

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval _____ UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department College <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix Number	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course	Course Title
Credits <i>(Review Provost Memorandum)</i>	Grading <i>(Select One Option)</i> Regular Sat/UnSat	Course Description <i>(Syllabus must be attached; see Template and Guidelines)</i>	
Effective Date <i>(TERM & YEAR)</i>			
Prerequisites, with minimum grade*		Corequisites	Registration Controls <i>(Major, College, Level)</i>
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course			
WAC/Gordon Rule Course Yes No WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines .		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> General Education criteria must be indicated in the syllabus and approval attached to the proposal. See GE Guidelines .	
Minimum qualifications to teach course			
Faculty Contact/Email/Phone		List/Attach comments from departments affected by new course	
Approved by Department Chair <u>William Trapani</u> College Curriculum Chair <u>[Signature]</u> College Dean _____ UUPC Chair _____ Undergraduate Studies Dean _____ UFS President _____ Provost _____			Date 3/11/22 3/16/22 _____ _____ _____ _____

Email this form and syllabus to mjennning@fau.edu seven business days before the UUPC meeting.

IDS 4332 Cultural Study of Globality

Florida Atlantic University

Tuesday/Thursday: 2:00-3:20 PM

Instructors: Chris Robé

Ashvin Kini

Emails: crobe@fau.edu

akini@fau.edu

Phones: 7-1306

7-3830

Offices: CU 214

CU 322

Office hours: M: 5:30-7:00 PM; T: 4:00- 7:00 PM; by appt

T/TH 11am-12:30pm, and by appointment

Location: CU 110 and AH 204. Main classes will be held in AH 204. CU 110 will be used for screenings. We will meet the first day in AH 204.

Course description

This course offers students the basic tools that are needed to understand some of the core principles of cultural studies, which will assist students in negotiating, analyzing, and participating within the increasingly globalized cultures and practices of the twenty-first century. Cultural studies constitutes an interdisciplinary endeavor that employs multiple methodological approaches and theoretical lenses in understanding the world around us.

The course aims to teach students strategies in interrogating various forms of culture that they are intimately familiar with as well as those that might be considered more “marginal” to their experiences. We will explore the concept of culture in a broad sense: those objects and practices related to the arts that often come in the form of dance, theater, film, song, video, painting, poetry, advertising, etc. to the everyday cultural practices that define our lives or “culture as ordinary” as Raymond Williams once noted. The class will also invite students to examine the ideologies at work in cultural production as it looks at social, economic, historical, and/or political conditions in which works are produced, to which they respond, and with which they dialogue.

In order to translate an overview of the vast breadth of cultural studies into one semester, this course will be organized around seven main units. Each unit will correlate with one or two keywords that will assist in unpacking core theoretical assumptions that will be utilized to analyze specific cultural texts or practices that relate to that unit. Readings and in-class assignments and discussions will be employed to assist students in engaging with the materials and concepts of each unit. Overall, the course will assist students in more actively intervening in the world around them by providing them with the interdisciplinary critical skills needed to analyze and interact with the multifaceted dimensions of both local and transnational cultures that define a globalized society and structure their daily lives.

Course objectives

The main objectives of the course are to:

- Introduce students to the main principles of cultural studies;
- Teach students main strategies that will help them interrogate and decipher the global realities of the 21st century;
- Teach students to identify and recognize ideologies at work in cultural production;
- Help students develop and sharpen their critical thinking skills

Required textbooks

- Bruce Burgett and Glenn Hendler. *Keywords for American Cultural Studies*. New York: NYU Press; second edition, 2014. (KACS)
- Chris Barker and Emma A Jane, *Cultural Studies: Theory and Practice*. London: Sage press; fifth edition, 2016. (CSTP)

Additional Readings will be on Canvas

Grading Scale

93- 100 A 90- 92 A- 87- 89 B+ 83- 86 B 80- 82 B- 77- 79 C+ 73- 76 C 70- 72 C- 67- 69 D+ 63- 66 D 60- 62 D- 59 F

Grade breakdown

In-class participation and discussion: 20%

3 Response Papers: 4 x 5% = 20 %

Final Project: 35 %

Critical Essay: 25%

Attendance and participation: 20%

This is a discussion-oriented course, attendance and robust participation are mandatory. In order to meet course goals and objectives, you must attend and actively participate in class. A prerequisite to participation is ample preparation. Participation means: work was prepared including assigned readings, assigned textbook chapters, etc. Preparation also include that students bring required books, be engaged in class activities, ask questions, respond to questions and contribute ideas.

Response papers: 20% Students will write four focused, two-page responses to the assigned materials to demonstrate their engagement with course readings, videos, etc.

Critical Essay: 25% A 5-6 page argumentative essay incorporating theoretical analysis and close-readings. See assignment details for more information.

Final Project: 35% To be discussed with student regarding topic and format. To be discussed more in class.

UNIVERSITY POLICIES

Americans with Disabilities Act

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS)—in Boca Raton, SU 133 (561-297-3880); in Davie, LA 203 (954-236-1222); or in Jupiter, SR 110 (561-799-8585)—and follow all SAS procedures. Bring a letter to your instructor from the SAS indicating that you need academic accommodations no later than the second week of classes. For more info, see:

<http://www.fau.edu/sas>

Academic Honor Code & Honors Statement

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see

[http://wise.fau.edu/regulations/chapter4/4.001 Code of Academic Integrity.pdf](http://wise.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

Counseling and Psychological Services (CAPS) Center:

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Religious Accommodations for Students and Faculty

In accordance with regulations of the Florida Board of Governors and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations, and work assignments. The details of this policy, as it pertains to FAU, may be found in the University Catalog and University Regulation 2.007, Religious Observances.

Cell Phones

In this classroom, they don't exist. Turn them off and keep them packed. There is nothing more distracting during a screening than seeing their glow. Students who violate this policy will be asked to leave.

Computers

Unless you have a need for a computer as documented by Student Accessibility Services, they will not be permitted. Recent studies suggest that notetaking by hand is much more productive than by computer. (See the following: <http://www.npr.org/2016/04/17/474525392/attention->

students-put-your-laptops-away and <https://www.psychologicalscience.org/news/releases/take-notes-by-hand-for-better-long-termcomprehension.html>)

Tentative Syllabus Subject to Change

T: 8/21 Unit 1: Introduction to Cultural Studies/Defining Terms

Readings: Keywords: Culture, Representation, and Society (handout)

Assignment: Take and print a picture of what you think defines “Florida”; upload photo to Canvas by Thursday at noon.

Th: 8/23 Defining Terms continued; defining “Florida”

Readings: Barker and Jane, p. 1-14; 29-43 (CSTP)

Response Paper #1 due: Write a two-page essay analyzing the photo that you took that defines “Florida.”

T: 8/28 Popular Culture, Ideology, and the Active Audience

Readings: Barker and Jane, p. 57-64; 75-84, 428-32 (CSTP) Keywords: Ideology and Hegemony (Canvas)

Screenings: Triumph, the Insult Comic Dog, and Occupy Wall Street 5 American Carnage (2017): <https://fieldofvision.org/american-carnage>

Th: 8/30 Unit 2: Capitalism, Neoliberalism, Property, and Globalization

Readings: Keywords: Capitalism, Neoliberalism, and Labor (KACS) Barker and Jane, p. 163-85 (CSTP)

Response Paper #2 due: Use one or two readings to explore the job(s) you have had and your relation to them as an employee

T: 9/4 Property

Readings: Keywords: Property (<http://keywords.nyupress.org/american-culturalstudies/essay/property/>) Matthew Desmond, excerpt from Evicted, Chapter 18 (Canvas) Dale Mahardige, excerpt from Someplace Like America (Canvas)

Screening: The Florida Project (Sean Baker, 2017) Th: 9/6 Screening: The Florida Project (continued)

T: 9/11 Globalization and Puerto Rico

Readings: Keywords: Globalization (KACS) Barker and Jane, p. 185-94 (CSTP)

Patricia Mazzei, “For Puerto Rican Storm Evacuees, Another Moving Day Looms,” NYTimes June 30, 2018 (Canvas) Naomi Klein, excerpt from *The Battle for Paradise* (Canvas)

Screening: *El Grito de Sunset Park Hurricane Relief*:

<http://www.elgritodesunsetpark.com/engagement.html> *The Fuckin News #9*:

Puerto Rico: <https://sub.media/video/tfn-9-puerto-rico-21st-centurycolonialism/>

Th: 9/13 Unit 3: Race, Ethnicity, Nation

Readings: Barker and Jane, p. 295-304 (CSTP) Keywords: Race Ethnicity, and Nation (KACS) 6 George Lipsitz, “The Possessive Investment in Whiteness” (Canvas)

Screenings: Excerpt from *Get Out* (Jordan Peele, 2017) *The Day Beyoncé Turned Black* (SNL 2016) <https://www.youtube.com/watch?v=ociMBfkDG1w> Clayton Bigsby, *the Black White Supremacist* (Dave Chappelle)

<http://www.comedycentral.co.uk/chappellesshow/videos/frontline-clayton-bigsby-pt-1-uncensored> <http://www.cc.com/video-clips/ga0sc4/chappelle-s-show--frontline----clayton-bigsby-pt--2---uncensored>

T: 9/18 Representation

Readings: Baker and Jane, p. 313-15, 321-28 (CSTP) Nicole R. Fleetwood, “‘I am Trayvon Martin’: The Boy Who Became an Icon” (Canvas)

Screening: Excerpts from *The Wire* (David Simon, 2002-2008) Excerpts from *Orange is the New Black* (Jenji Kohan, 2013- present) Excerpt from *Black Panther* (Ryan Coogler, 2018)

Th: 9/20 Resistance

Readings: Ella Baker, “The Black Woman in the Civil Rights Struggle” (1969) (Canvas) Black Panther Party, “The Black Panther Manifesto” (1966) (Canvas)

Screening: Queen Mother Moore Speech at Green Haven Prison (The People’s Communication Network, 1973) *Black Panther* (Newsreel #19) (San Francisco Newsreel, 1968)

T: 9/25 Resistance Against Policing

Readings: Barker and Jane, p. 496-502 (CSTP) Ta-Nehisi Coates, excerpt from *Between*

the World and Me (Canvas) Patrisse Khan-Cullors and Asha Bandele, excerpt from When They Call You a Terrorist: A Black Lives Matter Memoir (Canvas) Screening: Various copwatching and community organizing videos

Th: 9/27 Unit 4: Digital Media, Youth Culture, Identity

Readings: Keywords: Digital and Technology (Canvas) Barker and Jane, p. 457-79 (CSTP) John Perry Barlow, "A Declaration of the Independence of Cyberspace" (1996) (Canvas) Richard Barbrook and Andy Cameron, "California Ideology" (Canvas)

Response Paper #3 due: Track your interaction with technology during the past three days. What digital technology have you used? How long have you been on it? What readings help you understand your interactions with the technology?

T: 10/2 Mash-Up Culture

Readings: Barker and Jane, 432-35, 480-83, 503-12 (CSTP) Tina Askanus, "Online Video Activism and Political Mash-up Genres" (Canvas) CrimethInc., "Steal Something from Work Day 2018: Three Stories of Employees Reclaiming What Is Theirs" <https://crimethinc.com/2018/04/15/steal-something-from-work-day-2018-three-stories-of-employees-reclaiming-what-is-theirs> Screenings: Excerpt from Sonic Outlaws (Craig Baldwin, 1995) Gimme The Mermaid (Negativland 1995) Other re-appropriated Disney clips Buffy vs. Edward (Jonathan McIntosh, 2009) Get Down (Emergency Broadcast Network, 1993) Steal Something from Work Day (Stimulator, 2010)

Assignment: Bring in one of your favorite mash-up videos and explain what type of mash-up genre it applies to using Askanus's article

Th: 10/4 Digital Resistance at Home

Readings: Keywords: Youth and Islam (KACS) Barker and Jane, p. 316-20, 549-59 (CSTP) Sangita Shresthova, "Between Storytelling and Surveillance: The Precarious Public of American Muslim Youth" <https://educatorinnovator.org/between-storytelling-and-surveillance-the-precarious-public-of-american-muslim-youth/>

Screenings: American Muslim Youth Networks, <http://byanymedia.org/works/mapp/american-muslims> Master of None (Aziz Ansari) Resistance against HBO's Mogadishu, Minnesota T:

10/9 Digital Resistance Abroad: Middle East and North Africa

Readings: Mosireen, "Revolution Triptych" (Canvas) Maxa Zoller, "Potential Media:

The Appropriation of Images, Commercial Media, and Activist Practices in Egypt Today” (Canvas) Mada Masr, “858: Archiving as a Tool of Resistance”
<https://www.madamasr.com/en/2018/02/11/feature/culture/858-archiving-as-a-tool-of-resistance/>

Screenings: Mosireen short videos 858: An archive of resistance: <https://858.ma/>

Response Paper #4: Locate a video in the 858 archive and tie its relevance to one of the readings due today.

Th: 10/11 Unit 5: Gender and Sexuality

Readings: Keywords: Gender (KACS) Barker and Jane, p. 342-59, 374-99 (CSTP)

T: 10/16 Intersectionality

Readings: Kimberlé Crenshaw, “Intersectionality and Identity Politics: Learning from Violence Against Women of Color” (Canvas) Combahee River Collective, “A Black Feminist Statement” (Canvas)

Screening: “The Urgency of Intersectionality” (Kimberlé Crenshaw TED talk)

Th: 10/18 Queer Theory and Politics

Readings: Keywords: Queer (Canvas) Thaddeus Russell, “The Color of Discipline: Civil Rights and Black Sexuality” (Canvas)

T: 10/23 To Be Held by Moonlight

Readings: Wesley Morris, “Last Taboo: Why Pop Culture Just Can’t Deal with Black Male Sexuality” NYTimes Oct. 27, 2016 (Canvas) Nikole Hannah Jones, “From Bittersweet Childhoods to ‘Moonlight’” NYTimes January 4, 2017 (Canvas)

Screening: Moonlight (Barry Jenkins, 2016)

Critical Essay Assigned

Th: 10/25 Moonlight

Readings: Ashon Crawley, “To Be Held by Moonlight” (Canvas) Hilton Als, “Moonlight Undoes our Expectations” (Canvas)

Screening: Moonlight, cont.

T 10/30 Unit 6: Colonialism, Empire, and Slavery

Readings: Keywords: Orientalism and Empire (KACS) Leti Volpp, “The Citizen and the

Terrorist” (Canvas)

Screening: Excerpt from 11’9’’01, “India” (Mira Nair, 2002)

Th: 11/1 Colonialism and Settler Colonialism

Readings: Keywords: Colonial, Indian, Indigenous (KACS) Roxanne Dubar-Ortiz, An Indigenous History of the United States (excerpt) (Canvas)

T: 11/6 Decolonization

Readings: Frantz Fanon, The Wretched of the Earth (excerpt) (Canvas)

Screening: The Battle of Algiers (excerpt) (Gillo Pontecorvo, 1966) Iranian Women’s Liberation Movement, Year Zero (Iranian Women and Women of the Political & Psychoanalytical Group, 1979)

Th: 11/8 The Afterlife of Slavery

Readings: Keywords: Slavery, Freedom (KACS) Saidiya Hartman, “The Time of Slavery” (Canvas)

Critical Essay Due at the beginning of class

T: 11/13 Unit 7: Migration, Diaspora, and Beyoncé

Readings: Keywords: Diaspora, Migration (KACS) Barker and Jane, p. 304-312 (CSTP) Stuart Hall, “Cultural Identity and Diaspora” (Canvas)

Screening: Black Girl (excerpt) (Ousmane Sembene, 1966)

Th: 11/15 Queer Diasporas

Readings: Coolie (Canvas) Shani Mootoo, “Out On Main Street” (Canvas)

Screening: Coolies: How Britain Re-Invented Slavery (excerpt) (BBC, 2002)

T: 11/20 Lemonade

Readings: David Ehrlich, “Who Directed Lemonade? The 7 Filmmakers Behind Beyoncé’s Visual Album,” Indiewire: <https://www.indiewire.com/2016/04/who-directedlemonade-the-7-filmmakers-behind-beyonces-visualalbum-289339/> Kamaria Roberts and Kenya Downs, “What Beyoncé Teaches US about the African Diaspora in Lemonade,” PBS News

Hour: <https://www.pbs.org/newshour/arts/what-beyonceteaches-us-about-the-african-diaspora-in-lemonade>

Screenings: Lemonade (Beyoncé, 2016)

T: 11/27

Readings: Paul Gilroy, excerpt from *The Black Atlantic* (Canvas)

Screenings: *Lemonade*, cont. Excerpt from *Daughters of the Dust* (Julie Dash, 1991) Excerpt from *BlacKkKlansman* (Spike Lee, 2018)

Th: 11/29

Course Wrap-Up/Reflection

December 12th at 2 PM

FINAL PROJECT DUE