

Cursed **county**, cursed **commerce**, cursed **clan**, and a cursed **car** with a **cursed** name...
and one **splendid moment** for the **fastest girl in the South** to make a
nightmare run to **free her family**, beat **six shameless scoundrels**, and **rewrite history**...

TUNI 250 [Simulation in External Organizational Communication]

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Overview of Course

The Scenario

It is January **1955** in **Harlan, Kentucky**, and 15-year-old **Jennifer Dandy** wears **two faces**.

The first face is that of the quick moving, quick thinking **schoolgirl** third in her class at Evarts High, who everyone knows as "**Jenn**."

The second face is of her **daring, hard-driving** alter ego, the "boy" she pretends to be to outwit Federal agents while hauling moonshine whiskey her **family brews** illegally, who everyone knows as **James ("Jim") Dandy**. The Dandys are (for the moment) **minor players** in the moonshine game, an extensive criminal enterprise ruled with an iron hand by an **extraordinarily devious** and **influential** matriarch named **Madge Beauchamp**, who everyone knows simply as "**Queen Madge**."

Jenn has **been tapped** for a special job by Madge (who knows her "**secret**," though Jenn appears **unaware** of this) to carry, not moonshine, but a **human cargo**, an impossibly handsome **young musician** only now gaining a **rabid fanbase** just down the road in **Memphis**. Known only as "**The Player**," his black hair is slicked back in a "duck's ass" and a **cocky** demeanor leaves on his lips a **perpetual sneer**—he's on the run from organized crime, the so-called "**Dixie Mafia**," trying to extend their grip on vice south from "Sin City," **Newport**, just north in Campbell County.

The Dixie Mafia wants to take The Player **hostage** to keep his father Vernon from "**rolling over**" on them to avoid a **ten-spot** for check kiting, forgery, and what these days would be called "**identity theft**." And Queen Madge has agreed to deliver The Player **into their hands**, as Jenn drives him **incognito** to a concert he's booked to play in a **roadhouse** just outside **Beardon**, a suburb of Knoxville.

What Jenn seems not to know is that Madge is going to **dime her out** to the Feds, working with them to set **deadly traps** all along the route she'll use to transport The Player from **Harlan through Beardon**. In exchange, the Feds promise to look the other way on three of the Queen's **most profitable 'shine operations**.

Ahh, but as is often the case with the **Queen's** schemes, there's more than **just one layer**...

To stop the Dandy clan from **muscling in** on her moonshine operations in Harlan, Madge has **planted evidence** in the car she wants "Jim" to drive, tying Jenn to her father's illegal enterprises, enough to **put him away** for some time. Luring him in with an intricate

fabricated story, she's persuaded local hero **Jimmie Tate** ("High Shot") Jenkins, the best 'shine runner who ever sat behind a wheel, to rig his favorite running car, a baby blue '53 **Chrysler New Yorker**, with **explosives**. Madge plans for the Feds to nail Jenn just outside of Beardon, if not before, but if they don't...well, there's always the **explosive solution**...

And as if that weren't devious enough, Madge **also** plans to **double-cross** the Dixie Mafia by having **The Player** killed along with **Jenn**, something sure to provoke Vernon into **ratting out** the Dixie Mafia and putting many of them **behind bars**. With their southward expansion **thwarted**, the Dixie Mafia will also be also **largely nullified** as a rival to the **Queen**.

Madge expects what **she always gets** in her nefarious dealings, a **clean**, meticulously **planned**, **murderous** finale to pay off the **Dandys** and the **Dixie Mafia**. As for killing the girl and her human cargo, well...**too bad**, but it's just the "**cost of doing business**."

But Jennifer Dandy is a **quick study** who is also something no one else in Harlan is: a **step ahead** of Queen Madge.

Instead of the **sabotaged New Yorker**—despite its rep as the fastest 'shine runner car in Kentucky, Jenn suspects it's been **doctored**—she secretly plans to drive her "darlin'," a '54 Chevy Fleetline she calls "**Little Bastard**," in honor of the **Porsche Spyder** that **James Dean** loved racing and would **die** in later that year. She's **tricked** it out with an **ultra-potent** engine and some 'shine-runner **defense mechanisms** and hidden it up in the place **freed slaves** carved out for themselves after the Civil War and **have ruled** ever since, the enclave known as "**Dead Devil's Holler**," where Jim/Jenn is something of a **local celebrity**.

The stage is set for a classic road **confrontation** involving the **Feds**, Queen **Madge**, local **law enforcement**, **organized crime**, and Jenn Dandy, the **Fastest Girl in the South**.

Jenn **faces off** with Madge and her minions with **three things** to do, all requiring **extensive knowledge** of the range of **EOC tricks**: beat the **traps** laid by the Feds, get **The Player** safely to Beardon, and get her **family** out of the **moonshine business** for good. But...for Heaven's sake, **she's only fifteen!** It just looks so **horribly unfair** and **uneven**...

Clearly Queen Madge is an **old hand** at these **lawless games** and **not** a lady you want to **trifle with**...

But **neither is Jennifer Dandy**...

My Family's Always Been in Whiskey

Course Philosophy

External organizational communication (sometimes called "EOC") has to do with how **organizations**, or more broadly, **social collectivities**, use communication (often, though not necessarily, **mass communication**) to **represent** themselves **beyond** their **organizational "boundaries"**. In the modern view, EOC includes not only "**classic**" forms of representation, such as **advertising**, **marketing**, **public relations**, and **sales**, but newer forms, such as **crisis management**, **governmental relations/lobbying**, and **media relations**.

My approach to **graduate education** is based on **three principles** which, though **commonsensical** and **obvious**, provoke **negative reactions** from many. First, graduate education **must not be drudgery**, but must engage the **spirit** as well as the **brain**. To this extent education, though necessarily **involving hard work** (as all **useful activities** must), should also be **fun** and **involve play**. Second, **worrying over grades** is one of the most **serious impediments** to **creativity and learning**. The

student terrified s/he is not doing **what the teacher expects**, as measured by some **antiquated, crude yardstick** such as letter grades, cannot be expected to **"let loose"** and learn to trust his or her **natural instincts**, these being the very **guidelines** that, no matter what **pedagogists theorize**, remain the **best impetus** to **intellectual growth**. Third, the role of the teacher is to **carefully set up and adjust the course**, but once that is done, to **stand back** and **leave students free** to help **co-create their educational experience**. It should be remembered at all times that all **students are experts** in **one or more areas of knowledge** likely **closed to the teacher**. For the teacher to pose as **supreme arbiter** of intellectual process in the classroom is **ludicrous**. The teacher, as a **highly trained professional**, is **one voice** in the classroom, but that voice is **one voice of many**. I would ask you to **look at me**, not as a **sage on a stage**, but a **guide on the side**.

What Is Expected of You

- 1. Class preparation and participation.** To get the **most** out of class, you must **complete readings** and **prepare assignments** for the days they are assigned. You are expected to **contribute to discussion** as well as **creative activities**, based on what you **read, observe, and think about**. If you come **unprepared**, you not only **miss opportunities to participate**, but your **grade** will be **negatively impact** your grade.
- 2. Punctual, consistent attendance.** You get **one "free" absence**; beyond that, each absence results in a **deduction** from your grade (this includes **missing group meetings**). You must also be **on time**. If you come late, you will **disrupt the operation** of the class, which will make you subject to **penalties for class disruption**. Attendance is taken by means of a **daily roster sheet** you will sign. This sheet is **final arbiter** in disputes over whether you attended on a particular day or not.
- 3. Grading.** Assume **you will receive an "A,"** unless circumstances (such as **violation** of the above procedures or **failure to complete assignments** [including **attending group meetings**]) make you subject to **grade deduction**. Also, you must achieve an **aggregate average score** of **70% or better** on the **exams** to **progress to the simulation**. **After Part One**, I don't want you **worried about grades**, as this will **interfere with your creativity** and **hinder your engagement**.
- 4. Class Writing Assignment.** To **stimulate reflection** on process (**essential** to experiential learning), the class will, as an **aggregate** of the various groups comprising the simulation environment (defined by the class), **write, revise, and submit** to a **refereed journal** in the **experiential** or **progressive** education fields a **scholarly paper**, focusing on the **theory and process** of the class. How, precisely, this will be done is **up to the class** (as is **everything** about the course). However accomplished, the **entire class** will **claim authorship** (the students, **not the instructor**). If you wonder how **that many people** can be listed as authors, you need not. While **large group authorship** is often **frowned upon** in **conventional scholarly publishing**, in experiential learning it is **celebrated**, especially when (as here) it **originates with the participants**.

Outline of Course, Week by Week

Part One: Boot Camp ("This ain't no ordinary Chevy...")

Date	Topic(s)/Activities	Readings/Study Materials
January 29	Introduction to course. Discussion/breakout into teams.	<ul style="list-style-type: none"> • <i>Course Website</i> • <i>Course Syllabus (on Course Website)</i>
February 5	<ul style="list-style-type: none"> • First exam (<i>Bad Girls and Boys</i>) • Group work: Harlan Ethnography: Into the Perilous Backwoods 	<p>- <i>Study Guide, Unit I (Bad Girls and Boys)</i></p> <p><i>Readings:</i></p> <ul style="list-style-type: none"> • Hewlett, J. (December 6, 2005). "Queen of the mountain bootleggers" dies at 101. <i>Lexington Herald-Leader</i>. Retrieved September 10, 2013, from: http://www.freepublic.com/focus/f-news/1534964/posts. • Lee, D. (December 10, 2005). Bailey's death captures worldwide attention. <i>Harlan Daily Enterprise</i>. Retrieved September 10, 2013, from: http://www.harlandaily.com/view/full_story/1496700/article-Bailey-s-death-captures-nationwide-attention. • Morris, T. (April 26, 2008). James Dean and the curse of the Little Bastard. <i>Firefox News</i>. Retrieved September 10, 2013, from http://firefox.org/news/articles/1435/1/James-Dean-and-the-curse-of-the-Little-Bastard/Page1.html. • Wolfe, T. (March, 1965). The last American hero is Junior Johnson. Yes! <i>Esquire</i>. Retrieved September 10, 2013, from: http://english138.web.unc.edu/files/2011/08/The-Last-American-Hero-Is-Junior-Johnson.-Yes.pdf.
February 12	<ul style="list-style-type: none"> • Second exam (<i>Hard Cars and Fast Liquor</i>) • Group work: Creating Characters and their Backstories 	<p>- <i>Study Guide, Unit II (Hard Cars and Fast Liquor)</i></p> <p><i>Readings:</i></p> <ul style="list-style-type: none"> • DePippo, D. J. (2002). Comment: I'll take my sin taxes unwrapped and maximized, with a side of inelasticity, please. <i>University of Richmond Law Review</i>, 36, 543-568. • Foxfire Staff (Eds.). (1972). <i>Moonshining as a fine art</i>. New York: Anchor. Retrieved from http://www.countryfarm-lifestyles.com/moonshine.html. • Hall, R. L. (2002). Before NASCAR: The corporate and civic promotion of automobile racing in the American South. <i>The Journal of Southern History</i>, 68(3), 629-668. • Moonshine runners, history, and their cars. (October, 2005). <i>Hot Rod Magazine</i>. Retrieved September 10, 2013, from http://www.hotrod.com/thehistoryof/113_0510_moonshine_runners_cars_history/viewall.html. • Pedersen, L. (1977). The randy sons of Nancy Whiskey. <i>American Speech</i>, 52(1/2), 112-121.

February 19	<ul style="list-style-type: none"> • Third exam (<i>Dixie Mafias—Gangstas, Southern Style</i>) • Group work: Creating the Organizational Setting • Create plan for group paper 	<p>- <i>Study Guide, Unit III (Dixie Mafias—Gangstas, Southern Style)</i></p> <p>Readings:</p> <ul style="list-style-type: none"> • Cressey, P. F. (1949). Social disorganization and reorganization in Harlan County, Kentucky. <i>American Sociological Review</i>, 14(3), 389-394. • Potter, G. W., & Gaines, L. K. (1992). Country comfort: Vice and corruption in rural settings. <i>Journal of Contemporary Criminal Justice</i>, 8(1), 36-61. • Weisheit, R. A., & Wells, L. E. (1996). Rural crime and justice: Implications for theory and research. <i>Crime and Delinquency</i>, 42, 379-397. • Williams, M. L. (2008). <i>Sin City Kentucky: Newport, Kentucky's vice heritage and its legal extinction, 1920-1991</i> (Master's thesis). University of Louisville, Louisville, KY. • Zoellner, T. (2010). "He cannot get away from us": Tautologies in police chases. <i>International Journal of Cultural Studies</i>, 13, 205-216.
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Part Two: My Family's Always Been in Whiskey ("...The motor and suspension ain't the same...")

Date	Topic(s)/Activities	Readings/Study Materials
February 26	<ul style="list-style-type: none"> • Create plan for final script • Group paper: Reflection Set 1 	All previous class and reading material.
March 5	<ul style="list-style-type: none"> • Create first set of scenes • Turn in plan for final script 	All previous class and reading material.
March 12-18	SPRING BREAK!	"It's not a party until something gets broken." (Lady Lara Croft, <i>Tomb Raider: Legend</i>)
March 19	<ul style="list-style-type: none"> • Create second set of scenes • Turn in first set of scenes 	All previous class and reading material.
March 26	<ul style="list-style-type: none"> • Create final script • Turn in third set of scenes • Group paper: Reflection Set 2 	All previous class and reading material.
April 2	<ul style="list-style-type: none"> • Turn in final script • First full read-through 	All previous class and reading material.

Part Three: Rehearsal ("Whiskey, as you know, is very heavy...")

Date	Topic(s)/Activities	Readings/Study Materials
April 9	Production: Art Direction	All previous class and reading material.
April 16	Production: Costumes, Makeup	All previous class and reading material.
April 23	Rehearsal: Blocking <ul style="list-style-type: none"> • Group paper: Reflection Set 3 	All previous class and reading material.
April 30	Dress Rehearsal	All previous class and reading material.
May 7	Dress Rehearsal	All previous class and reading material.

Part Four: Another Opening, Another Show...
("...And gettin' through is what they call the game...")

Date	Topic(s)/Activities	Readings/Study Materials
May 14	Dress Rehearsal + Final Performance	All previous class and reading material.