**GMC 6001: INTRODUCTION TO GLOBAL MEDIA AND CULTURES**

**Professors Narin Hassan, LMC, and Anna Stenport, ML**

Fall 2017; Tuesday/Thursday 12-1.15 PM

Engineering Science and Mechanics Building, Room 202

Office hours: Dr. Hassan: T. 1:15-2:15 and by appointment in Skiles 338

Dr. Stenport: Thu 1.15-2.00 and by appointment in 116 Swann

**Course Description:**

This required foundational course is an introduction to the Global Media and Cultures M.S. degree. The graduate course introduces key concepts, theories, and methodologies central to the multidisciplinary humanities degree and will address topics that engage with textual/media analysis, linguistic and intercultural expertise, social justice, and historical and cultural contexts related to various global regions. Readings will address topics such as historical and contemporary issues related to globalization, travel, empire, and geography; cultural studies and media histories; representations of space and the environment; literary, visual, film, and digital media representations addressing notions of identity, belonging, and social justice. The course also historicizes and theorizes the relationship of various forms of media to our notions of “the local” and “the global.”

This semester, we will trace how travel accounts, literary texts, film representations, political discourses, visual images, and digital spaces all produce and circulate notions of home, displacement, and cultural identity. We will also consider how scientific, industrial, and technological advancements shape our concepts and visualizations of space, mobility, and globalization. The seminar will examine various geographical and cultural spaces, focusing upon constructions of “the Orient,” “the Arctic,” and our own environment: the city of Atlanta. We will study these geographical, cultural, and imaginative terms to trace how the histories and representations of foreign and local spaces construct our notions of identity and difference, and our conceptions of space, culture, and environment. The course gives students the opportunity to work with a collaborative team of faculty from the School of Literature, Media, and Communication (LMC) and the School of Modern Languages (ML), and it will feature guest speakers from both departments.

Students enrolled in GMC6001 will undertake research and independent learning activities along with the following key course components: active participation, leading one discussion session, a midterm written exam, an oral presentation, and a final research-based project. The final project will ask students to combine theory and practice to develop an analytical project on some aspect of Atlanta and its place as an evolving global city.

**Course prerequisites:** GT graduate standing with priority for students enrolled in the MS-GMC

**Learning Outcomes and General Assessment Rubric for GMC 6001:**

* + Textual/Visual/Media Analysis: Develop an ability to analyze, critique, and compare media across cultures, formats, and modes to communicate complex issues in culture, media, and technology to a variety of constituents.
  + Historical and Cultural Frameworks: Develop an understanding of historical and cultural contexts related to various regions, including the impact of colonialism and globalization on economic, political, and social development.
  + Social Justice/Social Awareness: Develop an ability to create environments that enhance dimensions of diversity, inclusion, social justice, and global competence.
  + Collaboration and Interpretation: Learn to facilitate understanding and collaboration across cultures with other professionals who design, produce, and disseminate media products.
  + Global Understanding/Interpretive Frameworks: Develop an ability to communicate/participate/play a professional role in a global context grounded upon a theoretically informed and comparative understanding of languages, media, cultures, and technologies.

**Course Requirements and Graded Assignments:**

1. 15%: Attendance and active participation in lectures, discussions, and screenings.

15 = high degree of both active participation and preparedness

12 = moderate degree of active participation and high degree of preparedness

9 = moderate degree of both active participation and preparedness

6 = low degree of active participation and preparation

1 = present but barely effective or often shows signs of inattention

Grades will be updated and posted to the T-Square website every two weeks

2. 15%: Discussion leader assignment for classroom discussion

15 = high degree of preparedness, facilitation, and interactivity for class discussion

12 = some degree of lesser success of preparedness, facilitation, or interactivity for class discussion

9 = moderate degree of success in only two of the areas of preparedness, facilitation, or interactivity for class discussion

6 = low degree of success in multiple areas of preparedness, facilitation, and/or interactivity for class discussion

0 = failure to lead classroom discussion or to send questions/areas of focus to class email by 9 pm of previous evening

3. 20% Take-home mid-semester assignment

4. 15% Preliminary proposal for final MS GMC project

2% Issue to be addressed; question(s) to be examined; problem(s) to be resolved

2% Appropriate literature; resources; material identified for context and support

2% Key questions/arguments stated; aims/objectives of project clearly specified

2% Relevance and appropriateness of geographic/linguistic and critical foci identified

2% Appropriate deliverables and format for final project

2% Outline of project steps and timeline for completion

3 % 5-minute Oral presentation with Q&A

5. 35% Final class project (pre-proposal, project, presentation)

5% 2-page pre-proposal, consisting of a description of the project objectives in ways that substantively relate to the topic of Global Media and Cultures; the case studies or specific examples to be examined; the methodology and angle of inquiry; identification of theoretical framework(s) and relevant secondary scholarship; a description of the deliverables or format of the final project; and a 5-item annotated research bibliography. The components of the pre-proposal are equally weighted.

5% Presentation (verbal; visual poster; recording; etc). You will be graded on the format of the presentation, the clarity and effectiveness of communication, public presentation techniques, and ability to respond to questions or comments on the proposal. These items will be equally weighted. The presentation will be shared with the class. The Georgia Tech community will be invited to participate through a public format (e.g., a library display; an open class meeting).

25% Final project on the topic of Global Media and Cultures: 18-20 page research paper; if a creative project, a 5-page reflective analysis should be included. The project should follow all research guidelines and citation practices of the MLA, with at least 12 scholarly sources cited. The final project will be graded based on three categories:

the appropriateness, depth, and specificity of the research question(s); the quality of analysis; the use of evidence and examples in support of the argument; and relevance of methodology and/or angle of inquiry (50%)

the organization, coherence, and structure of the project and appropriateness of the deliverables (25%)

the strength of the verbal, visual, and aural communication of the ideas and content of the project (25%).

**COURSE EXPECTATIONS**:

The first expectation is that you come to class prepared, on time and ready to work. More than three unexcused absences will result in reduction of your final grade. Each additional absence beyond four will lower your grade by 1/3. Three late sessions count as one absence. **More than eight absences result in automatic failure of the course**.  You are responsible for finding out about what readings and assignments you have missed due to absences. You cannot make up quizzes and in-class assignments missed due to an absence. These will receive a grade of "0."  Exceptions to this attendance policy are made only in the case of medical emergencies and extended hospitalization, for which we require documentation.

Students who are absent because of participation in approved Institute activities (such as field trips, professional conferences, and athletic events) will be permitted to make up the work missed during their absences. Approval of such activities will be granted by the Student Academic and Financial Affairs Committee of the Academic Senate, and statements of the approved absence may be obtained from the Office of the Registrar. <http://www.catalog.gatech.edu/rules/4/>

**In class expectations**: Please complete all reading assignments before class, bring the reading to class, and arrive prepared to discuss readings thoughtfully and intelligently.  Active participation and regular attendance is a crucial component of this class.  We expect our class environment to be one of lively debate where we can challenge and respect the opinions and comments of others.

\*Note: Our course addresses topics that may be difficult and/or potentially difficult or controversial.  Because of the nature of the course material, there may be times when many of us disagree with each other or with the authors we are reading.  Bear in mind that you are not expected to adopt our opinions or the opinion of authors we read in class.

Your role as a discussion leader:  As a discussion leader you will be expected to initiate and facilitate our class discussion for that day.  Be prepared with questions or activities for the class, and have specific passages or issues outlined for us to discuss.  You may use the media resources available in our classroom when you are a discussion leader (vcr/dvd/internet/powerpoint) if these help you in your preparation and enhance the goals of our class session. Please email the class with some of your questions/areas you may focus upon the evening before by 9pm, so we can all be prepared for discussion.

**Papers and Exams:**

**Exam/Quizzes**: You will have one mid-semester take home written exam in this class.

**Final MS project proposal**: You will be asked to begin articulating your final project for the MS degree in the form of a 3-page proposal and a verbal 5-minute presentation with Q&A. Both are due in mid-October. The written proposal should consist of a description of the project topic and project objectives; the case studies or specific examples to be examined; the methodology and/or angle of inquiry; identification of theoretical framework(s) and relevant secondary scholarship; a description of the expected deliverables or format of the final project; and a 10-item annotated research bibliography.

Grading Rubric:

2% Issue to be addressed; question(s) to be examined; problem(s) to be resolved

2% Appropriate literature; resources; material identified for context and support

2% Key questions/arguments stated; aims/objectives of project clearly specified

2% Relevance and appropriateness of geographic/linguistic and critical foci identified

2% Appropriate deliverables and format for final project

2% Outline of project steps and timeline for completion

3 % 5-minute Oral presentation with Q&A

*Please note:* Though the research project topic may change slightly as you move through the program, you should begin the process of framing your overall goals for the degree along with the key arguments and research you plan to perform for the conclusion of the degree. You should incorporate some of the theoretical/critical/historical material discussed in this course to develop the key questions and arguments of your project and frame your methodology. This final project should be an original project that develops over the course of this year. It may be connected to this semester’s course material or have a different geographical/regional/critical focus.

**Final paper/project**: You will be asked to produce one research-based essay or project and share some of your research as a presentation towards the end of the semester. Your final project in this class should be connected to material discussed in the class. It may or may not overlap with your final MS project. Either way, you will be asked to produce a separate proposal related to your final project for this semester which will be due in mid-November.

Grading Rubric

5% 2-page pre-proposal, consisting of a description of the project objectives in ways that substantively relate to the topic of Global Media and Cultures; the case studies or specific examples to be examined; the methodology and angle of inquiry; identification of theoretical framework(s) and relevant secondary scholarship; a description of the deliverables or format of the final project; and a 5-item annotated research bibliography. The components of the pre-proposal are equally weighted.

5% Presentation (verbal; visual poster; recording; etc). You will be graded on the format of the presentation, the clarity and effectiveness of communication, public presentation techniques, and ability to respond to questions or comments on the proposal. These items will be equally weighted. The presentation will be shared with the class. The Georgia Tech community will be invited to participate through a public format (e.g., a library display; an open class meeting).

25% Final project on the topic of Global Media and Cultures: 18-20 page research paper; if a creative project, a 5-page reflective analysis should be included. The project should follow all research guidelines and citation practices of the MLA, with at least 12 scholarly sources cited. The final project will be graded based on three categories:

the appropriateness, depth, and specificity of the research question(s); the quality of analysis; the use of evidence and examples in support of the argument; and relevance of methodology and/or angle of inquiry (50%)

the organization, coherence, and structure of the project and appropriateness of the deliverables (25%)

the strength of the verbal, visual, and aural communication of the ideas and content of the project (25%).

**Analog Reading, Laptop/Portable Electronics Policy, and the Classroom Environment**

Bring print-outs of all reading to class. Having the readings available in printed format during class will allow you to take notes, quickly find sections, and more easily be actively engaged. Research shows that reading on paper and taking notes on paper enhances learning, understanding, and retention. Laptops or Portable Electronics are actively discouraged for classroom use, unless needed as part of ADAPTS modifications. Though there is no absolute prohibition on the use of Laptops/iPads/smartphones during class, having a bunch of people ensconced behind devices during discussion time tends not to be conducive to the creative, collaborative, rigorous, and active sharing of material and perspectives that is the aim of this course. Make it an active choice to turn off the screen during the 75 minutes of this class. Please also note that this is a class organized around participation, conversation, feedback, group work, and collaboration. There will be relatively few lectures. Attendance and participation is a significant portion of the final grade.

**Accessing Required Materials:**

Assigned novels are available for purchase. All other reading is available on T-Square, through open web access, and at the GT Library. Bring print-outs of reading to class. Some films are available free online through open access or the library; most of the films are also available through Amazon Prime, Netflix, National Film Board of Canada, or similar sources. Films will be screened in class; if you miss a film screening, you may need to purchase access to the film to watch it on your own.

**Students with disabilities**:

Reasonable accommodations are provided to self-identified students with disabilities who meet the academic and technical standards requisite to admission or participation in the program of study. Consideration may be given to the substitution or modification of certain course requirements as long as such changes do not detract from the quality of the educational experience and the changes remain within the accreditation criteria for the degree program. Such substitutions or modifications must be approved by the school chair, department head, or college dean, and the Undergraduate Curriculum Committee and/or the Graduate Committee. For further information, please go to <http://disabilityservices.gatech.edu>

**Academic Honesty:**All work you turn in for this class must be your own work, with all outside references sources properly cited and acknowledged.  The "Student Conduct Code of Rules and Regulations" (Georgia Institute of Technology General Catalog Section XIX) states "Academic misconduct is an act that does or could improperly distort student grades or other student records" and offers the following descriptive list:

--possessing, using or exchanging improperly acquired written or verbal information in the preparation of any essay, laboratory report, examination, or other assignment included in an academic course;

--substitution for, or unauthorized collaboration with, a student in the commission of academic requirements;

--submission of material that is wholly or substantially identical to that created or published by another person or persons, without adequate credit notations indicating authorship (plagiarism);

--false claims of performance or work that has been submitted by claimant;

--alteration or insertion of any academic grade or rating so as to obtain unearned academic credit;

--forgery, alteration, or misuse of any institute document relating to the academic status of the student.

The Code continues, "While these acts constitute assured instances of academic misconduct, other acts of academic misconduct may be defined by the professor." Consult the Honor Code outline at http://www.honor.gatech.edu/ or in the General Catalog to remember your primary commitment to academic honesty.  Students who engage in academic dishonesty may receive a 0.0 on the assignment or fail the course, In addition, the instance will be reported to the Dean of Students who may take further action.

**SEMESTER OUTLINE:**

**Introductory Material: Theories, Histories, Mobilities**

Aug. 22: Introductions/overview of course.

Aug 24: Who Are We and How Did We Get Here/There?  
Pink, Daniel. [“Why the World is Flat.”](https://www.wired.com/2005/05/friedman-2/) *Wired.* 05/02/05. On Michael Friedman’s *The World is Flat: A Brief History of the Twenty-First Century* (2005)

Test: [“What is Your American Dream Score?”](https://movingupusa.com/#about) at *Moving Up* and Ford Foundation. Ruiz-Grossman, Sara. [“Take This Quiz To See How Much Of Your Success Came From Privilege” in *HuffPo* 06/02/1](http://www.huffingtonpost.com/entry/your-american-dream-score-quiz-galewill_us_5930806ee4b02478cb99cf39)7.   
Activity. [*The Privilege Walk*](https://peacelearner.org/2016/03/14/privilege-walk-lesson-plan/). Peacelerner.org

Aug. 29: Theorizing Spaces, Cultures, and Media   
Michel Foucault, “Of Other Spaces”

Stuart Hall, “Cultural Identity and Diaspora”   
Judith Butler, “Subjects of Sex/Gender/Desire”

Adrienne Rich, “Notes Toward the Politics of Location”  
Chun, Wendy Hui Kyong. “Preface: The Wonderful Creepiness of New Media” and “Interlude: THEY->YOU” in *Updating to Remain the Same: Habitual New Media.* Cambridge, MA: MIT Press, 2016. ix-xi; 21-23

Sept 1: Histories of Environments and Technologies

Pratt, “Science, Planetary Consciousness, Interiors”

Chun, Wendy Hui Kyong. “[On Hypo-Real Models or Global Climate Change: A Challenge for the Humanities](https://vivo.brown.edu/display/n98470).” In *Critical Inquiry* 2015: 41.3.  675-703

Scheibinger, “Why Mammals are Called Mammals,”   
Lynn White, “The Historical Roots of our Ecological Crisis”   
Gitelman, Lisa: “‘Raw Data’ Is an Oxymoron.” In *New Media, Old Media: A History and Theory Reader*. Second ed. Eds. Wendy Hui Kyong Chun and Anna Watkins Fisher. London: Routledge, 2016. 167-176.

**Geographical Region One: Representations of “The Orient”**

Sept. 5: Constructing “the Orient” through travel:  
Edward Said, Selection from *Orientalism*   
Selections from: Montagu, “Turkish Embassy Letters,” Burton, “A Pilgrimage to Mecca,” Kingsley, “Travels to West Africa,” Duff Gordon, “Letters from Egypt,” Martineau, “Secrets of the Hareem.”

Recommended: Linda Nochlin, “The Imaginary Orient,” Lisa Lowe, excerpt from *Critical Terrains: French and British Orientalisms*

Sept. 7: Exotic Bodies and Mobility:

Frantz Fanon, Selection from *The Wretched of the Earth*  
Darwin selection from *Voyage of the Beagle;*

Hottentot Venus material: Anne Fausto Sterling, “Gender, Race, and Nation,” and Sander Gilman, “The Hottentot and the Prostitute”

Recommended: Ann Stoler, “Making Empire Respectable”

Sept. 12: Postcolonial writing/Narratives of migration:

Tsitsi Dangarembga, *Nervous Conditions,* chapters 1-6;

Assia Djebbar, *Fantasia* selection

Sept. 14: Finish Dangarembga, *Nervous Conditions*, Bapsi Sidhwa, selection from *Cracking India*

Recommended: Spivak, “Can the Subaltern Speak?” and Lata Mani, “Multiple Mediations: Feminist Scholarship in the Age of Multinational Reception”

Sept. 19: Media and globalization/Contemporary Representations of “the Orient”:

Mohsin Hamid, *The Reluctant Fundamentalist* (selections and film)

Evelyn Alsultany, *Arabs and Muslims in the Media: Race and Representation After 9/11* (selection).

Sept. 21: Guest LMC Faculty: Nihad Farooq

Sept. 26: Lila Abu Lughod, “Do Muslim Women Need Saving?” Catch up day to wrap up “Constructing the Orient.” Begin viewing *Control Room* in class.

**“Atlanta”: Local and Global**

Sept, 28: Richard Utz (LMC)

Oct 3: Discussion of *Control Room* and analysis of CNN

Oct. 5: GT archives/Guest speaker

**“The Arctic”: Myths, Imaginaries, Challenges**

Oct. 10: Fall Break

Oct. 12: Take-home mid-term assignment due.   
“The Arctic and Expanded Cinema”: Introduction.

Screening *IMAX To the Arctic* (Greg MacGillivray, Canada, 2012; 40 mins)

Oct. 17: The Explorer Myths, Technology, the Archive, and the Post-Modernist Imagination of the End of the World.   
Novel: Christoph Raynsmayr *The Terrors of Ice and Darkness* (1996; [easily available used](https://www.amazon.com/Terrors-Ice-Darkness-Christoph-Ransmayr/dp/0802134599) through online sellers and ordered at GT Barnes and Noble)

Oct 19: Raynsmayr *Terrors* continued. Final MS GMC project proposal due

Oct. 24: Documentary Challenges.   
In-class screening of *Angry Inuk* (Alethea-Arnuquq-Baril, Canada, 2015). Watch *Nanook of the North* (Robert Flaherty, USA, 1921; 79 mins) on your own before class (available through the GT library).

Oct. 26: Discussion of *Angry Inuk*, *Nanook of the North*, and selected reading from Sheila Watt-Cloutier, *The Right to Be Cold* (Toronto, 2015).

Oct. 31: New Historiographies of the Scandinavian North and Visual Anthropology:    
Screening of *Sami Blood* (Amanda Kernell, Sweden, 2016).   
**Project Proposals Due**Nov. 2: Discussion of *Sami Blood*.   
Reading: Kjellman, Ulrika.[“A Whiter Shade of Pale:Visuality and race in the work of the Swedish State Institute for Race Biology.”](http://www.tandfonline.com/doi/abs/10.1080/03468755.2013.769458) In *Scandinavian Journal of History.* 2013: 38.2, 180-201. Additional reading TBA.

**“Atlanta”: Case Study continued**

Nov. 7: Guest Speaker: Dean of IAC Jackie Royster on Atlanta race, segregation, and social justice. Reading TBA.

November 9: Guest Speaker: Ryan Gravel and the Atlanta Beltline. Reading TBA.

[November 10: All-day campus event: Climate Change Visualizations]

Nov. 14: Guest Speaker: Juan Carlos Rodriguez (ML) and Latin American Atlanta. Reading TBA. Final project proposal due.

Nov. 16: Guest Speaker: Joycelyn Wilson (LMC) on Atlanta hip-hop and black media and Hugh Crawford (LMC) on Atlanta narratives. Reading TBA.

Nov. 19: Student research and presentation planning

Nov. 21: No class. Thanksgiving break

Nov. 28: Student Presentations

Nov. 30: Student Presentations; semester conclusion

Dec. 5: Public exhibit, with class presenters invited to provide feedback.

December 12: Final projects/papers due.