

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	SST
Prefix:	HU	Number:	494
	L	Title:	Energy & Social Justice
			Units: 3

Course description:

Is this a cross-listed course? **Yes** If yes, please identify course(s): **HST/JUS 494 SOS 484 and HUL 598**

Is this a shared course? (Choose one) If so, list all academic units offering this course:

Note- For courses that are crosslisted and or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? **No**

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. _____ (Required)

Requested designation: Humanities, Arts and Design–HU **Mandatory Review:** No

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2019 Effective Date: October 5, 2018

For Spring 2020 Effective Date: March 8, 2019

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Monica Boyd E-mail mboyd2@asu.edu Phone 480-727-7229

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Sally Kitch Date: 9-10-19

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<u>X</u>	—	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<u>X</u>	—	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
—	—	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
—	—	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<u>X</u>	—	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	Syllabus
—	—	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<u>X</u>	—	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus
—	—	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
HUL	494	Energy and Social Justice	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Students analyze the values underlying the current energy system and its future transformation in terms of social and environmental justice.	<p>Key Questions: "Why does transitioning to renewable energy impact communities differently? What are the ... ethical ... factors driving that difference? Who needs to be included in conversations about transition energy systems? Are they? How do the narratives that are told (and those that are muted or excluded) shape the social impacts of energy transitions?"</p> <p>Lab Description: "Similar to mining families in Appalachia and oil families in the Gulf Coast, the loss of a local energy economy has had devastating social and economic effects on the communities whose very livelihoods and identities had been shaped around these industries. To pursue a morally responsible solution to climate change requires figuring out how to work with and in support of these communities in socially and ecologically just ways, upholding the dignity and respect of people and the environments in which they thrive. But what does that look like in practice?"</p> <p>"This Humanities Lab course invites students to participate in the discovery and dissemination of ideas for socially and ecologically just energy transitions "</p>
2	Students analyze environmental and community narratives involving energy. They also create their own stories in at least three different media.	See the following parts of the syllabus: Lab Description, Types of Activities, Lab Outcomes, and Learning Goals.

<p>4a</p>	<p>Students analyze the social and ecological values of energy transitions and how they affect different communities.</p>	<p>Lab Description: These are the central value-driven questions of the lab: "What does energy justice mean for communities losing coal-fired stations? How do the narratives that are told (and those that are muted or excluded) shape the social impacts of energy transitions? What ideas from the humanities can help generate more humane and sustainable futures for these communities?"</p> <p>The narrative assignments (podcast, op-ed, and video) ask students to act much like applied philosophers in that they seek to help stakeholders and impacted communities understand one another across their various knowledges and experiences: (from the Lab Description) "To foster greater awareness and understanding around these issues, we will work with these communities to identify, shape, and communicate the narratives that can inform future efforts in the energy transition/transformation space. Potential mechanisms for communicating such narratives include podcasts, documentary videos, and other digital storytelling platforms."</p>
<p>4c</p>	<p>Students will be creating their own narratives in different media including written texts, oral storytelling, and filmmaking. They will also work with guest artists such as Steven Beschloss, an award-winning writer, editor, journalist and filmmaker, and award-winning filmmaker Peter Byck.</p>	<p>See Consultants and Collaborators, Types of Activities, Lab Outcomes, Learning Goals, Assignments in the course syllabus as well as Jan 22, Jan 29, Feb 5,</p> <p>Feb 19 and March 18 on the course calendar.</p>

Course Catalog Description:

This Humanities Lab course invites students to participate in the discovery and dissemination of ideas for socially and ecologically just energy transitions. Leveraging ASU's place in the Southwest and its connections to local utilities, the Navajo Nation, the Hopi Nation and the city of Page, we will focus on the closure of the Navajo Generating Station as a case study that allows us to ask more general questions about justice in an era of energy transitions. Engaging and working collaboratively with those communities facing the lived reality of an energy transition, students will explore and develop answers to critical questions including: What does social justice have to do with energy production? What does energy justice mean for communities losing coal-fired stations? How do the narratives that are told (and those that are muted or excluded) shape the social impacts of energy transitions? To foster greater awareness and understanding around these issues, we will work with these communities to identify, shape, and communicate the narratives that can inform future efforts in the energy transition/transformation space. Potential mechanisms for communicating such narratives include podcasts, documentary videos and other digital storytelling platforms, as well as social media engagements and art installations.



Energy Justice

HUL/HST/JUS 494, SOS 484, and HUL 598

Spring 2019

RBHL 171

M/W: 3:05-4:20pm & F 1:00-3:00pm

INSTRUCTIONAL TEAM

Gary Dirks

Lightworks

Office Location: Brickyard Orchard House 126B

Email: garydirks@asu.edu

Office hours: tbd

Chris Jones

School of Historical, Philosophical, and Religious Studies

Coor 4504

Email: cjones36@asu.edu

Office hours: tbd

KEY QUESTIONS

- What does social justice have to do with energy production? Why does transitioning to renewable energy impact communities differently? What are the economic, technological, ethical, and political factors driving that difference?
- How do we achieve social justice in a world of transitioning energy systems? Who needs to be included in conversations about transition energy systems? Are they?
- How do the narratives that are told (and those that are muted or excluded) shape the social impacts of energy transitions?
- What measures would support people living in communities being transitioned *away* from nonrenewable energies, with a particular focus on coal communities?

LAB DESCRIPTION

Humanity is poised to fundamentally transform its energy systems in the coming decades. Driven by the increasingly clear consequences of climate change and the lowering costs of renewable energy, we are already seeing significant moves away from traditional energy sources such as coal. While commendable in many ways for addressing

What is a Humanities Lab?

The Humanities Lab at ASU is where students can engage in **hands-on, exploratory, question-based learning** as they tackle **grand social challenges**, such as energy justice. Labs are taught by **interdisciplinary teams** of faculty who work alongside students in collaborative teams to produce outcomes—proposed problem solutions—that are **shared publicly**. Putting the **humanities** at the center of inquiry means getting beneath the surface of challenges and grappling with the ideas, beliefs, assumptions, and confusions that underlie and perpetuate problems. Working with other disciplines widens the inquiry, expands resources and expertise, and **improves solutions**. Students can be from any major or background, working at any level of their academic programs. It's called a **Lab** because teams **work together** to address a common problem, and class periods are more like workshops than typical lecture/listen sessions. Students also **acquire skills** that prepare them to address other grand social challenges in the **future**.

environmental concerns, these transitions can have devastating consequences on the livelihoods and overall wellbeing of local populations. To ensure socially and ecologically just energy transitions in coming years, we must grapple not only with building new “green” technologies and investing in clean energy, we must give equal attention to how these transitions will ultimately impact the people and places interlinked with these systems. Key here is who or what may get left behind in the wake.

Nowhere is this clearer than in the recent decision to close the Navajo Generating Station in northern Arizona. This plant, which is one of the worst contributors to greenhouse gas emissions in America, has also been one of the few sources of stable and lucrative employment for members of the Navajo and Hopi nations and tax revenue for the tribes and the city of Page. Similar to mining families in Appalachia and oil families in the Gulf Coast, the loss of a local energy economy has had devastating social and economic effects on the communities whose very livelihoods and identities had been shaped around these industries. To pursue a morally responsible solution to climate change requires figuring out how to work with and in support of these communities in socially and ecologically just ways, upholding the dignity and respect of people and the environments in which they thrive. But what does that look like in practice?

This Humanities Lab course invites students to participate in the discovery and dissemination of ideas for socially and ecologically just energy transitions. Leveraging ASU’s place in the Southwest and its connections to local utilities and the Navajo Nation, we will focus on the closure of the Navajo Generating Station as a case study that allows us to ask more general questions about justice in an era of energy transitions. Engaging and working collaboratively with those communities facing the lived reality of an energy transition, students will explore and develop answers to critical questions including: What does energy justice mean for communities losing coal-fired stations? How do the narratives that are told (and those that are muted or excluded) shape the social impacts of energy transitions? What ideas from the humanities can help generate more humane and sustainable futures for these communities? To foster greater awareness and understanding around these issues, we will work with these communities to identify, shape, and communicate the narratives that can inform future efforts in the energy transition/transformation space. Potential mechanisms for communicating such narratives include podcasts, documentary videos and other digital storytelling platforms, as well as social media engagements and art installations.

Humanities Lab: Here to help you.

Because Labs allow students greater responsibility and independence in the learning process than do most classes, the Humanities Lab staff can work directly with student teams to promote Lab outcomes in several ways: spreading the word about the work you are doing via the Lab’s social media and website; linking with print and other external media to publicize your work, etc. You may also see us in your Lab from time to time, taking pictures, asking questions, helping to organize events, etc.

Sally Kitch, Director

Juliann Vitullo, Co-Director

Monica Boyd, Program Coordinator, Sr.

Maureen Kobierowski, Program Coordinator

Yewande Lewis, Comm. and Office Asst.

Stephanie Sadonik, Comm. and Office Asst.

Email at us at HumanitiesLab@asu.edu.

CONSULTANTS and COLLABORATORS

Students will interact with prominent energy leaders and community members involved in the closing of the Navajo Generating Station including a member of the Navajo Nation, a representative of the Salt River Project, and an official from the city of Page. Students will have the opportunity to request additional collaborators during the semester based on the direction of their inquiry and what they wish to know more about. In addition, students will interact with narrative experts at ASU including Steve Beschloss and Peter Byck.

TYPES of ACTIVITIES

The most important part of this class will be creating narratives that seek to advance energy justice. The course will include several structured activities to help students create compelling narratives, including producing a podcast, authoring an op-ed, and recording a short documentary video. The course will include extensive time for workshopping drafts, learning processes, and getting feedback from faculty and peers.

LAB OUTCOMES

In addition to producing a podcast, op-ed, and short documentary video, students will work in teams to generate a final project. The format is flexible, and the goal is to generate a polished and compelling narrative that advances the cause of energy justice. The instructors and Humanities Lab staff will work with students to get these projects shared with broader publics.

LEARNING GOALS

- Discover and design pathways that reduce carbon emission, promote social justice, and enhance human thriving.
- Learn to craft narratives that are effective, strategic, and informed by values.
- Experiment with new modes of communication from podcasts to op-eds to videos and more; engage with textual, digital, and artistic approaches
- Demonstrate knowledge and skills acquired by designing a collaborative, interdisciplinary outcome design.

REQUIRED MATERIALS

There is one required text for this book: Andrew Needham, *Power Lines: Phoenix and the Making of the Modern Southwest* (Princeton University Press, 2014).

All other course readings will be available as PDF files in Canvas.

LAB STRUCTURE



Assignments

There will be five types of assignments in this course:

1. Mini-Assignments: throughout the course, several mini-assignments will be due. These will typically be reflection papers, mini-narratives, or responses to prompts. The total length will typically be 2 or 3 paragraphs (1-2 pages).
2. Podcast: Paired with another student, you will produce an 8-10 minute podcast.
3. Op-ed: Writing individually, you will produce an op-ed column (~750 words).
4. Documentary video: Working in teams of three, you will produce a short video documentary (8-10 minutes)
5. Final project: Working with a team, you will design and complete a final project that builds on the work in the class and integrates the lessons you've learned. Students will propose final projects and work with faculty members and each other to bring them to completion.



Grading Information

We recognize this class is challenging, new, and will ask you to experiment in styles of narrative you may not be familiar with. Our grading, therefore, will be based on the effort put into the course, as much as the final results. If you are putting forward a good-faith effort on all assignments, attend all class sessions, and participate in exercises and group projects with full energy, you will see that reflected in your grade. By good-faith, we mean your genuine engagement with the format, even if you find it challenging. Because workshopping ideas and in-class discussions are so important, class attendance is essential. **Beyond one excused absence**, students will see a decreased class grade for missing any more class. Excused absences are limited to documented illness, deaths in the family and other documented crises, religious holy days, and official University activities. Consideration will also be given to students whose dependent children experience serious illness.

Grading Scale

Attendance and Participation:	25%
Mini-assignments:	5%
Podcast drafts:	5%
Podcast final:	10%
Op-ed drafts:	5%
Op-ed final:	10%
Video drafts:	5%
Video final:	10%
Final project drafts:	10%
Final project:	15%

Draft Schedule

Jan 13: Class Introductions

Jan 15: The Big Picture (coal's decline in SW; energy justice implications; role of narratives)

Jan 20 (no class; MLK)

Jan 22: Why do narratives matter? What makes them good?

Jan 27: What is the Navajo Generating Station and why is it being closed? (mini-assignment due)

Jan 29: How do you make a podcast? (use as way to further discussion of narrative)

Feb 3: Questions about NGS

Feb 5: Workshop podcast story arcs

Feb 10: Questions about NGS [Visit by Nicole Horseherger?]

Feb 12: Workshopping draft podcasts

Feb 17: Questions about NGS [Visit by SRP member?]

Feb 19: Podcast due; Discuss op-eds as narrative genre [Beschloss here or following week?]

Feb 24: Questions about NGS

Feb 26: Workshopping draft op-eds

Mar 2: Questions about NGS

Mar 4: Share op-eds

Mar 9-13 [Spring Break]

Mar 16: Begin discussions of final projects and map out a plan to get there; students plan remaining class periods.

Mar 18: Introduction to short feature videos [Peter Byck here or following week?]

Mar 23: Inquiry led by students

Mar 25: Workshopping video drafts

Mar 30: Inquiry led by students

Apr 1: Video due

Apr 6: Inquired led by students

Apr 8: Workshopping projects

Apr 13: Inquiry led by students

Apr 15: Workshopping projects

Apr 20: Inquiry led by students

Apr 22: Workshopping projects

Apr 27: Lab presentations

Apr 29: Lab presentations

May 1: [Last day of classes]

ENERGY & SOCIAL JUSTICE READING LIST

Required Text:

Andrew Needham, *Power Lines: Phoenix and the Making of the Modern Southwest* (Princeton University Press, 2014).

The following selected readings will be made available on Canvas for students:

1. Livoholts, Mona and Maria Tamboukou. "Discourse, Authoring and Performativity." *Discourse and Narrative Methods*. Sage, 2015: 48-62.
2. Livoholts, Mona and Maria Tamboukou. "Discourse, Power and Representation." *Discourse and Narrative Methods*. Sage, 2015: 79-92.
3. Abbott, H. Porter. "Narrative Contestation" and "Narrative Negotiation." *The Cambridge Introduction to Narrative*. Second Edition. 2008: 175-213.
4. Ronen, Ruth and Efrat Biberman. "The Truth about Narrative, Or: How Does Narrative Matter?" *Philosophy and Literature*. Vol. 30, No. 1, April 2006: 118-139. Doi 10.1353/phl.2006.0019
5. Freeman, Mark. "Why Narrative Matters: Philosophy, Method, Theory." *Storyworlds: A Journal of Narrative Studies*. Vol. 8, No. 1, Summer 2016: 137-152.
6. Heizmann, Helena and Helena Liu. "Becoming Green, Becoming Leaders: Identity Narratives in Sustainability Leadership Development." *Management Learning*. Vol. 49, No. 1. February 2018: 40-58.
7. Perey, Robert. "Making Sense of Sustainability through an Individual Interview Narrative." *Culture and Organization* Vol. 21, No. 2. March 2015: 147-173.
8. Luederitz, Christopher, David Abson, René Audet, and Daniel Lang. "Many Pathways Toward Sustainability: Not Conflict But Co-Learning Between Transition Narratives." *Sustainability Science* Vol. 12, No. 3 2017: 393-407.
9. Herrick, Charles and Joanna Pratt. "Communication and the Narrative Basis of Sustainability: Observations from the Municipal Water Sector." *Sustainability* Vol. 5, No. 10. 2013: 4428-4443.
10. Zoltan Boldizar Simon, "The Limits of Anthropocene Narratives" *European Journal of Sociology* 20 (10) 2018: 1-17.
11. Selection from Thomas Dublin and Walter Licht, *The Face of Decline: the Pennsylvania Anthracite Region in the Twentieth Century* (Cornell University Press, 2005).
12. Gimon, Eric, and Mike O'Boyle, Christopher T.M. Clack, and Sarah McKee, "The Coal Cost Crossover: Economic Viability of Existing Coal Compared to New Local Wind and Solar Resources" *Energy Innovation*, March, 2019.
13. Mary Anaise Heglar, "The Fight for Climate Justice Requires a New Narrative" *Inverse*, August 20, 2019.
14. Giles Parkinson, "Renewables and Storage Steal the Show at Government's Coal Party" *RenewEconomy* March 27, 2019.
15. Brady Dennis and Steven Mufson, "In Small Towns Across the Nation, the Death of a Coal Plant Leaves an Unmistakable Void" *Washington Post*, March 28, 2019.

Contents

<i>Acknowledgments</i>	vii
INTRODUCTION: Beyond the Crabgrass Frontier	1
PART I: FRAGMENTS	
CHAPTER 1: A Region of Fragments	23
PART II: DEMAND	
CHAPTER 2: The Valley of the Sun	55
CHAPTER 3: Turquoise and Turboprops	91
PART III: SUPPLY	
CHAPTER 4: Modernizing the Navajo	123
CHAPTER 5: Integrating Geographies	157
PART IV: PROTEST	
CHAPTER 6: The Living River	185
CHAPTER 7: A Piece of the Action	213
CONCLUSION: “Good Bye, Big Sky”: Coal and Postwar America	246
<i>Abbreviations of Sources and Collections</i>	259
<i>Notes</i>	261
<i>Index</i>	311

Copyright © 2014 by Princeton University Press
Published by Princeton University Press, 41 William Street, Princeton, New Jersey 08540
In the United Kingdom: Princeton University Press, 6 Oxford Street, Woodstock,
Oxfordshire OX20 1TW
press.princeton.edu
Jacket art: Photograph of Navajo Generating Station © welcomia/Shutterstock
All Rights Reserved
ISBN 978-0-691-13906-7
British Library Cataloging-in-Publication Data is available
Published with support from the William P. Clements Center for Southwest Studies,
Southern Methodist University
This book has been composed in Sabon LT Std
Printed on acid-free paper. ∞
Printed in the United States of America
10 9 8 7 6 5 4 3 2 1



BROWSE ▾

COLLECTIONS ▾

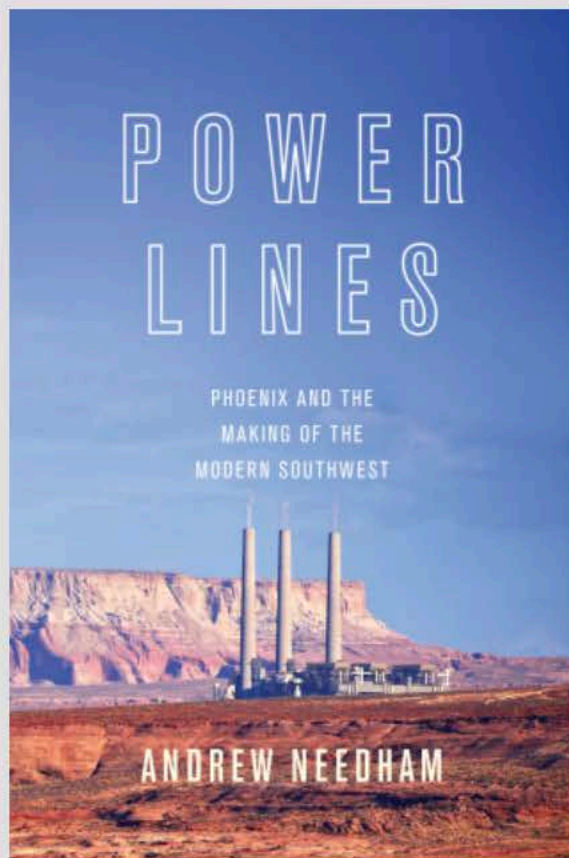
RESOURCES ▾

ABOUT ▾

PUP BLOG

SUBSCRIBE

HOME / POWER LINES



Power Lines

Phoenix and the Making of the Modern Southwest

Andrew Needham

Editions

Hardcover | 2014 | © 2015 | **\$37.50** | **£30.00** | ISBN: 9780691139067 | 336 pp. | 6 1/8 x 9 1/4
Paperback | 2016 | © 2014 | **\$24.95** | **£20.00** | ISBN: 9780691173542 | 336 pp. | 6 1/8 x 9 1/4
E-book | ISBN: 9781400852406

Add to Cart

Energy. Justice.

There are **no easy answers.**

But your ideas could lead to a solution.

Course Name: [Energy & Social Justice](#)

HUL/HST/JUS 494, SOS 484 and HUL 598

Instructional Team: Gary Dirks & Christopher Jones

Dates offered: 1/13/2020 - 5/1/2020

Times: M/W 3:05-4:20 & F 1:00-3:00 | Location: Ross-Blakely Hall 171

Moving to clean energy sources is desirable but energy transitions can be unjust and harm the most vulnerable populations. Coal plants across the country—including several in Arizona—will soon be shut down, with benefits for the environment but potentially devastating consequences for families and communities. In this Lab, you will work closely with faculty, fellow students, and prominent energy leaders to explore issues and design narratives that will help protect the planet, promote social justice, and enhance human thriving in a future of transitions.

We will emphasize narratives because the stories we tell about these transitions drive the choices that have been and will be made at all levels, from local to international. To do this, we will experiment with many forms of expression (textual, digital, artistic) to craft narratives that capture complex thinking and inspire action.

- Discover and design pathways that reduce carbon emissions, promote social justice, and enhance human thriving
- Learn to craft narratives that are effective, strategic, and informed by values
- Experiment with new modes of communication, from podcasts to op-eds to videos and more
- Interact with prominent energy leaders
- All students welcome--undergraduate, Barrett, graduate: upper level credit; SOS capstone credit; Barrett students earn HON credit