

The following content served as the syllabus, course calendar and assignment guidelines for AAS 4013: Race & Identity through Pop Culture. This course was taught at the University of Texas at San Antonio Fall 2018 & Spring 2019 by Martina P. McGhee. This course was featured on the NPR Code Switch December 18, 2018 episode [Code Switch Goes to College](#).

It is my desire for all learning spaces to be socially just, anti-racist, and equitable for both learners and teachers. Educators must challenge themselves to continually interrogate how society's harmful policies marginalize, silence, and hide experiences that do not align with social norms. It is then necessary for educators to then unlearn practices that make us complicit in enforcing those social norms.

This curriculum is for educators that seek to facilitate complicated conversations in classrooms that advance society towards empathy and acceptance for all. While this curriculum was initially developed for undergraduate students, minor adjustments can create entry points for learners at various developmental levels.

Please feel free to implement this curriculum in its entirety or in part. I urge you to be sensitive to the students you work with when making necessary changes. I simply ask that if you use this curriculum, please notify me through [martinapmcghee.com](mailto:martinapmcghee.com).

*Martina P. McGhee*

# RACE & IDENTITY

## THROUGH POP CULTURE

### Purpose:

The purpose of this course is to prepare you to professionally engage with diverse groups of people by using the medium of NPR's Code Switch podcast. The use of Code Switch allows you to engage in discourse around identity related to race, class, gender, sexuality, and others. With an understanding that, in our society, we often spend our formative years with people who look like us, think like us, and have the same belief systems that we have. Upon entering college, many experience a level of diversity unlike what they have experienced prior to higher education. This course will serve as a place for you to explore your own identity and identify any privileges or oppression associated with their various aspects. All the while, understanding how we have socially constructed the identities of others and due to these constructions discriminate against others based on our prejudices. At the conclusion of the course, you should not only be able to engage in conversations about identity, but you will also understand their socio-historical construction.

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### Overview:

Each of us have multiple identities that provide or deny us access to opportunities. Race, ethnicity, class, sex, gender, sexuality, ability, language, and religion are the prominent identities that will be addressed in this course. With consideration to the socio-historical events in the United States, the construction of these identities have shifted through time and vary in comparison to other places around the world.

Scientists have argued that we are not born Asian, European or African, but through the social and historical construction of **race**, we have categorized people into these groups based on their ancestry and phenotype (Ferguson, 2016). Physical features of skin tone, hair texture/color, eye color are all aspects of our phenotype that are passed down through our family lineage, ancestry. "**Ethnicity** refers to shared lifestyle informed by cultural, historical, religious, and/or national affiliations. **Nationality** is equated with citizenship, membership" (Ferguson, 2016, p. 20). **Language** is often associated with nationality. Official languages are identified as the predominant language spoken by those in a shared geographic location. With English being the official language in the United States, those who do not speak the language have the possibility of limited access to many resources. Upon giving birth, parents are expected to identify the **sex** of their child as either a female or male based on their reproductive organs. This sex binary is often used interchangeably with gender. Just as race is socially constructed, so is gender. **Gender** is how we then perform within the sex binary. Gender performance is traditionally along the same binary as sex (Sensoy & DiAngelo, 2012). Social class is determined by one's socioeconomic status (SES). This SES plays a major role in where one lives and their subsequent financial access to particular resources.

Each of these identities creates a culture with its set of cultural norms. The culture is understood to possess a set of attributes of the shared group (Sensoy and DiAngelo, 2012). The norms then dictate how people are socialized to meet them. In the event a person denies to confirm to these social norms of the culture, they will often have to deal with discrimination from others within the culture.

This course will use [NPR's Code Switch podcast](#) as a catalyst as we delve deeper into the above mentioned aspects of identity. While we must acknowledge that many people with shared cultural identities have similar experiences, each person with that cultural group is bound to have some variation in their lived experiences.

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***Theory*** The theoretical underpinnings that support the course:

### **Critical Theory**

For generations we have accepted the ways our various social system interact and how we should interact with them. Critical social theorist began by critiquing the social structures of society and how the influence of capitalism has infiltrated other aspects of society. Theorist Max Weber understands the Basic Sociological Terms that delves into understanding how social human action has consequences. He also asserts that social action includes other's history, current, and future and that the ideal type suggests that there are universal truths in society (Levinson, 2011). These ideas question and oppose how society has been historically constructed. As a result, we must consider how critical theory is situated in education. In the United States, formal education was structured to prepare specific groups of learners. Over time, we still continue to teach with the same general structure without regard to the change in students. Understanding how hegemonic ideas of teaching and learning oppose the critique of the system troubles those who desire to shift the focus and methods of education.

### **Critical Race Theory**

Birth from legal studies, critical race theory shifts the stories and experiences of people of color from the margins of the center of the conversation (Delgado and Stefancic, 2001). This theory is set on a foundation of tenets that are considered necessary for understanding the pervasiveness of racism. Ordinariness suggest that racism is too common and complicated to cure. Interest convergence is the understanding the furthering advancements happens when the interest of racially marginalized align with white people. The social construction of race stands firm that how we view race is based on interaction and perceptions and not on biology. Differential racialization relates to how racially minoritized people of particular groups are viewed and treated differently. Intersectionality addresses how race and other aspects of identity, such as gender and class, exacerbate opportunities and access. The counterstory are those specific stories of racially minoritized people that are in opposition to what is considered as the stock story.

### **Critical Multicultural Education**

Mary Cowhey (2006) explains there are seven basic components of multicultural education; anti racist education, basic education, important for all students, pervasive, education for social justice, a process, and critical pedagogy. This foundation for critical multicultural education does not relegated culture to a single performance, dinners, holiday celebrations or presentation. It is

positioned as a way of teaching that facilitates learning about ourselves and others with the greater society.

Cowhey, M. (2006). *Black ants and Buddhists: Thinking critically and teaching differently in the primary grades*. Stenhouse Publishers.

Delgado, R., & Stefancic, J. (2001). *Critical race theory: An introduction*. NYU Press.

Ferguson, S. J. (Ed.). (2012). *Race, gender, sexuality, and social class: Dimensions of inequality*. Sage.

Levinson, B. A., Gross, J. P., Hanks, C., Dadds, J. H., Kumasi, K., Link, J., & Metro-Roland, D. (2011). *Beyond critique: Exploring critical social theories and education*. Routledge.

Sensoy, O., & DiAngelo, R. (2017). *Is everyone really equal?: An introduction to key concepts in social justice education*. Teachers College Press.

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### **Required "Text"**

Code Switch by NPR available at <https://www.npr.org/podcasts/510312/codeswitch> & on the NPR One App.

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### **Assignments:**

<b>Assignment</b>	<b>Percentage</b>
Interview and Reflection	15%
Autobiographical Digital Story	20%
Podcast Group Presentation	25%
Twitter Chats	20%
Participation	10%
Attendance	10%

#### **Interview and Reflection 15%**

Conduct an interview with someone at least 20 years your senior. Develop questions about an aspect of their identity that differs from yours. The interview should be between 15-20 minutes. Select 3 minutes of the recording to post on the StoryCorp platform. Complete a 3 page reflection based on the interview. See guidelines and checklist for more information.

#### **Autobiographical Digital Story 20%**

You will tell your life story as it is related to how you identify. You will identify any privileges, oppression or discrimination associated with how you identify. Connections need to be made between your identities and the podcast episodes. This assignment is broken down into two parts.

The digital story should include pictures/video, text, and audio (voice over/music). It should be free flowing. See guidelines and checklist for more information.

#### Podcast Episode: Group Presentation 25%

In a group of 3 or 4 students, you will create a podcast centered on explaining the influences of cultural identity in your chosen professional field. Consideration must be given to educational access, historical training, and the social construction of the career. This podcast must explicitly reference at least 3 Code Switch episodes and 3 additional outside sources. The audio file should be submitted with a written outline and references. See guidelines and checklist for more information.

#### Twitter Chats 20%

By Wednesday and after listening to the week's assignments, identify a related source to the week's podcast from the news or pop culture. The Twitter posting must explicitly connect your source to the week's episode by citing content & include a question to pose to the rest of the class. By Friday, you will need to engage with 4 other post with substantive responses.

#### Participation Pairs 10%

In pairs, students will develop or adapt an activity related to the week's topic. This activity should be able to engage everyone in the class to increase their understanding of how the topic can manifest itself in social and/or professional settings. The activity that the pair plans to facilitate must not have been previously used by another pair. You must submit an outline/agenda of the activity two days before your facilitation. This outline must detail a connection to the week's topics and to social/professional settings. See guidelines and checklist for more information.

#### Attendance 10%

Simply listening to each week's episodes and completing the assignments will not be enough to truly understand the content of the course. It is imperative that students attend all class meetings and fully participate in class discussions and activities. For the purposes of this class, attendance is defined as presence and participation in classroom discussions and activities. University accepted excused absences are religious holidays or participation in University sponsored events; students planning to take University sanctioned religious holiday must inform the instructor in advance. For medical emergencies, provide a written excuse from a doctor. There are no other identified excused absences. Your attendance pattern (absences, late arrivals, early departures, and participation) will influence your final grade.

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#### Course Schedule

<b>Week</b>	<b>Topic/Focus</b>	<b>Listening</b> <b>Bold:</b> Required Listen Un-Bold: Optional Listening
1	<b>Title:</b> Who Am I?	Read the Syllabus

	<p><b>Theme:</b> Identity  <b>Focus Questions:</b> Who are you? What are some things we all share? What are some things that make us similar/ different?  <b>Activity</b> Course Introduction, Review Syllabus, Sign up for Activity; Identity Wheel; PC of the week</p>	
2	<p><b>Title:</b> Understanding Privilege vs. Oppression and Prejudice vs. discrimination  <b>Theme:</b> Identity and Racism  <b>FQ:</b> If you have privileges, can you also be oppressed? Can you be prejudice and not discriminate? Does being prejudice make you a bad person?  <b>Activity:</b> Diversity beads; Knapsack of Privileges (ChalkTalk &amp; Fishbowl) Privilege Walk, Guest Speaker</p>	<p><b>Can we Talk about Whiteness (38)</b>  <b>Casual Racism (24)</b>  <b>Members of Whose Tribe? (32)</b>  Say my name (27)</p>
3	<p><b>Title:</b> Separate is Never Equal  <b>Theme:</b> Education  <b>FQ:</b> Should public education be equal or equitable? What happens when education is neither? Is education an issue of access or opportunity?  <b>Activity:</b> Understanding Ruby and Sylvia, watch <i>A Stolen Education</i>; Guest Speaker (State Rep: Public Ed Committee)</p> <p><i>Post 1 Due Wednesday/Respond by Friday</i></p>	<p><b>Struggling School, or Sanctuary (41)</b>  <b>Episode 1: A Year of Love and Struggle In a New High School(43)</b>  <b>Word Up (23)</b>  Audie and the Not-So-Magic School Bus (33)  Warning! (31)</p>
4	<p><b>Title:</b> Is the Justice System Really Just?  <b>Theme:</b> Criminal Justice System  <b>FQ:</b> How has the criminal justice system impacted you personally? How does identity impact how your view crimes?  <b>Activity:</b> The 13th, Codes of Conduct and Zero Tolerance Policies; Participation Pair; PC of the week</p> <p><i>Post 2 Due Wednesday/Respond by Friday</i></p>	<p><b>Black and Blue (33)</b>  <b>The Dangers of Life As American “Nobody” (22)</b>  <b>How One Inmate Changed The Prison System from The Inside (12)</b>  <b>With Dope, There’s High Hope (27)</b></p>
5	<p><b>Title:</b> Illegal or Undocumented?  <b>Theme:</b> Immigration  <b>FQ:</b> Has immigration impacted you personally? How does immigration make you feel? Is there a hierarchy in immigrants? What role does language have with immigration?</p>	<p><b>Who Is A Good Immigrant, Anyway? (24)</b>  <b>Immigration Nation (33)</b>  <b>It's Bigger than a Ban (42)</b>  <b>A House Divided by Immigration Status (18)</b></p>

	<p><b>Activity:</b> Film Viewing: <a href="#">Documented</a>; <a href="#">Define American</a>; Participation Pair; PC of the week</p> <p><i>Post 3 Due Wednesday/Respond by Friday</i></p> <p>Interview &amp; Reflection due Friday</p>	Sanctuary Churches: Who Controls the Story (22)
6	<p><b>Title:</b> Liberty and Justice for All <b>Theme:</b> Politics/Racism <b>FQ:</b> How are race and politics connected? Does race influence politics? How does race influence legislation? <b>Activity:</b> Looking at election maps and district zoning maps; Guest Speaker; Participation Pair; PC of the week; <a href="#">The Whiteness Project</a></p> <p><i>Post 4 Due Wednesday/Respond by Friday</i></p>	<p><b>Apocalypse or Racial Kumbaya? (30)</b> <b>A Muslim and A Mexican Walk into a bar... (27)</b> <b>The “R-Word’ In the Age of Trump (25)</b> <b>Charlottesville (32)</b> So, What Are You Afraid Of Now? (21) The State of the Union is... Uh, How Much Time You Got? (32)</p>
7	<p><b>Title:</b> Who’s at the table? <b>Theme:</b> Food/Culture/Politics <b>FQ:</b> Does everyone in your family have the same political views? How does race play into politics? What food dish would you bring to a possible politically charged dinner? Can we separate politics from personal relationships with people? <b>M:</b>Guest Speaker; Dirty Dozen; Fishbowl; Participation Pair; PC of the week</p> <p><i>Post 5 Due Wednesday/Respond by Friday</i></p> <p>Autobiographical Digital Story Part 1 due Friday</p>	<p><b>A Chitlins Christmas (28)</b> <b>Want Some Gravy With Those Grievances? (24)</b> <b>A Code Switch</b> <b>Thanksgiving Feast (21)</b></p>
8	<p><b>Title:</b> For the Culture Pt. 1 <b>Theme:</b> Black Entertainment <b>FQ:</b> Why are black people persistent about telling their stories? How are their stories different from the stock story? How do black stories reframe what is “American”? <b>Activity:</b> Storytelling through Music (A Seat at the Table); Participation Pair; Literary Entertainment; PC of the week</p> <p><i>Post 6 Due Wednesday/Respond by Friday</i></p>	<p><b>I Don’t know if I Like This, but I want it to Win (30)</b> <b>The Horror (26)</b> <b>Why Do we Still Care about Tupac? (25)</b> “Southside” and Black Love at the Movies (22) DJ Blackface (29)</p>

<p>9</p>	<p><b>Title:</b> For The Culture Pt. 2  <b>Theme:</b> Black Entertainment  <b>FQ:</b> How has access impacted this shift in entertainment? How is the access to the entertainment industry similar to other industries?  <b>Activity</b> Living Single or Friends? A juxtaposition of race in TV &amp; Movies; Participation Pair; PC of the week</p> <p><i>Post 7 Due Wednesday/Respond by Friday</i></p>	<p><b>Oscars So Black (25)</b>  <b>Another Black President Says Goodbye to Washington (28)</b>  <b>Changing Colors in Comics (28)</b></p>
<p>10</p>	<p><b>Title:</b> Stolen Land  <b>Theme:</b> (Native) Americans  <b>FQ:</b> How are Native Americans part of the American story? How are current issues for Native American impacting how others view their realities?  <b>Activity:</b> Chalk Talk- Bureau of Indian Affairs: FAQs; Participation Pair; Visit Special Collections</p> <p><i>Post 8 Due Wednesday/Respond by Friday</i></p>	<p><b>What We Inherit (27)</b>  <b>Of Bloodlines and Conquistadores (33)</b>  <b>It's Not Just about the Blood (22)</b>          "You're A Grand Old Flag" (29)          The Beef Over Native American Hunting Rights (21)</p>
<p>11</p>	<p><b>Title:</b> Are Hispanics from Hispania?  <b>Theme:</b> Latino Identity  <b>FQ:</b> What is the difference between Hispanic and Latino/a? How diverse is the Latino culture? How are the various cultures constructed in relationship to language?  <b>Activity:</b> Guest Speaker; Addressing the Stereotypes; Participation Pair; PC of the week</p> <p><i>Post 9 Due Wednesday/Respond by Friday</i></p> <p>Share GoogleDoc Link for Podcast Outline &amp; References</p>	<p><b>Twenty-First Century Blackface (31)</b>  <b>What's Black and Gray (24)</b>  <b>Amara La Negra: Too Black to be Latina? Too Latina To be Black? (36)</b>          Singer Juan Gabriel's Sexuality was "Open Secret" (20)          John Leguizamo, Still in Search of John Leguizamo (28)</p>
<p>12</p>	<p><b>Title:</b> People from the Largest Continent  <b>Theme:</b> Asian Culture  <b>FQ:</b> How has being labeled the model minority impacted the access to being American? How diverse is the Asian Culture? How are the various cultures constructed in relationship to language?  <b>Activity:</b> <a href="#">Letters for Black Lives: An Open Letter Project on Anti-Blackness</a> Reframing; Participation Pair; PC of the week</p>	<p><b>A Letter From Young Asian Americans, To Their Parents, About Black Lives Matter (23)</b>  <b>Japanese Americans Exiled in Utah (18)</b>  <b>We're Still Talking About "My Family's Slave" (32)</b>          The Blessing (And Curse?)</p>



	<i>Post 10 Due Wednesday/ Respond by Friday</i>	Of Miss Saigon (22)
13	<p><b>Title:</b> 50-50 or 200?  <b>Theme:</b> Bi-racial/Bi-cultural  <b>FQ:</b> What is different from being half of two or completely two? Does one culture, race, language take the lead?  <b>Activity:</b> Fishbowl; Guest Speaker; Participation Pair; PC of the week</p> <p>Autobiographical Digital Story Part 2 due Friday</p>	<p><b>A Prescription for “Racial Imposter Syndrome” (30)</b>  <b>Who’s Your Great-Great-Great-Great Granddaddy (27)</b>  <b>A Bittersweet Persian New Year (24)</b>  In Search Of Puerto Rican Identity In Small Town American (23)</p>
14	<p><b>Title:</b> Being in the family  <b>Theme:</b> LGBTQ  <b>FQ:</b> What are some social structures that influence perceptions of the LGBTQ community? How do these social structures provide or deny access for the LGBTQ community?  <b>Activity:</b> Looking at the intersections; Guest Speaker; A Timeline of Lesbian, Gay, Bisexual, and Transgender History in the United States</p>	<p><b>How LGBTQ People of Color Are Dealing With Orlando (34)</b>  <b>Safety-Pin Solidarity: With Allies, Who Benefits? (32)</b>  <b>Looking for Marriage in All the Wrong Places (32)</b></p>
15	<p><b>Title:</b> America the Beautiful  <b>Theme:</b> The Great Outdoors  <b>FQ:</b> How much interaction did you have with outdoors growing up and now? How do the locations of parks create or deny access? How do park rules play into the messages that are being sent?  <b>Activity:</b> Scavenger Hunt; Analyzing Outdoor spaces for access</p> <p>Final Video Podcast Due Friday</p>	<p><b>Being Outdoorsy When You’re Black or Brown (21)</b>  <b>The 80- Year Mystery Around ‘Fred Douglas’ Park (7)</b>  <b>Code Switch’s Summer Vacation (36)</b></p>
16	<b>W:</b> Group Presentations During Class	

# RACE & IDENTITY

## THROUGH POP CULTURE

*Twitter Chat:*  
*Weekly Assignment 20%*

By Wednesday and after listening to the week's assignments, identify a related source to the week's podcast from the news or pop culture. The Twitter posting must explicitly connect your source to the week's episode by citing content & include a question to pose to the rest of the class. By Friday, you will need to engage with 4 other posts with substantive responses.

**#utsaAAS4013**

To receive full credit on this assignment you must meet all requirements on the following checklist.

Assignment Checklist:	Feedback
<ul style="list-style-type: none"> <li>● Create a weekly original post that:               <ul style="list-style-type: none"> <li>○ Includes a source</li> <li>○ Cites an episode</li> <li>○ Poses a question</li> </ul> </li> <li>● Respond to the post of 4 classmates</li> </ul>	
	<b>Total:</b>

**Guidelines for Postings**

1. Postings should be written in well constructed paragraphs (a minimum of two paragraphs per response).
2. Postings should be evenly distributed during the discussion period (not concentrated all on one day or at the beginning and/or end of the period).
3. Postings should be submitted according to the guidelines in the course syllabus.

4. Avoid posting that are limited to “I agree” or “great idea.” If you agree (or disagree) with a posting, explain why by supporting your statement with concepts from your readings or by bringing in a related example, experience, and web source to support your position.
5. Postings should be as grammatically free of errors as possible. One way to avoid misspelled words is to first type your comments in a word processing format, then cut and paste to the discussion board.
6. Use proper etiquette. Please refer to “Netiquette,” the do’s and don’ts of online communication as soon as possible. Netiquette covers both common courtesy online and the informal “rules of the road” of cyberspace <http://www.albion.com/netiquette>

***Guidelines for Responses***

1. Posting should be substantive & related to and reinforces the discussion question, text, and course readings.
2. Posting should be thought-provoking, challenging, and reflective.
3. Posting should be submitted according to the deadlines in the course schedule.

# RACE & IDENTITY

## THROUGH POP CULTURE

### *Autobiographical Digital Story 20%*

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You will tell your life story as it is related to how you identify. You will identify any **privileges, oppression or discrimination** associated with how you identify. Connections need to be made between your identities and the podcast episodes. This assignment is broken down into two parts. The digital story should include pictures/video, text, and audio (voice over/music). It should be free flowing. See guidelines and rubric for more information.

#### **Part 1:**

This submission will cover your life experiences until now. It should be within the context of your life at home, school, and other social interactions. It should not exceed 8 minutes. **10%**

#### **Part 2:**

This submission will serve as a prediction to how you ideally see your life going. Based on how you identify, consider the ways in which the information you have learned in this class will impact your future experiences, profession and personal endeavors. It should not exceed 5 minutes. **10%**

To receive full credit on both of these submissions meet all requirements on the following checklist.

<b>Assignment Checklist:</b>	<b>Feedback</b>
<ul style="list-style-type: none"><li>● Create a digital story that is:<ul style="list-style-type: none"><li>○ Free-flowing</li><li>○ Contains audio, text, and visuals</li></ul></li><li>● Pinpointing your multiple identities: <b>race, class, gender, sexuality, language</b>, nationality, ability, etc. (<b>Bolded</b> identities are required)</li></ul>	

<ul style="list-style-type: none"><li>● <u>Each</u> of the previous identities is supported by NPR-CS</li><li>● <u>Each</u> of the previous identities is connected with being a <i>privilege, oppression, or discrimination</i></li><li>● All NPR-CS episodes should be referenced on a referenced list.</li></ul>	
	<b>Total:</b>

# RACE & IDENTITY

## THROUGH POP CULTURE

### *Interview & Reflection 15%*

#### **Interview:**

Conduct an interview with someone at least 20 years your senior. Develop questions about one aspect of their identity (race, class, gender, sexuality, language, etc.) that differs from yours. Record the entire interview. The interview should be at least 20 minutes.

#### **Reflection:**

Your reflection should be at least 3 full pages but no more than 4 pages and address all of the following:

- Provide a summary of the interview.
- Who did you interview? Why?
- Which aspect of identity did you select? Why?
- Explain the thought process of the questions you developed.
- After listening, what do you wish you had asked? Why?
- What knowledge did you gain from the interview?

To receive full credit on this assignment you must meet all requirements on the following checklist.

<b>Assignment Checklist:</b>	<b>Feedback</b>
<ul style="list-style-type: none"> <li>● Record a 20 minute interview and submit the audio file to BB.</li> <li>● Write a reflection to meet the length requirements and provide responses to all items listed above.</li> <li>● Use 12 pt. Font Times New Roman with double spacing</li> </ul>	
	<b>Total:</b>

# RACE & IDENTITY THROUGH POP CULTURE

## *Participation Pair 10%*

In pairs, students will develop or adapt an activity related to the week's topic. This activity should be able to engage everyone in the class to increase their understanding of how the topic can manifest itself in social and/or professional settings. The activity that the pair plans to facilitate **must not** have been previously used by another pair. You must submit an outline/agenda of the activity two days before your facilitation. This outline must detail a connection to the week's topics and to social/professional settings.

To receive full credit on this assignment, you must meet all requirements on the following checklist.

Assignment Checklist:	Feedback
<ul style="list-style-type: none"> <li>● Submitted outline of planned activity <i>two</i> days before class session. 25%</li> <li>● Clear connection to the week's topic/episodes 25%</li> <li>● Connection to social or professional setting. 25%</li> <li>● All students were able to engage in the activity 25%</li> </ul>	
	<b>Total:</b>

\*\*\*Be prepared to share your idea with McGhee the week before. The official plan must be submitted to BB two days before the facilitation.

# RACE & IDENTITY THROUGH POP CULTURE

*Podcast Episode: 25%*

In a group of 3 or 4 students, you will create a podcast centered on explaining the influences of cultural identity in your chosen professional field. Consideration must be given to educational access, historical training, and the social construction of the career. This podcast must explicitly reference at least 3 Code Switch episodes and 3 additional outside sources. The audio file should be submitted with a written outline and references.

To receive full credit on this assignment, the group must meet all requirements on the following checklist.

Assignment Checklist:	Feedback
<ul style="list-style-type: none"> <li>● Submit a written outline that details the follows the flow of the podcast</li> <li>● All NPR-CS episodes &amp; outside sources should be referenced in APA format on a referenced list on the outline.</li> <li>● Create an audio file that is at least 15 minutes but not exceed 25 minutes.</li> <li>● The content of the podcast addresses:               <ul style="list-style-type: none"> <li>○ <i>educational access</i> parameters</li> <li>○ the formal and informal <i>historical training</i> of the profession</li> <li>○ the social construction of the career in the public eye.</li> <li>○ The content is supported In depth by at least 3 NPR-CS episodes with at least 3 outside references.</li> </ul> </li> </ul>	
<b>Total:</b>	