



2021 Course Guide

Metro Re-entry Facility

Whitworth Women's Facility

Burruss Correctional

Downtown Atlanta Class

Whitworth Women's Facility

courses offered and readings assigned.

US History

Instructor: Dr. Jamil Zainaldin, former president of Georgia Humanities

Books: March: Book Two

Course reader contains these other readings:

- Iroquois Creation Story” (1816)
- Declaration of Independence (1776), clause on slavery, written by Thomas Jefferson –
- and removed by Congress
- Declaration of Independence (1776), final version, edited by the Continental Congress
- Bartolome de Las Casa, “The Devastation of the Indies: A Brief Account” (1542)
- Letters, Abigail Adams and John Adams (1776)
- Slave Petitions for Gradual Emancipation (1777)
- “The Great Debate: Ratifying the Constitution of 1787”
- The Bill of Rights, 1791 (the first 10 amendments to the Constitution)
- Abraham Lincoln, “Gettysburg Address”
- “Frederick Douglass Assesses the Mistakes of Reconstruction”
- Martin Luther King, Jr., “Pilgrimage to Non-Violence” (1958)
- Martin Luther King, Jr. “I Have a Dream” 1963
- James Baldwin, “Stranger in the Village” (1955)

This spring semester, students will take these courses:

Literature

Instructor: Dr. Tareva Johnson

Examples of readings:

- Samuel Richardson, Pamela; or Virtue, Rewarded (excerpt)
- Siegfried Sasson, “Finished with the War: A Soldier’s Declaration”
- Ta-nehisi Coates, Between the World and Me (excerpt: pp. 1-13)
- James Baldwin, The Fire Next Time “My Dungeon Shook’: Letter to My Nephew”
- Letter to Younger/Future Self due*/Open Letter to Author/Public Figure
- Imani Perry, Breathe: A Letter to My Sons (pp. 134-158 - excerpt from “Fortune” and the Afterword)
- James Baldwin, The Fire Next Time “Down at the Cross’: Letter from a Region
- in My Mind” (excerpts: pp. 296-314, 333-347)
- Emily Dickinson, “This is My Letter to the World”

Critical Thinking and Writing

Instructor: Dr. Josh King

Books:

- Writing Without Teachers, by Peter Elbow
- The Fifth Season, by N.K. Jemisin

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In December of 2020, Metro students completed Art History

Art History

Instructor: Meredith Kooi

Extra Wish grant paid for course reader and color copies of art work sent to students by course packet.

Art works included the following:

IMAGES

William Blake, Ancient of Days, 1794, relief etching with watercolor, 23.3 x 16.8 cm (9.17 x 6.6 in).



Michelangelo Buonarroti, Creation of Adam, Sistine Chapel, 1508-12, fresco, 9ft 2in x 18ft 8in (280 x 570 cm)

John Everett Millais, Bubbles, 1886, oil on canvas, 42.9 x 31.1 in (109 x 79 cm) & Pears Soap advertisement



Gustave Courbet, Peasants of Flagey Returning from the Fair, 1855, oil on canvas, 82.09 x 108.27 in (208.5 x 275 cm)

Metro Re-entry Facility continued

Paul Cézanne, Mont Sainte-Victoire, 1902-06,
oil on canvas, 22.5 x 38.25 in (57.2 x 97.2 cm)



Morris Louis, Alpha Pi,
1960, magna on canvas, 8 ft. 6.5 in. x 14 ft. 9 in.
(260.4 x 449.6 cm)



Book given to students over the holiday break.

Unflattening, by Nick Sousanis.

SPRING 2021

Critical Thinking and Writing

Instructor: Dr Stephane Dunn

course readings to be determined

Literature

Instructor: Dr. Jonathan Shelley

course readings to be determined

History

Instructor: Dr. Keith Hollingsworth

course readings to be determined

Burrus Correctional

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Literature

Instructor: Dr. Corrie Claiborne

Example of readings:

- Langston Hughes, “The Negro Speaks of Rivers”
- Robert Hayden, “O Deдалus, Fly Away Home”
- Countee Cullen, “Heritage”
- Kendrick Lamar, “DNA,” “Black Panther” and “Bloody Waters”
- William Shakespeare, Julius Caesar (monologues from Act 3: Scene 2)
- Josephine Preston Peabody, Old Greek Folk Stories Told Anew (1897)
- Joseph Conrad, Heart of Darkness
- Sundiata: An Epic of Old Mali
- Sun Tzu, Art of War
- Niccolò Machiavelli, The Prince
- Jay-Z, Decoded

Critical Thinking and Writing

Instructor: Dr. Sarah Higinbotham

Examples of readings:

- Plato “Allegory of the Cave”
- Hannah Arendt. “The Banality of Evil”
Lincoln’s Second Inaugural Address
- Mary Wollstonecraft. “A Vindication of the Rights of Women”

Books: William Zinsser. On Writing Well

Downtown Atlanta Class

Shakespeare and the Common Good in Atlanta

Cycle 2

January 7 – February 25, 2021

Common Good Atlanta

Bard College Bridge Course

Instructors: Jonathan Shelley, Ph.D. (Georgia Institute of Technology) Laura Cole (Atlanta Shakespeare Company)

Guest Instructors: TBD (Atlanta Shakespeare Company) TBD (Atlanta Shakespeare Company)

Course Host: John Frazier (Theater Emory)

Course Description

This course, “Shakespeare and the Common Good in Atlanta,” offers students an interdisciplinary survey of Shakespeare and his works. Hosted by Common Good Atlanta and taught in collaboration with actors from the Atlanta Shakespeare Company, this course will give students a chance to further strengthen their skills of critical thinking, writing, and analysis. It will also provide students with opportunities to see how these skills are utilized in the realms of public facing dramatic performance and professional humanities programming. Integral to this class will be the students’ performance of Shakespeare’s work and their assistance in the development of digital and other remote forms of learning for higher education programs. Students will be encouraged to reflect on the ways in which performance amplifies, improves, or alters their understanding and interpretation of these texts as well as provide feedback on their preferences for assignments and instruction. The totality of this course’s efforts will culminate in a set of publicly available pedagogical materials that seek to provide practical and effective strategies for teaching Shakespeare, literature, and the humanities for college prison programs, returning citizen programs, and universities. We will obtain permission from students to share these materials, and students will receive authorial credit for all publicly available materials they create and contribute to over the duration of the course.

The course will meet remotely via Zoom once a week over a period of eight weeks. Over the eight-week course, students will read

- one history play
- one comedy
- one narrative poem

by Shakespeare. They will perform a monologue or scene from one comedy and one tragedy, and author an original narrative poem. Upon satisfactory completion of the course, students will receive one unit of college credit from Bard College.

Course Texts (to be provided)

- Henry IV, Part 1, William Shakespeare (Folger)
- A Midsummer Night’s Dream, William Shakespeare (Folger)
- Shakespeare’s Sonnets and Poems, William Shakespeare (Folger)

Course Philosophy or ‘What Are We Doing Here?’

Downtown Atlanta Class

Shakespeare and the Common Good

Course Philosophy or ‘What Are We Doing Here?’

This class, made possible in part by the Whiting Foundation’s Public Engagement Program, seeks to recognize the value of the enrolled students’ work as well as give that work an active and lasting place in the world of higher education. As a bridge course accredited by Bard College’s Clemente Course in the Humanities, it seeks to make continued college study accessible to Common Good Atlanta’s students and alumni and to assist their pursuit of a college education, whatever form that might take.

It is undeniable—and thus necessary to acknowledge—that this class has found itself happening amidst two incredibly significant events: first, the Covid-19 pandemic and second, the Black Lives Matter movement and the ongoing protests in response to the deaths of George Floyd, Ahmaud Arbery, Breonna Taylor, Elijah McClain, Daniel Prude, Trayford Pellerin, Rayshard Brooks, and Jonathan Price (which is to name only some of the recent unjust killings of Black people in this country) and the shooting of Jacob Blake. The effects of the former (i.e., Covid-19) are plainly apparent in the physical circumstances of the class: we are unable to convene physically and conducting this class virtually. We are also unable to attend performances at the Shakespeare Tavern—at least in this season’s course—as was the original intention. While these circumstances are unfortunate and perhaps less than desirable, we intend to use this moment as an opportunity to experiment and develop new methods of instruction and forms of assignment design for digital and non-digital distance learning formats.

As for the effects of the latter: I, and all those teaching the course, believe Black lives matter. This class believes that position relates to the study of Shakespeare in the following ways. First, it places particular value on the work of critical race theory in and outside of Shakespeare and will reference that scholarship. Second, it acknowledges the ways in which the Black Lives Matter movement is requiring us to do a reassessment of cultural institutions, Shakespeare included, and how they operate as pedagogical and societal forces. In this sense, we approach this class not as an exercise in what Shakespeare can teach you but what you can teach Shakespeare. Thinking more broadly, we might ask how—or how well—does Shakespeare serve and speak to the greater public today? Can Shakespeare be effectively used as a gateway into other kinds of literary or humanities study, or are there other avenues for making such study more accessible? In this way, the class does not seek to function as a “top-down” dissemination of knowledge but a means for students to be active participants in conversations about Shakespeare, the humanities, and the public access to them.

Finally, it is the goal of this course to cultivate new intellectual knowledge about Shakespeare but also practical knowledge about the teaching of Shakespeare. To the latter’s end, we are throughout the course curious to hear about the material conditions of your study: for example, what form of Shakespeare’s works (text, film, audio) best facilitates your learning, and what technologies of communication do you prefer. Students will also be actively consulted about the media presentation of the public facing pedagogical materials this class creates.

Downtown Atlanta Class

Shakespeare and the Common Good

Course Requirements

To satisfy the requirements of this course and receive 1.) a Certificate of Completion documenting your participation in the course and 2.) a commemorative Common Good Atlanta pin, you will need to

- Perform a reading of a speech or scene from Henry IV, Part 1
- Perform a reading of a speech or scene from A Midsummer Night's Dream
- Compose and read an original piece inspired by one of Shakespeare's narrative poems
- Complete and turn a pedagogical material for the Shakespeare and Common Good in

Atlanta website (you are not required to allow this material to be posted on the website to complete the class)

Course Schedule

WEEK 1 (January 7) – Course Introduction / Henry IV, Part 1

WEEK 2 (January 14) – Performance development for Henry IV, Part 1

WEEK 3 (January 22) – Student readings from Henry IV, Part 1 / Introduction to A Midsummer Night's Dream

WEEK 4 (January 29) – Performance development for A Midsummer Night's Dream WEEK 5 (February 4) – Student readings from A Midsummer Night's Dream WEEK 6 (February 11) – Venus and Adonis or Lucrece (class's choice)

WEEK 7 (February 18) – Venus and Adonis or Lucrece continued

WEEK 8 (February 25) – Shakespeare open-mic

