

**TCORE 104 C Autumn 2014**

**The King of Pop: Reading Michael Jackson**

(Intro to Humanities: Visual, Literary, and Performing Arts)

Instructor	Professor Ingrid Walker
Time and Location	T/Th 8:00-10:05; Joy 104
Office Hours	Tuesday 1-2 pm, GWP 224 (& by appt.)
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**The relation between what we see and what we know is never settled.**

**- John Berger, *Ways of Seeing*, 1972 (7)**

### **COURSE DESCRIPTION**

Michael Jackson was one of the most recognized and celebrated global icons and entertainers in the world. This course explores why by examining his work and its popular culture context: Jackson the boy and the man; his artistic and cultural influences and his impact and legacy; and the corresponding affect his unique celebrity seems to have had on him.

As we pose questions through a cultural studies framework, we'll explore aspects of Jackson's identity, artistry, and influence. The course employs Jackson as a springboard to consider broader cultural issues of blackness and whiteness, gender and sexuality, performance and identity, artistic agency, the power dynamics of the music industry in the 1970's-present, the rise of music video, celebrity, and that white, sequined glove, among many things. Using critical reading and research skills, we'll create focused analyses of Jackson's work and the complex dynamics of his cultural context

This class is an introduction to the Humanities, the study of the human condition. We'll explore aspects of the human experience through our examination of video, music, and lyrics, dance, cultural history, etc. By the end, you'll understand some of the social issues typical of the late 20<sup>th</sup> and 21<sup>st</sup> century arts and culture in America, how they resonated across the world, and how they have relevance in your life.

*The Freshman Core program consists of a coordinated series of courses that represent the various disciplines in the university. The courses are designed to both support and challenge you to develop the critical thinking, writing, research, and analytical skills you'll need at UWT while introducing you to relevant topics in the social sciences, humanities, and sciences.*

*About the syllabus: it is quite long for 2 reasons: I spell out assignments and steps to prepare for class to help you understand each piece involved; and the class uses a lot of small popular culture texts (youtube videos, popular articles, etc.). So the workload is typical of other classes but the syllabus is long to help you navigate the materials and preparation.*

### **COURSE LEARNING OBJECTIVES**

#### *Inquiry and Critical Thinking Process*

- Information Gathering - Collect, evaluate, and analyze information and resources to solve problems or answer questions
- Synthesis and Context – Make meaningful connections among assignments and readings in order to develop a sense of the 'big picture'

### *Communication and Self-Expression:*

- Analysis - Identify, analyze, and summarize / represent the key elements of a text
- Argumentation – Formulate an original thesis-driven argument and sustain it in both written and verbal communication
- Disciplinary Awareness – Place yourself into an existing dialogue (intellectual, political, etc.)

### *Global Perspective:*

- Think outside of cultural norms & values, including their own perspectives, to critically engage the larger world

The above learning objectives will be demonstrated through the following skills you will learn and employ regularly. (See the **Assignment Rubric** for how the goals fit the skills.)

- Reading a text critically (summarizing its argument effectively and accurately, and/or constructing an analysis of a text's key features, including socio-historical and ideological context)
- Articulating the significance of those observations in an original argument substantiated with evidence
- Finding and exploring the “so what?” factor in your analysis (i.e., why your analysis has significance and relevance)
- Through these analyses, demonstrating the various ways in which you understand that culture and its products have meaning in our lives

## **COURSE REQUIREMENTS**

### **Participation**

Class time is where we *acquire* and *practice* the skills of the class: make observations, pose questions, find evidence, and construct analyses. Just showing up won't help you develop these skills. This may differ from your other class experiences, so read your obligations carefully:

1. Come to class: a) having done the homework and your Field Notes, b) ready to contribute, c) ready to actively engage with your own learning, the course material, your classmates, and me. That last part, active engagement, is the key to participation.

2. Practice the art of being a scholar in class: listen & seek through active thinking about the discussion. Collect ideas and evidence. Ask questions. Take detailed notes. We'll say and do a lot of things but if you don't make notes of them, you'll forget them later. *Just because it isn't written on the board doesn't mean it's not important.* Listen for what's significant in discussion—comments from your peers and me. Keep track of our observations and connections every day; this is essential to your learning in the class.

→ You should have a written record of each class as well as every reading in your Field Notes. Refer to previous discussions as you prepare the next set of readings. Your ability to draw connections and synthesize is essential to your success.

Because most of our learning is developed in class, you miss a lot when absent. Quizzes and in-class writing are part of your participation grade and are another reason to be present.

If you tend to be quiet in class, this is a chance to try to take some steps toward being less quiet. We hold discussions in big and small groups. Everyone should contribute in order to practice the complex skills of critical reading and analysis. See **Participation Criteria**.

## **Discussion Board**

There will be several DB prompts throughout the quarter. I will let know when one is up and you can use your ideas/observations from Field Notes to answer. Extra credit for substantive responses to other's posts. Regular and extra credit DB posts count as discussion participation.

## **Homework / Field Notes**

Prepare the reading/viewing/listening in advance of every class. Adequate preparation takes time after you've done the viewing/reading/listening. See the **Study Guide** as a "how to" prepare your Field Notes (active reading, compiling observations, and synthesizing to articulate ideas and employ evidence).

Your Field Notes will include brief summaries and engaged analyses of topics explored in class discussions. All class notes and Field Notes go in a single bound composition notebook.

I will randomly spot-check your homework/Field Notes notebook in class, but the entire collection of FN will be assessed a single grade at end of term. This is a high-stakes ongoing assignment. I have examples in my office; come by.

## **Quizzes**

Quizzes and in-class writings are "open note" (Field Notes and books).

## **Formal Assignments:**

Short Analyses: You will write two short critical analyses of our reading. We'll prepare for these by practicing the skills in class and in homework/Field Notes.

Exam: On the last day of class, there will be an open-note short essay exam in which you will demonstrate the skills and knowledge acquired over the term. We will create a review guide, together, the week before from your Field Notes. *Bluebook required.*

## **Grading**

Your final grade will be determined by the following:

- 15% Participation, includes Quizzes, Discussion Board & In-class projects
- 20% Field Notes
- 20% Analysis 1
- 20% Analysis 2
- 25% Exam

UWT grading policies and grading scale:

<http://www.tacoma.uw.edu/enrollment-services/grading-policies>

## **POLICIES**

**Late Work** - *I do not accept late work.* Your work is still due on time if you are absent. If I make a rare exception, the work will be awarded partial credit (decreasing a letter grade for every day it's late). If absent, contact me to find out what you missed.

**Contacting Me** - The best way to reach me outside of class and office hours is by email. Contact me to make an appointment, discuss class work, etc.

**Academic Honesty** - Scholars take ownership of ideas very seriously. It's essential that you give full credit to the words and ideas you quote or borrow from other sources. We consider citing sources to be required as well as a mark of credible work. Outside of crediting others' ideas, your work should be your own. Presenting others ideas, words, or images without citation is plagiarism and the consequences for plagiarized work are severe. I will report it and you will fail the assignment. See: <http://www.tacoma.uw.edu/enrollment-services/academic-honesty>

**Electronic Devices** - Laptop / phone use is allowed during breaks only, unless an assignment requires web access.

## COURSE TEXTS AND MATERIALS

All of the texts listed below are required.

Class texts are in four places: **Course Reader**, **The Theory Toolbox**, **E-Reserves** and **Catalyst** site. You will need to navigate all four regularly.

Primary Resources - Spend time viewing, reading, and listening to these texts, many of them *several times* (videos, songs, and articles). You'll find things you didn't see on your first viewing/reading/listening, especially after class discussion. (See Study Guide)

Secondary Resources – Provide sociological, historical, and popular culture context, specifically to help you understand the history in which MJ performed.

*Course Reader* - Required reading materials are in a course pack at the campus Copy Center. This is required; bring it to all class sessions.

*Electronic Reserves* – Videos, films, and songs. Access to e-reserves is your responsibility. If your home computer set-up doesn't work, plan to view videos and films in the library. *Not viewing material due to technical difficulties is not an excuse.*

See below for access instructions. Firefox is the recommended browser. If you don't use it and have problems, download it and try, again. Problems: contact media librarian Justin Wadland.

**Library E Reserve page link:** <https://ereserves.tacoma.washington.edu/eres/default.aspx>

Log in with your UW NetID and acknowledge the copyright statement to access electronic reserves online. Then enter the password to access the webpage with links to videos: tc0104walkerau14

### Primary Reading

*The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*, Jeffrey Nealon and Susan Searls Giroux, 2<sup>nd</sup> edition (UWT Bookstore)

*Course Reader*, selected readings (UWT Copy Center)

### Primary Viewing

#### Film

*Bamboozled*, Spike Lee

*This is It!*, Kenny Ortega

*Tough Guise: Violence, Media, and the Crisis in Masculinity*, Jackson Katz

#### Music Videos

Jackson 5: see youtube list, below

Michael Jackson, solo: "Don't Stop 'til You Get Enough," "Billie Jean," "Thriller," "Beat It!," "Bad," "Man in the Mirror," "Black or White," "Smooth Criminal," "Dangerous," "Scream," "They Don't Care About Us," (official release; youtube link = unreleased Spike Lee version) "Earth Song"

Youtube videos (in addition to above):

"Moonwalking in Baghdad: Discovering the King of Pop on Foot Patrol," Dan Gomez

<http://iava.org/blog/moonwalks-baghdad-discovering-king-pop-foot-patrol>

"My American Dream Sounds Like the Jackson 5," Jack Hamilton

<http://www.npr.org/blogs/therecord/2012/09/11/157673079/my-american-dream-sounds-like-the-jackson-5https://>

"Cultural Studies and Transformation," bell hooks

<http://www.youtube.com/watch?v=zQUuHFKP-9s&feature=related>

*Tough Guise* (short excerpt, youtube), Jackson Katz

<http://www.youtube.com/watch?v=3exzMPT4nGI>

→ "They Don't Really Care About Us" unreleased prison version

<http://www.youtube.com/watch?v=97nAvTVeR6o>

"Funny MJ Moments" (compilation)

<http://www.youtube.com/watch?v=JaCNLA858T8>

## Primary Listening

### Jackson 5

"It's Your Thing," Miss Black American Pageant (before TV debut, 1968)

<http://www.youtube.com/watch?v=XxgiKYzD7mQ>

"ABC," American Bandstand (1970)

<http://www.youtube.com/watch?v=ho7796-au8U&feature=related>

"Dancing Machine," Soul Train (1974)

<http://www.youtube.com/watch?v=dHJUPm8X8I0>

→ (same song, Merv Griffin)

<http://www.youtube.com/watch?v=2lwamqJRrBg>

### Michael Jackson, solo

"Billie Jean" at Motown 25, 1983 (first moonwalk)

<http://www.youtube.com/watch?v=Rlgp2qAj4gw>

"They Don't Care About Us," unreleased original Spike Lee version

<http://www.youtube.com/watch?v=97nAvTVeR6o>

"The Way You Make Me Feel," and "The Man in the Mirror" at Grammy Awards, 1988 (iconic and new dance choreography)

<http://www.youtube.com/watch?v=OR5OAS2Px-s>

Pepsi Generation Commercial (1984)

<http://www.youtube.com/watch?v=po0jY4WvC1c>

## Secondary Resources

Viewing/listening on youtube:

Influences – dancers / singers

James Brown dance compilation (1950's-90's)

<http://www.youtube.com/watch?v=MGbpucWLfpE>

Little Richard, "Lucille" (two eras – 1950's, 70's)

<http://www.youtube.com/watch?v=z3-OaNevkfg>

[http://www.youtube.com/watch?v=AzB\\_Up0hIMw](http://www.youtube.com/watch?v=AzB_Up0hIMw)

Jackie Wilson, "Baby Workout" (1965)

<http://www.youtube.com/watch?v=pdbIFsGbgkI&feature=related>

Gene Kelly, dance compilation (1940's-60's)

<http://www.youtube.com/watch?v=VfYRYRR0stY>

Jets vs. Sharks song/dance, *West Side Story*, 1961

<http://www.youtube.com/watch?v=twbuT1V5mFE>

Bill "Bojangles" Robinson

<http://www.youtube.com/watch?v=a8JUwdziLGQ&feature=related>

Sammy Davis, Jr.

<http://www.youtube.com/watch?v=NvYmL5KsvYA&feature=related>

Scene from *Stormy Weather* (National Tap Dance Day)

[http://www.huffingtonpost.com/2012/05/25/national-tap-dance-day-2012\\_n\\_1539969.html#s=1020047](http://www.huffingtonpost.com/2012/05/25/national-tap-dance-day-2012_n_1539969.html#s=1020047)

## Historical Context

Minstrel shows, African-American music, racial stereotypes:

<http://www.youtube.com/watch?v=1kc4EwD5hoA>

"Coming Soon A Century Late: A Black Film Gem," Felicia R. Lee

[http://www.nytimes.com/2014/09/21/nyregion/coming-soon-a-century-late-a-black-film-gem.html?hp&action=click&pgtype=Homepage&version=LargeMediaHeadlineSum&module=photo-spot-region&region=top-news&WT.nav=top-news&\\_r=0](http://www.nytimes.com/2014/09/21/nyregion/coming-soon-a-century-late-a-black-film-gem.html?hp&action=click&pgtype=Homepage&version=LargeMediaHeadlineSum&module=photo-spot-region&region=top-news&WT.nav=top-news&_r=0)

Spike Lee on making "They Don't Care About Us"

<http://www.youtube.com/watch?v=khPj5A1jWr0>

## **COURSE SCHEDULE**

### **Week 1: Cultural studies – a way to view the world**

#### **Th Sept 25:** Class Introduction

Humanities and cultural studies – methodology and practice

Class Focus - What is Popular Culture? Why Michael Jackson?

“Moonwalking in Baghdad: Discovering the King of Pop on Foot Patrol,” Dan Gomez

<http://iava.org/blog/moonwalks-baghdad-discovering-king-pop-foot-patrol>

“My American Dream Sounds Like ‘I Want You Back,’” Jack Hamilton

<http://www.npr.org/blogs/therecord/2012/09/11/157673079/my-american-dream-sounds-like-the-jackson-5>

How to “read” popular culture texts – practice (image, video, passage)

Context - MJ history

Class overview - the syllabus (read for every class), policies, expectations

Homework and time management

#### Homework:

- a. Read entire syllabus – bring Qs.
- b. Access e-reserves - configure Quicktime, use password to access videos/songs
- c. Listen to all Jackson 5 songs and screen videos.
- d. Screen Motown 25 “Billie Jean” video under MJ solo videos.
- e. FN: Read Study Guide and write FN for one of the videos. Optional FN topic: engage Jack Hamilton’s observations while talking about a different song/video (re-screen Hamilton’s video on Catalyst class site).

### **Week 2: Cultural observations and context**

#### **T Sept 30:**

MJ, the early years - Review videos and Motown history

Student self-evaluation

#### Homework:

- a. Screen “Don’t Stop,” and “Bad” videos & listen to all songs from *Off the Wall* and *Bad* on reserve. Complete FN for the group of texts. Compare the two videos in analysis.
- b. Read “Authority” & “Reading” chapters in *The Theory Toolbox*. Bring your Qs.
- c. FN: Apply one concept from “Authority” or “Reading” to a brief analysis of one of MJ’s songs. You may need to reread those chapters if you didn’t get them the first time.
- d. Scan background chapters 20, 33, 34 - *Pop Rock and Soul* and pp. 239-241, 305-309 - *American Popular Music* (course reader). FN: Note relevant context/history.

#### **Th Oct 2**

Authority & Reading –key points; how to apply them

Semiotic reading of images or text

#### Homework:

- a. View “Thriller” video/lyrics.
- b. Finish all historical/contextual readings: chps. 66, 67 plus pages 421-426 on MTV and *Thriller* from *Pop Rock and Soul*, pp. 369-375, 384-387 from *American Popular Music*.
- c. FN: focus on “Thriller” and historical/contextual readings: discuss important observations about the song, video, and its use of the new visual medium.
- d. Also in FN: link to issues, themes, and /or images in MJ’s lyrics, videos, dance, and/or music—see your class notes and the topics list). Write about why they are significant in FN (3 paragraphs).

### **Week 3: Subjectivity and Culture**

#### **T Oct 7**

*Thriller* album and “Thriller” video phenomenon

## Handout assignment for Analysis #1

### Homework:

- Read "Subjectivity" in *The Theory Toolbox*, make notes and bring Qs.
- Read passages by David Gauntlett on "Performing Gender" (reader)
- FN: Choose/study a song we've not yet focused on from MJ primary reading. Analyze it with ideas from "Subjectivity" in mind. Link with images/themes/issues we've worked on.
- Finish all primary MJ work (*Thriller*, *Dangerous*, *HIStory*). Do FN for them as a set discussing patterns, themes, images, and different issues raised.
- Discussion Board Post by Monday, 7 p.m. (Catalyst)

### **Th Oct 9**

#### Communities Exercise

Subjectivity – review chapter, questions, key ideas

Gender and Performance – develop understanding of subjectivity

### Homework:

- Re-screen *Tough Guise* excerpt, Jackson Katz
- Re-read excerpt "Performing Gender," David Gauntlett
- FN using both texts to discuss the performance of gender in MJ's work.

## **Week 4: Reading / Contextualizing**

### **T Oct 14**

Subjectivity, continued: ethnicity

In-Class writing: What are other axes of identity/subjectivity? Synthesizing.

Participation and FN

### Homework:

- Read: the four remaining excerpts in reader (Jackson, Morrison, DuBois, & Ellison) AND "Stranger in the Village," James Baldwin essay
- FN: Comment/analysis on DuBois and Baldwin.
- Screen *Bamboozled*. FN on specific aspects of subjectivity the film focuses on.
- Discussion Board Post by Monday, 7 p.m. (Catalyst)

### **Th Oct 16**

#### *Bamboozled*

Context, history, and subjectivity: DuBois and Baldwin

History of African-American music and Minstrel shows

### Homework:

- Read "That's the Funny Thing About Race," Anthonia Akutunde (Catalyst)
- FN on minstrel show, black entertainment now, and subjectivity
- Write full draft, Analysis #1. 3 copies for Peer Review.

## **Week 5: Reading / Contextualizing, cont.**

### **T Oct 21**

#### *Bamboozled*, continued

Minstrel shows, subjectivity, and black entertainers in U.S.

### **→ Peer review, Analysis #1**

### Homework:

- "Representing Whiteness in the Black Imagination," bell hooks
- "White Privilege: Unpacking the Invisible Knapsack," Peggy McIntosh
- Bring your Qs: you are responsible for summarizing each argument.
- FN: Reflect on hooks / McIntosh's perspectives. Where do you experience difference?

- Why? What cultural “unearned privileges” or lack of them, do you experience?
- e. Revise Analysis #1 – final version due in class.

### **Th Oct 23**

Review hooks and McIntosh’s arguments - synthesizing.  
Performance, subjectivity, and ethnic difference in American culture

#### **→ Analysis #1 due in class**

#### Homework:

- a. Read “Culture” in *The Theory Toolbox*. Bring Qs and do FN.
- b. Review FN and bring forward issues that are most relevant. Write a summary of the key issues/images/themes you find most important thus far. Develop your sense of them, look for / discuss connections.

### **Week 6: Subjectivity and Culture, revisited**

#### **T Oct 28**

Review “Culture” chapter: Jackson’s body of work through this lens

#### Homework:

- a. FN: Identify two strong, specific cultural norms that you see operating in media. Refer to a particular example and discuss these norms applying the ideas we’ve read/viewed in Katz, Gauntlett, hooks, McIntosh, and Nealon/Giroux.
- b. Also FN: Identify 3 passages / quotations from our reading that are central to your understanding of the ideas in class. Prepare to cite source, page, and what they mean.
- c. Read assignment for Analysis #2 and bring questions.

#### **Th Oct 30**

Culture cont. - subjectivity, blackness & whiteness, gender & sexuality, other relevant themes

#### Homework:

- a. Read, carefully, Chinn, “Michael Jackson’s Panther Dance.” Bring questions.
- b. FN for Chinn: focus your analysis on a particular passage that illuminates issues of artistic subjectivity. Also, be prepared to summarize her argument, key points.
- c. How does her argument understand “subjectivity?”
- d. Discussion Board Post by Monday, 7 p.m. (Catalyst)

### **Week 7: Subjectivity and Culture, masculinity**

#### **T Nov 4**

Review Chinn’s argument  
Ethnicity, culture, subjectivity (hooks, McIntosh, Jackson, Baldwin, DuBois, Ellison)

#### Homework:

- a. Read, carefully, Clay, “Working Day and Night: Black Masculinity and the King of Pop” in course reader.
- b. FN for Clay, focus your analysis on a particular passage that has to do with performing gender. Also, be prepared to summarize her argument, key points.
- c. Screen “In the Closet”
- d. Screen “Who’s Loving You,” <http://www.youtube.com/watch?v=gksl7WINCik>

#### **Th Nov 6 - No Class Meeting – (assigned online discussion)**

#### Homework:

- a. Read “Ideology” in *The Theory Toolbox* – bring questions
- b. See Ryan excerpts on ideology (Reader)
- c. See DB for specific assignment

## **Week 8: Culture and Ideology**

**T Nov 11 – No Class Meeting: Veteran’s Day**

**Th Nov 13**

Homework:

- a. Reread “Ideology” in *The Theory Toolbox* – bring questions
- b. Screen: “They Don’t Care About Us” original link above (prison) and released version on e-reserves (Rio de Janero)
- c. FN: Analyze an example of ideology in one of the videos
- d. Review “Ideology” and Ryan excerpts: ideology, culture, popular culture  
Scenes from “They Don’t Care About Us” and “Earth Song”

Homework:

- a. Read Susan Fast, “Difference that Exceeded Understanding”
- b. FN – Discuss what issues she identifies as indictments of U.S. culture and audiences as much as indictments of Jackson? Focus on how culture and ideology shape subjectivity.
- c. Revise Analysis #2 – final version
- d. Discussion Board Post by Sunday, 7 p.m. (Catalyst)

## **Week 9: Ideology, Culture, and Popular Culture**

**T Nov 18**

Work on Group Presentations

Review Fast – the social construction of the King of Pop

Homework:

- a. Screen *This is It!*
- b. Comments in FN: What do you notice about MJ, subjectivity? How does (and doesn’t) MJ perform subjectivity in the film?
- d. Discussion Board Post by Sunday, 7 p.m. (Catalyst)

→ **Analysis #2 due**

**Th Nov 20**

Group Presentations on Ideology in MJ’s work

*This is It!*, culture, performance

Discussion – performing subjectivity, stage/film as social constructs, identity

Homework:

- a. Read “Agency” in Nealon/Giroux, 255-267.
- b. Review all of your FN. Sift, synthesize, write. Come up with the top issues we’ve explored and how/why they are significant.
- c. Develop and bring, typed, two “big questions” that address the complexity of some of the major themes and cultural dynamics involved in studying Jackson’s work.

## **Week 10: Review – Synthesizing What We Know**

**T Nov 25**

Discussion: Agency, performance, subjectivity, ideology

**Th Nov 27 – Thanksgiving Holiday, No Class. See assignment below.**

What are the key elements that inform a cultural analysis of a figure like Jackson?

*Exam Review* - build new knowledge, synthesize, apply what you know. (“Scream”)

Homework:

- a. Continue synthesis of FN and start exam review (see handout/guide).
- b. Identify areas you want to discuss further on Tuesday.

## **Week 11: Bringing it All Together - Concluding**

### **T Dec 2**

*Exam Review* – how to take an essay exam

Self-evaluation, Course Critique, and Course Evaluations

### **Th Dec 4**

**In class exam**

→ **Field Notes Due**

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### **Resources:**

**Teaching and Learning Center (TLC):** offers free academic support for students at all levels. For writing, reading, learning strategies and public speaking needs, please make an appointment online at: <http://uwttlc.mywconline.com>. Writing support is also available at our online writing center at: [uwwrite@uw.edu](mailto:uwwrite@uw.edu). More information about our [online writing center](#) is available on our website. For math, stats and quantitative needs, assistance is available on a drop-in basis in Snoqualmie 260; please [check our drop-in schedule](#). For special needs, please contact Carolyn Maxson at [cmaxson@uw.edu](mailto:cmaxson@uw.edu).

**Library:** provides resources and services to support students at all levels of expertise. We guide students through the research process, helping them learn how to develop effective research strategies and find and evaluate appropriate resources. For assistance or to schedule an appointment, visit us at the Reference Desk in the Library, email [tacref@u.washington.edu](mailto:tacref@u.washington.edu) or phone 253-692-4442. For more information about the Library and its services, see [www.tacoma.uw.edu/library](http://www.tacoma.uw.edu/library)

**Inclement Weather:** Call 253-383-INFO or check the UW Tacoma homepage to determine whether campus operations have been suspended or delayed. If not, but driving conditions remain problematic, call the professor's office number. This number should provide information on whether a particular class will be held or not, and/or the status of pending assignments. If the first two numbers have been contacted and the student is still unable to determine whether a class(es) will be held, or the student has a part-time instructor who does not have an office phone or contact number, call the program office number for updated information.

**Counseling Center (Student Health and Wellness - SHAW):** offers short-term, problem-focused counseling to UWT students who may feel overwhelmed by the responsibilities of college, work, family, and relationships. Counselors are available to help students cope with stresses and personal issues that may interfere with their ability to perform in school. The service is provided confidentially and without additional charge to currently enrolled undergraduate and graduate students. To schedule an appointment, please call 253-692-4522 or stop by the Student Counseling Center (SCC), located in MAT 354. Additional information can also be found by visiting [www.tacoma.uw.edu/counseling](http://www.tacoma.uw.edu/counseling).

**Disability Support Services (SHAW):** UWT is committed to making physical facilities and instructional programs accessible to students with disabilities. Disability Support Services (DSS) functions as the focal point for coordination of services for students with disabilities. In compliance with Title II of the Americans with Disabilities Act, any enrolled student at UW Tacoma who has an appropriately documented physical, emotional, or mental disability that "substantially limits one or more major life activities [including walking, seeing, hearing, speaking, breathing, learning and working]," is eligible for services from DSS. If you are wondering if you may be eligible for accommodations on our campus, please contact the DSS reception desk at 692-4522, or visit [www.tacoma.uw.edu/dss](http://www.tacoma.uw.edu/dss).