

Autoethnography and Arts Based Research

ENGLISH, SPECIAL TOPICS, 498/698

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Days/Times: Monday May 17 to Friday May 21, 9:00 – 4:30.

(T & L 4th floor, arts room & classroom beside it)

You come to me seeking knowledge; you want set formulas so that you can cling to them. I don=t give you any. In fact, if you have any, I take them away! By and by, I destroy your certainty; by and by, I make you more and more hesitant; by and by, I make you more and more insecure. That is the only thing that has to be done. Osho. p. xii, *Courage*, The Joy of Living Dangerously

SO WHAT *IS* THAT STUFF ANYWAY EH?

Creativity =

flow & manifestation of the secular Divine.
a morally dis/organized faith & respect.
an insistent kindness toward authenticity, diversity,
complexity

& paradoxically, a consistent kindness toward simplicity.
unsolitary confinement. & refinement.
spontaneous engagement with the
now, now, now now...

delicious possible resistances & explications of the status quo.
a reverence for not-knowing, for searching-talk,
for feeling-talk
& various radical subversive silences.

communion with our original nature & the original nature of all life.
openness to disassembly, disarray,
ferociously tender & tenderly ferocious play.
& good work.

indoctrination into perpetually un/disciplined explorations.
manifestations of awe & oh! aaaaaah ha!
every day in every way
what i try to do, be & see (not in they-ness) in we-ness.

Si, 2006

Course Description:

This is a course in which you can select a theme/ interest area you've had for a long time (Your thesis? Your career intentions? Your practicum context? Your life story?) and build on that theme/ interest through the use of an array of modes of data collection and 'data' expression. Some of you may cling more tightly to the standard essay and book review format. Some of you will produce some standard scholarly text AND some dynamic creative portfolio material. I am trying to make the time we spend together as customized to your own journey and research appetites as possible.

Have you ever wondered about the Raging Grannies? Do your eyes water up when you think of Terry Fox and his accomplishments? Do you want to become more informed about some of the issues in the news – and what you personally can do to be part of those creative community struggles? This course will consist of a vigorous, playfully intelligent introduction to **four intersecting fields (or rivers?) of knowledge**: (1) Autoethnography as a research method/ arts as a research method, (2) Creativity and art (what it is/ how to invoke it/ how to focus it/ how to celebrate its potential as a pedagogical and 'data' explication tool), (3) Cultural Studies (as a way of understanding/ analyzing the world that includes insights from social work, sociology, gender studies, First Nations studies...) and (4) Social Justice Activism (how can we use our knowledge, energy, creativity in practical ways to research/ motivate/ bring about personal, political, short term/ long term change in the real world/ our organizations/ our communities/ our social network...). In the outline below each of these four intersecting fields will be commented upon.

(1) Autoethnography as a research method simply means learning ways to tell a story that somehow includes yourself in the telling. It could be said that autoethnography is a fancy way of say telling the story of what you saw/ felt/ thought/ sensed as you were a witness to some kind of pattern of human behavior/ activity/ event. Telling the story but doing so in an informed and data rich way is one of the oldest traditions in human engagement and relationship. Our main text to inform and guide us through autoethnography is the required text *Autoethnography as Method* by Chang. You will also be introduced to dozens of other autoethnographer's work.

(2) What is creativity and what is art? (note that I've used a small 'a' for the word 'art'). The word 'creativity' and the word 'art' bring up anxiety for some people. Some people inevitably say 'well, I'm not creative' or 'I DON'T know how to make art'. We are using these words in a very pedestrian friendly way for the purposes of this course. Turner's article (which I'll hand out in class) is the main text to inform and guide us through the meaning of creativity but there will be a huge library of reading material made available to you in the classroom. There is also an article on my website about Turner's five realms of creativity. I invite you to view that website and that article in particular. We will look at Turner's 5 realms of creativity (creative expression; creative presentation of self; creative conceptualization at the direct practice level; creative conceptualization at the community practice level; and the creative cosmology 'paradigm shifting'). Turner's article is short and practical. We will also explore what various disciplines² (Women's Studies, Social work, Expressive Arts, Sociology, First Nations Studies, Education, and Literature) have to say about creativity in general (how to recognize it, increase it, understand it, and effectively apply it). In this course we will develop an understanding of some

core concepts from Cultural Studies (as discussed by scholar-activists such as Norman Denzin, Garrett-Petts, bell hooks, Julia Cameron, Cropley, etc.). A small library of books will be available in the classroom during our week together.

(3) Cultural Studies is a huge and messy body of knowledge. IT is more like an actual crowd of bodies of knowledge. A crowd of distinctive bodies of knowledge going in many eclectic directions is what cultural studies could be thought of. **Cultural Studies** is a body of knowledge which attempts to make these kinds of transdisciplinary conversations effective and creative. We will be weaving webs of understanding and praxis. At the end of this course the student should have a deep, useful, focused understanding of why creativity is sometimes feared in professional practices (i.e. it is a difficult >commodity= to track, monitor, control) and why it is a vitally important resource for the work that we do (i.e. changing the material world **B** or helping to change the inner psychic world!). At the end of this course each student should demonstrate an understanding of why creativity is also significant in regards to understanding/ being with people in cultures other than his/her own (creativity is the sphere or space in which >translations= can happen through metaphors, art, dance, music, dream work, etc...). A basic understanding of relevant **Jungian** concepts should also be demonstrated by the student at the end of this course. Although this is a body of knowledge that is usually thought to 'belong' to psychology/ therapy – it is a body of knowledge that will help us examine the motives, successes, struggles, etc. of human individual and group imagination and problem solving. I will hand out some quotes from Norman Denzin's texts which will serve as our main 'voice' defining what cultural studies means for our purposes. I also invite you to google his name and read other articles of his that are available for free on the web.

(4) Social Justice Activism is sometimes thought of as a process of standing on street corners with posters and yelling! This, of course, is one form of social justice activism but for the purposes of this course we are also including the kind of micro activism that involves how you spend your money (for example what kind of coffee you buy – whether it was produced in wholesome pesticide free soil and picked by fairly paid workers – and where you buy your coffee (do you buy coffee at places where the staff are treated disrespectfully?). We will watch some DVDs and share examples from the mainstream of social justice activism that was / is quite dynamic and creative. Fully participating in our democracy can involve many dynamic processes – some of which are just fun and playful and others of which might feel threatening for some people (participating, for example, in a Gay Pride parade or a Take Back the Night march).

This five day course will be taught by Si Transken with Dahne Harding. Dahne is a professional artist, a Gender Studies Candidate, a researcher/ activist and a long time resident of the north. She will bring all of these attributes to our collective learning experience. Dahne and Si have been doing workshops, art therapy, and scholarly presentations during the last year. This course will integrate and build upon the highlights of all of those experiences. We may also invite guest speakers who will share their activism wisdom and practical advice.

No one will be expected to come to class with a developed pre-existing cluster of art making skills. We will **all begin together**. Some of us have more exposure to certain modes of expression (singing, dancing, painting, collage, photography, sculpture, computer art, design,

etc...) and some of us are entering this class with strengths in research or academic productivity. All of these techniques for identifying, collecting, distributing, organizing... knowledge will be strengthened individually and then in intersecting ways. Come to class as you are – and trust the eclectic erratic and electric growth process! Si and Dahne will do everything possible to insure this is a safe, respectful, encouraging and warm learning environment.

Each student will produce three integrated journaling assignments where they locate themselves as being somewhere in relationship to one of these learning/ knowing/ social justice struggles. These journal assignments will be a description/ summary of what you have learned in class/ the readings and how you personally want to take that knowledge forward. In this journaling you can also use / integrate photographs, graffiti, art, water color, poems, a song, a play, (surprise us!) etc. The challenge YOU have is to prove you've been listening/ learning and integrating what has been going on in class. If you **can prove** that substantive learning/ listening/ integrating **has gone on** with a series of 100 photographs – well then I'll assign you the marks for that accomplishment. Discuss the process you intend to use with me first and I assure you I will be very open to creative formats and displays. I will also be open to standard scholarly summaries of what you have learned. Your choice. During the whole course I will give you extra acknowledgement if you experiment and stretch your modes (i.e. if your first assignment is a standard paper and your second one has poems and photos in it and your third one is a short play you've written and you've also open-mindedly engage in class discussions and art making and so on... then your risk taking and growth will be noted and somehow rewarded). You will also feel more proud of yourself because you have stretched and experimented!

The precise focus of the course will be refined with the students who sign up. This is a perfect entry level course for activists who have wanted to begin a university degree but haven't known where to start. This is a perfect course for students who haven't had employment/ grassroots experiences – but who want to 'test' the theories they've been exposed to in academia. This is also a perfect course for students who want to deeply challenge themselves about the issues in the world and their own emotional/ intellectual/ spiritual /practical relationship to engaged citizenship. Students wanting to map out a huge theme area such as their thesis design will benefit from this course also. For example a student wanting to write their thesis on 'Depression' could collect some poems, stories, pictures that depict 'depression'. They could also do a literature review of the best scholarly knowledge out there right now for the assessment and treatment of depression. They could add their own narrative of why this issue is important to them personally and professionally. The collective pieces produced through this course could become a solid platform for their thesis to move forward with quickly, robustly, and positively. Each student will give us a 'prior learning inventory' on the first day of class so we will use that to map out progress and interests for the duration of the course. We will also be watching some DVDs on nudity for social protest, expressive arts therapy for various populations, Jungian concepts, narrative ways of interviewing/ writing/ researching.

Required Reading:

Autoethnography as method by Chang.
Narradrama: Integrating drama therapy and Creativity by Dunne.
Method meets art: Arts-based research practice by Leavy.

Required art supplies: We are asking each person to bring some paint, sparkles, stickies, glue, paper, canvases, etc. You will purchase your own supplies for your own projects but there will be some other collective resources we share. We recommend you budget about \$50 for your art supplies and we recommend you purchase them at a place like a dollar store, Spee Dee, Michele's and/or here at UNBC. A specific list will be sent to you when you sign up for the course. Also, a time will be set aside on the first day for people to go for an 'artists' date' to these shops. There will probably be at least one 'group expedition' to these kinds of resource sites. Additionally: we ask you to bring a box or bag of 'bits'. This could include the following: buttons, broken jewelry or jewelry you don't wear, interesting bits of wood, toys, crayons, etc. These 'artistic resources' may not fit with your own projects but by adding them to the collective pool we'll have that many more fascinating bits to play with. Please go to the School of Social Work's web site and click under faculty and then click under my name (Si Transken). There you will see some examples of the type of collage/ multimedia projects that I have been engaged in. Your own projects might be entirely different – but these images should help you feel inspired and curious.

Highly Recommended Readings:

Dahne Harding's thesis (will be available by email)

Creativity in Education by Cropley

Performance ethnography by Denzin.

Introducing Cultural Studies by Ziauddin Sardar and Borin Van Loon

New Creative Community by Arlene Goldbard

The Arts and Social Justice by Darlene Clover and Joyce Stalker

Transforming Ourselves – Transforming the world by Brian K. Murphy

A Glossary of Cultural Theory by Peter Brooker (2nd Edition)

One of J. Cameron's 'work books' such as *The Vein of gold, The Artists way* or *Walking in this world*

- If you Google my name you'll get some free poems and articles.
- I'll hand out Turner's article in class and a few other articles that are relevant
- I'll also set up a 'show and tell' corner (newspaper clippings, dozens of books, etc.) so you will be able to do some of the background learning required for this course without spending a lot of time in the library

Required Listening/ Full Engagement:

In this course students will be introduced to Linda M. Turner's, 'Creativity - An Overview and Framework for the Social Work Profession' as one possible focus or lens through which to examine all the other assigned readings. Although many of the students in this course do not have a background in social work this article will be very useful for our purposes. Transdisciplinarity will be emphasized here (i.e. material from Education, Sociology, Women's Studies, First Nations' Studies, Literature, etc. might be utilized). At this time we have students signed up for this inaugural course who have a strong or emerging knowledge base from these diverse locations: English, Computer Science, Women's Studies, Social Work, History, Economics, Political Science, Geography...and many of the students who have signed up have a strong background in social justice activism. As the first group of students to complete this course you will be helping to shape it for all the future students who have the courage to sign up for such a multidimensional learning experience. I am expecting that each one of you will attempt to work in each medium or mode we'll be discussing this week (i.e. each of you will construct a poem, do two canvases, write a story / mini letter to someone, etc.). I thank you in advance for your trust and vibrant curiosity.

Learning Objectives: At the completion of the course, the student will be expected:

- To have acquired an appreciation of the interrelationships between/ among research, praxis and Turner's analytical framework and other theorists' ideas around human creativity (how we are inspired, how we implement those ideas, etc.).
- 2) To have learned how to critically read and evaluate other people's research/ creative writing to know how to interpret what the media is trying to do to us, etc.
 - 3) To make implicit and explicit linkages between/ among these themes of creativity and social justice and the contexts of rural social activism/ feminist social activism/ First Nations social activism, etc.
 - 4) To demonstrate some attempts to >stretch and try on= more creativity (re thinking/ writing/ exploring, etc) in her/his assignments and tasks as a potential social activist.
 - 5) To be able to summarize some of the key speakers for, and some of the key ideas within, Cultural Studies as a very diverse body of knowledge.
 - 6) To be able to maturely discuss at least two significant social issues or social justice 'stories' of our time (racism, sexism, homophobia, etc.).
 - 7) To be able to explain why/ how these issues play out in a northern BC context – and how these issues intersect at a global level; to have a basic understanding of how federal/ provincial/ municipal funding and non-profit organizations intersect.
 - 8) To be able to offer a feminist analysis around at least two significant social issues.
 - 9) To be able to imaginatively plan (if not also implement) a social justice event (a fundraiser, a protest, a social action/intervention, etc.); to make yourself useful and effective to non-profit organizations.
 - 10) To be able to identify what their own core values, beliefs, attitudes, etc. are about a variety of social issues of our time

In this course a new vocabulary and new micro-skills will be added to your professional and personal /tool kit for survival as a mindful, compassionate, effective citizen and advocate. My hope is that you will leave this course with a richer sense of your own competence as a producer and distributor of knowledge. You will be given many opportunities to cultivate your own complex ethical template and to internalize guidelines and question-clusters regarding your interest areas. I will do my best to link you with other students and community organizations who have similar interests and I will do my best to link your personal quest with the readings that I know of / have

available to me.

The sound of breaking silence makes us understand what we could not hear before. But the fact that we could not hear doesn't prove that no pain existed. dian marino, p. 27, Wild Garden, Art, Education and the Culture of Resistance

A summer intensive course is a brave undertaking! No one can do your learning for you – and this format for learning means that we must all hit the ground running. **You** are at the center of your learning journey. You are the owner of it. You are the beginning, the middle, and the end of that adventure. **This course is only here to affirm, nudge, and encourage you.** This course is intended to assist you in your journey by offering a witnessed space for brain-storming, reality checking, clarifying, self-motivation, and time-managing. It is necessary for you to enter this learning project with a solid sense of what interest areas impel you. It is expected that you will take risks, share, read the assigned material, engage the authors you are encountering **B** imagine them as creative caring respectful intellectuals, and try to have some memorable fun too in your >conversations with them=. All the writers who have ever thought about creativity **B** and all the practitioners who are out there right now bringing their creative passions and intentions to the work world and activist world **B** all of them are wishing you well. All of them are proud of you for committing to this course outline.

SOME ENCOURAGEMENT AND GUIDANCE REGARDING HOW TO ENGAGE WITH (OR DANCE WITH) YOUR READINGS

Admittedly, there is a lot of reading in this course. Students sometimes find it difficult to engage with and summarize a piece of writing. They're not sure what to emphasize or how to angle their thinking. Always keep in mind the main structure that Turner's article gives you. Maybe you want to photocopy the page that has her chart (about the 5 expressions or manifestations of creativity) and use that chart as a space to scribble your thoughts down as you read every other piece of writing that we share. Test each piece of writing in relationship to her five ways to be creative as a social justice activist. How does it all fit together then? You are invited to entertain any additional questions that seem useful and interesting but I've listed some questions that previous students have found helpful while they're doing this kind of rich and complex reading. It is hoped that you'll also integrate other resources and that you'll inspire and energize me with your commentary. Humor is welcome. Applied lively examples can enrich our learning. The kinds of questions I hope you will use to guide

your reading and discussion include:

1. What surprised/ comforted me in this reading?
2. Have I read other material that did / did not fit this model at all?
3. What aspects of this author's recommendations would be difficult to achieve in real life in my own context/ my own community/ my own agency?
4. How would I personally find this un/comfortable to implement? How would I attempt to overcome these troubles?
5. What was hard to wrap my mind around in this section of reading? Did aspects of it seem boring/ unnecessary/ irrelevant?
6. What excited me and filled me with a sense of hope?
7. Who would I want to tell this information to? Who would I never want to talk to about this section of reading?
8. Who else/ what else have I read that would support these ideas?
9. How did I think these ideas / recommendations connect with the community contexts my peers are now working in?
10. In what ways might these ideas improve the well being of those I feel I am an advocate for? Who might gain/ lose if these ideas were concretely implemented?
11. What are the potential power dynamics that might manifest in these ideas/ practices? What ethical consequences might emerge from those dynamics?

ANOTHER WAY TO MUSCLE UP AND GUIDE YOURSELF MORE EFFECTIVELY: SUGGESTIONS FOR JOURNALING EXERCISES.

Although it is not something you will always hand in to a professor, it might help you to journal while you are doing this type of course reading. That journaling might assist you in deepening and integrating your new knowledge and raising new questions which will link with your personal or professional practice. The following is a handout I give to students who attend classes with me and it might assist you in organizing what could be called >field notes= that emerge from your initial scribbles and jots on pages as your reading and pulling all of this new information together. I will also discuss journaling in

class and provide examples of my own work and examples of students assignments from past courses.

EFFECTIVE INTEGRATIVE JOURNALING (for your course assignments) INVOLVES THE FOLLOWING :

It is concise, direct, focused, lean, **and** comprehensive. Your text has no wasted words. You have asked yourself before you've handed it in, **Are there any lines or words that I can delete because they do not deepen the messages I want to be sharing/exploring..?@.**

It does not name people other than yourself. It uses created names or details to protect the confidentiality of classmates, clients, co-workers, etc.

It intelligently weaves together knowledge from past and present class lectures, class discussions, readings, the newspaper, poetry, etc.

It has about one page of footnotes/references for every two pages of journaling. It demonstrates imaginative creative and practical grounded thinking and feeling that is **indirectly and directly relevant to our practice as social justice activists.**

It identifies problems you are working through and mindfully points toward the precise next steps you are taking with those problems (i.e. is not just a shallow statement, list, or rant of problems).

It demonstrates an active intent to find balance between personal and professional understandings and examinations of, the macro end of social justice considerations and the interpersonal or micro end of social justice considerations (i.e. speaks to both ends of the slinky image).

It makes innovative linkages (i.e. doesn't just blindly or obediently repeat what you have been told by others). These linkages demonstrate a consciousness of the **Arings up and down the slinky@** (i.e. the sociological, his/herstical, and all the rings down to the interpersonal of the right now).

It sometimes shows your shadow side/ troubled heart/ emotional and intellectual confusion, etc. This often happens because we are a social change agents embedded within a capitalist / Eurocentric/ patriarchal, etc. system.

It doesn't repeat itself from one entry to the next to the next; there is always a sense of movement (i.e. your first assignment of the semester and your third and your fifth should all have a differently textured sense of the struggles or problems or issues you are addressing).

It often has some elements of a passionate speech, a confession, or a testimonial but

intelligently makes reference to the assigned readings, scholarly material from other contexts and times in your life, etc.

Effective journaling often demonstrates some sense of vision, idealism, imagining of a better and different world.

It should usually demonstrate some sense of a vision or image of an eventual better different and bigger (or happier) you.

It has been proof read for spelling, tidiness, formating, etc.

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Next to diving into a new novel, play, or movie of my own, there are very few things as exciting to me as staring off a new batch of writers. I feel a deep happiness, a profound excitement, as the class gathers. I have been teaching now for two decades, and I can still remember specific rooms, the precise way the light fell across certain faces twenty years go. I remember, too, my feeling of a glowing secret certainty, what I knew that the class didn=t: they would write and write well. *Julia Cameron, p. 226, The Right to Write*

.....

One who is ready to go on the exploration called truth has to be ready also to commit many errors, mistakes B has to be able to risk. One may go astray, but that is how one arrives. Going many many times astray, one learns how not to go astray. Committing many mistakes, one learns what is a mistake and how not to commit it. Knowing what is error, one comes closer to what is truth. It is an individual exploration; you cannot depend on others= conclusions. Osho, p. 16, Courage, The Joy of Living Dangerously

Course Evaluation:

Participation: **10%** This is sometimes a controversial way of marking students but I feel strongly that much of life is just about always showing up on time and staying until the end of the gig/ event/ discussion/ office work day, etc. I will take attendance and if you arrive on time and stay till the end of each of the five classes you get 6 points. This also includes lunch and breaks (you may lose a point or two if you're late and disruptive when you come back). We may be doing role plays or in the midst of a presentation and it is a distraction to the whole group if you're out of sync with us. The other points are for **dynamic positive participation**. For the most part I usually give people an 8 for an 'average' amount of comments, emotional or intellectual risk taking, bringing things to

class like newspaper articles that are relevant to the learning of the group, etc. In some circumstances I have even taken away a couple of points when someone was annoying to the group's process (or rude or mean). I may, on the last day of class, ask all of the students to make a commentary 'journal page' about who has been most helpful which ways to their own learning experience. Again, if we are gathering to learn how to be social justice activists and mature citizens who contribute positively to our organizations and communities then it seems appropriate to me that I give people some feedback on how they 'participate' with others. Active, kind, mature, thoughtful, empathetic engagement with other humans is a significant and, I believe, powerful skill which should be rewarded. Please come to me directly (or through phone or email) if something is uncomfortable in this course and we will brainstorm ways to increase your comfort. In the 10 years that I've been teaching (over 1000 students?) I've only had one complaint about how I have distributed these marks. By choosing to remain in the course (after having read this outline) you are committing yourself to these 'protocols and rules of collective learning'. Thank you for trusting me.

Two of the three journaling assignments will be done in class. This is why I have noted they'll be handwritten. For anyone with physical limitations around this we can arrange another option and thus, if typewritten the pages would be 3-5.

Assignment 1: Journaling assignment. 2-4 hand written pages. Double spaced. Written in a tidy way so I can read them! Due at the end of the second day. Class time will be allocated. This assignment is worth **10%** of the final grade. It will be evaluated by the following criteria: professional scholarly presentation = 2; depth of research, analysis and active proof of having been paying attention so far = 3; thoughtful / feellull (?) discussion of a social issue you care about, why you care about it, and how you'd like to see that issue handled differently in the personal, political, public, private, etc. sphere = 5. In class you will be given a format to follow.

Assignment 2: Journaling assignment. 4-6 hand written pages Double spaced. Due at the end of the third day (it will be done in class time). This assignment is worth **20%** of the final grade. It will be evaluated by the following criteria: professional scholarly presentation = 2; depth of research, analysis and active proof of having done the assigned reading =2; creative substantive analysis and integration of the class discussions so far = 6. In class you will be given a format to follow.

Assignment 3: Journaling assignment. 4-6 type hand written pages (plus your bibliography, or attachments, etc.). Double spaced. Due August 19th at 4:30 in hard copy in my office at the PG campus. This assignment is worth **20%** of the final grade. It will be evaluated by the following criteria: professional scholarly presentation = 5; depth of research, analysis and active proof of having done the assigned reading = 5; creative substantive analysis and integration of the class discussions so far = 10.

Assignment 4: Literature Review/ Integrated discussion/ portfolio on a social issue/ research topic of your choice (that we've discussed and I have given you the okay. Due:¹¹ September 1st at 4:30 in hardcopy at my office at UNBC Prince George location. This assignment is worth **40%** of the final grade. It should be 12 pages long (double spaced, typed, etc.). You can have a much longer attachment (of diagrams, newspaper clipping,

etc.) if it suits your topic. It will be evaluated in equal parts by the following criteria: professional scholarly presentation and **active proof** that you've done the assigned readings = 10; depth of research and analysis = 5; creative substantive analysis 5.

If you are late with an assignment you will lose 5 points per day unless you have a medical slip. No exceptions. In the event of some horrible trauma or trouble in your life (i.e. your house burns down, etc.) and you are late with the assignment then I will give you an additional assignment to complete and this may compensate for the lateness and you may not lose marks. I am firm about deadlines not because I want to torture you but because with social justice issues and activism you **MUST** be at the required place at the required time. Period. If you are, for example, the MC for a fundraiser and you can't show up – the event is potentially ruined or in disarray because others were counting on you. If you are a grants applicant on behalf of your cause or organization and you submit your package a day late the funder won't accept it. And the hundreds of hours, potentially, of your comrade's efforts invested in accomplishing the grant and the plan are potentially lost.

SUPPLEMENTARY READINGS:

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