give and Take*. New York: Viking. (@adammgrant)

Gray, D. (2012). *The Connected Company*. Cambridge: O'Reilly. (@davegray)

Maeda, J. and Bermont, B. (2011). *Redesigning Leadership: (Simplicity: Design, Technology, Business, Life)*. Cambridge: MIT Press. (@johnmaeda)

Tharp, T. (2003). *The Creative Habit*. New York: Simon & Schuster Paperbacks. (@tharptwyla)

Other journal articles, news articles, book excerpts and magazine articles will also be assigned. These will be made available on the course Canvas site and/or linked below.

Required Multimedia

[Nancy Duarte](#)'s presentation to the Northwest Center for Public Health Practice in January of 2009 on effective use of visual slides is a great use of 45 minutes and will change the way you think about sharing information when you use slide decks. The pre-recorded session can be downloaded [here](#). Duarte is the author of the book, [Slide:ology](#) and [Resonate](#). [Resonate](#) has some excellent advice about how to speak effectively and craft compelling narratives that hook audiences with their message and make it stick. (@nancyduarte)

Highly Recommended

Zinsser, W. (2006). *On Writing Well: 30th Anniversary Edition*. New York: HarperCollins.

Prior to the first class:

1/1: Questions for Guest Speakers: Questions for Fife and Nakamura to be uploaded by 5 PM.

Readings due: The Icarus Deception, The Creative Habit, "[Jeff Fluhr of Spreecast: Finding Employees Who Fit.](#)" (@jefffluhr)

1/8 Reading Reflection Paper/Blog Post #1, to be uploaded by noon.

Course Schedule

1/11: Class One: Creativity and Leadership in the Digital Age

Readings due: The Icarus Deception, The Creative Habit, Corner Office readings: "[Jeff Fluhr of Spreecast: Finding Employees Who Fit.](#)"

Guest Speaker/s: [Andy Fife](#), Arts Consultant and Social Engineer (@andy_fife)

Lunch Speaker/s: [Lisa Nakamura](#), Chef and Author (@lisaknakamura)

Topics to be covered:

- Course Overview/Norms
- The Art of Leadership
- Creative Habit/Embrace of Artist
- Community Investment and Development
- Feedback as a Leadership Act
- Corner Office: Jeff Fluhr

1/15: Questions for Guest Speakers: Questions for Prasad and Philit to be uploaded by 10 PM.

Added background reading for Philit and Prasad: "Burmese Communities and Culinary Traditions fact sheet," (in the Class 2 reading files on Canvas) and the following short article on Burma today:

<http://www.irrawaddy.org/burma/magazine-in-brief/2013-year-review.html>

1/22: **Readings due:** Redesigning Leadership, "[A College Unfriends Its Social Networking President](#)," "[RISD Stabilizes Under New Leadership](#)," "[RISD President Contract Renewed](#)," and Corner Office reading: [Brian O'Kelley](#). (@bokelley)

Reading Reflection Paper/Blog Post #2, and **Professional Road Map**, to be uploaded by 10 PM.

Please post a single sentence describing your final project in the Discussion thread on Canvas titled, "**Final Project Artist Statement**," by 10 PM.

1/25: **Class Two: Leading Communities and Organizations through Change**

Readings due: Redesigning Leadership, "[A College Unfriends Its Social Networking President](#)," "[RISD Stabilizes Under New Leadership](#)," "[RISD President Contract Renewed](#)," and Corner Office reading: [Brian O'Kelley](#).

Guest Speaker/s: Veena Prasad, [Project Feast](#) (@ProjectFeast)

Lunch Speaker/s: Annie Philit, Project Feast (@ProjectFeast)

Topics to be covered:

- Maeda Story
- Professional Road Map
- Corner Office: Brian O'Kelley

1/29: **Questions for Guest Speakers:** Questions for SPD and FEEST to be uploaded by 10 PM.

2/8: **Readings due:** Connected Company, "[Found in My Own World: Leadership and Community in the Digital Age](#)," (@arcadenw) excerpts from Practically Radical, (@practicallyrad) from *The New York Times*, and "Two-Hit Wonder," by D.T. Max in *The New Yorker*. (@dtmax and @jack)

In preparation for Shanna Christie's class visit, please read the following links:

Blotter posts:

<http://spdblotter.seattle.gov/2012/11/09/marijwhatnow-a-guide-to-legal-marijuana-use-in-seattle/>
<http://spdblotter.seattle.gov/2013/10/09/an-open-letter-to-stephen-colbert-and-colbert-nation/> (and watch the video)

Articles:

http://www.nytimes.com/2012/10/02/us/seattle-police-department-uses-twitter-to-report-crime.html?_r=0
<http://www.adweek.com/adfreak/seattle-police-continue-being-awesome-handing-out-1000-bags-doritos-stones-151936>
<http://www.forbes.com/sites/matthickey/2013/08/17/the-brain-behind-seattle-polices-social-media-on-marijuana-twitter-and-doritos/>

2/7

Literature Review and Scratching Exercise, to be uploaded by 10 PM.

2/8: Class Three: The Social Organization: Understanding Online and Offline

Readings due: Connected Company, “Found in My Own World: Leadership and Community in the Digital Age,” excerpts from Practically Radical, from *The New York Times*, and “Two-Hit Wonder,” by D.T. Max in *The New Yorker*, as well as the SPD blotter posts and articles outlined above.

Guest Speaker/s: Shanna Christie with [Seattle Police Department Public Affairs Office](#) (@SeattlePD)

Lunch Speaker/s: [FEEST Seattle](#) (@FEESTSeattle)

Topics to be covered:

- Holarchy
- Expanding definition of community: Virtual/Place-based
- “Social Company” concept
- Scratching experiment
- Corner Office: Jack Dorsey from TNY

2/12: Questions for Guest Speakers: Questions for Butcher and Bhatti to be uploaded by 10 PM.

2/19 **Readings due:** Give and Take.

Reading Reflection Paper/Blog Post #4, and your **Network and Community Map** to be uploaded by 10 PM

Please post an update in the Discussion thread on Canvas titled, “**Final Project Update**,” due at 10 PM.

2/22: Class Four: The Power of Personal Relationships

Readings due: Give and Take.

Guest Speaker/s: Steve Butcher, Co-founder of [Brown Paper Tickets](#) (@BPTickets @BPTSEA)

Lunch Speaker/s: Kirin Bhatti, [Purna](#) (@KirinBhatti19 @PURNAplayground)

Topics to be covered:

- What motivates people?
- Business models that put relationships/customers first
- Network Maps
- Corner Office: Michael Gould and Amy Schulman

2/26: **Questions for Guest Speakers:** Questions for Lebo and Henderson to be uploaded by 10 PM.

3/5: **Readings due:** (Poems by Kate Lebo)

NO Reading Reflection Paper/Blog Post

3/8 Class Five: Exhibit 536

Readings due: (Poems by Kate Lebo), Corner Office readings: [Neil Blumenthal](#), [Dwight Merriman](#), and [Val DiFebo](#).

Guest Speaker/s: [Kate Lebo](#), Author and Baker (@pieschool)

Lunch Speaker: Josh Henderson, Chef & Founder of [Huxley Wallace Collective](#) (@huxleywallace)

Topics to be covered:

- Communicating expertise
- Growing communities, collectives, and customer bases
- Corner Office: Blumenthal, Merriman, and DiFebo.
- Exhibit 536!
- Review of core themes

Due: Final project researched essays due up on Wordpress blogs and posted to the Canvas site by 10:00 PM.

3/14 Final project researched essays due up on Wordpress and Canvas by 10:00 PM.

Comm Lead Practices and Policies

Disability Accommodations Statement

To request academic accommodations due to a disability please contact Disability Resources for Students, 448 Schmitz, 206-543-8924/V, 206-5430-8925/TTY. If you have a letter from Disability Resources for Students indicating that you have a disability that requires academic accommodations, please present the letter so you can discuss the accommodations that you might need for the class with your teacher. Comm Lead faculty are happy to work with you to maximize your learning experience.

Comm Lead Electronic Mail Standards of Conduct

Email communications (and all communications generally) among Comm Lead community members should seek to respect the rights and privileges of all members of the academic community. This includes not interfering with university functions or endangering the health, welfare, or safety of other persons. With this in mind, in addition to the University of Washington's Student Conduct Code, Comm Lead establishes the following standards of conduct in respect to electronic communications among students and faculty:

If, as a student, you have a question about course content or procedures, please use the online discussion board designed for this purpose. If you have specific questions about your performance, contact your teacher directly.

- Comm Lead faculty strive to respond to Email communications within 48 hours. If you do not hear from them, please come to their office hours, call them, or send a reminder Email.
- Email communications should be limited to occasional messages necessary to the specific educational experience at hand.
- Email communications should not include any CC-ing of anyone not directly involved in the specific educational experience at hand.
- Email communications should not include any blind-CC-ing to third parties, regardless of the third party's relevance to the matter at hand.

Academic Misconduct

Comm Lead is committed to upholding the academic standards of the University of Washington's Student Conduct Code. If a teacher suspects a student violation of that code, they will first engage in a conversation with that student about their concerns.

If they cannot successfully resolve a suspected case of academic misconduct through their conversations, they will refer the situation to the the Comm Lead Director, who can then work with the COM Chair to seek further input and if necessary, move the case up to the Dean.

While evidence of academic misconduct may result in a lower grade, Comm Lead faculty (indeed, all UW faculty) may **not** unilaterally lower a grade without taking the necessary steps outlined above.