

IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
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Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **RUBÉN MONTOYA GONZÁLEZ**

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Professor Rubén Montoya González received his PhD in Archaeology at the University of Leicester, where he specialized in Classical Art, History, Archaeology, and Global Studies. He completed his BA in History at Universidad Complutense de Madrid and a specialization in Classical Archaeology at Università degli Studi La Sapienza di Roma. Throughout his academic career, he has been awarded international grants and scholarships to conduct his research at international institutions in the U.K., U.S., Italy, and Spain. He regularly publishes scholarly articles and books on Roman art, Archaeology, and Social Theory, as well as science dissemination articles in National Geographic, Historia y Vida, and La Vanguardia. He has recently served as a Margaritas Salas Associate Researcher at the Royal Netherlands Institute in Rome and Universidad de Alcalá, and he currently combines his research project with his teaching duties at IE's Arts and Humanities Division.

Office Hours

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SUBJECT DESCRIPTION

PAST FORWARD: ON ARCHAEOLOGY, OBJECTS AND CONTEXTS

What is archaeology? Can we learn from the past to navigate current global challenges? What can we learn from objects? How important are the contexts and circumstances that surround us? Is history useful in the new digital era? In this course, students will find their own answers to these questions, enhancing their research and analytical skills, as well as their critical thinking and creativity. This course provides an introduction to archaeology, the study of past societies, and their impact nowadays. It aims to foster a deep understanding of archaeological science, cultural diversity, and heritage management in our globalized world.

The first part of the course will be devoted to introducing archaeological science, theories, and methods. The second part will focus on unveiling the key aspects of ancient societies, from i.e.: city planning and urbanism to religious beliefs, from trade and economy to politics, etc. Finally, the third part of the course will navigate how we can integrate history, archaeology, and current challenges such as depopulation, over-tourism, sustainability, or the digital era. The course will present different examples and case studies from antiquity. In order to provide a complete learning experience across different thematic areas, lessons will principally focus on the Roman world. This will allow students to critically assess aspects such as multiculturalism, diversity, globalization, and identity in an ancient culture that is at the core of our modern society. This course will be completed with debates and class-activities.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

Other learning objectives of this course are:

- Critical knowledge of current debates in Roman archaeology.
- Understanding of the type of data available in archaeology, their potential, and their limitations.
- Analysis of primary archaeological evidence.
- To consider how textual approaches to the past can best be integrated in archaeology.
- Practical knowledge of archaeology and heritage management can foster economic development.
- Broad understanding of the Roman world, social structure, expansion, transformation, and legacy.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. The professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions, and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

During this course, we will be using a flipped-classroom approach, in which students are introduced to the learning material before class through readings and multimedia sources, while classroom time is used to practice and apply concepts, to deepen understanding through group discussion, and to practice problem-solving in the form of class activities. For this reason, two things will be particularly important: that the students come to class prepared by having done the work assigned (please note that this is a reading-intensive course), and that they participate actively in class discussions and other activities. Please, note that the final section with compulsory bibliographic references only includes those books principally needed for the course (articles, book chapters, and other materials are within the session descriptions below).

During the course, students will read a series of texts and relevant articles within the fields of history, archaeology, sociology, and cultural studies. Simultaneously, we will be looking at primary sources related to the themes covered in class, so that students develop a critical mind and a broader perspective on humanistic sciences and their application beyond research.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	23.3 %	35.0 hours
Exercises in class, Asynchronous sessions, Field Work	16.7 %	25.0 hours
Group work	13.3 %	20.0 hours
Individual studying	23.3 %	35.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of GenAI is strictly prohibited (except when indicated by the professor: i.e. spelling/grammar check)

In today's world, generative artificial intelligence (GenAI) is changing how we work, study and, in general, how we get things done. However, in the context of this course, the use of GenAI is strictly prohibited in this course, unless it is otherwise stated by the instructor. The use of GenAI tools would jeopardize the students' ability to acquire fundamental knowledge or skills of this course. A more detailed policy for particular cases in which GenAI could be used will be provided at the beginning of the course. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire course. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with “pillar courses” in three of IE’s core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world’s greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU’s core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Introduction and Course Overview: What is Archaeology?

During the first session, we will go over the course’s structure, objectives, content, and evaluation system. We will also discuss both the professor’s and student’s expectations. The second session will consist of an introduction to the concept of 'Archaeology', what we understand nowadays about it, and how the initial understanding of archaeology, prior to its configuration as a discipline, makes us develop a critical approach to the past. We will do so by reviewing some modern and past case studies that provide the foundations upon which we will initiate this course. Finally, we will look at why this course will focus on the Roman world as a case study to explore during taught sessions. At the end of this session, we will also talk about the mid-term and final-term assessments and the professor will provide specific indications and information to complete each of them (part of this information will be a list of archaeological objects that will be assigned to students in order to complete their final assignment).

Book Chapters: "What is Archaeology?". Pages 1-20 from the book "Archaeology: The Basics" (See Bibliography)

Book Chapters: "Roman Archaeology". Pages 30-50 from the book "Classical Archaeology" by S. E. Alcock and R. Osborne (IE Library)(Optional)

Book Chapters: "The uneasy dialogue between Ancient History and Archaeology". In E.W. Sauer, "Archaeology and Ancient History Breaking Down the Boundaries", pages 99-113 (IE Library)(Optional)

SESSIONS 3 - 4 (LIVE IN-PERSON)

A History of Archaeology, its Theories, Methods and Practices

During these sessions, we will look at how Classical Archaeology has developed as a discipline, from initial, aesthetic approaches, to the interdisciplinarity of analysis and techniques of the current, digital world. We will also assess how our archaeological thought has evolved in the last decades, from top-down, diffusionist approaches, to multiscalar, interconnected, and complex studies through which both global phenomena and local agencies coexist. The final part of this session will focus on the practice of archaeology, from the survey to the excavation of sites. We will look at some examples of excavation reports, in small groups, to get a better understanding of the primary data of the discipline.

Article: "Art and the Archaeologist" (World Archaeology 38.4, pages 628-643. Year: 2006) (CED)

Article: The Global, the Local, and the Glocal: A New Reading of the Priapus Mosaic from the Hispano-Roman Villa of Bobadilla (Antequera, Málaga) (Memoirs of the American Academy in Rome 66 (2021), pages 92-114)

Article: Thinking about Roman Imperialism: Postcolonialism, Globalisation and Beyond? (Britannia (2013), 44, 1-25) (Optional)

Book Chapters: "Where? Survey and Excavation of Sites and Features". Chapter 3 of the book, pages 61-100 (IE library)(Optional)

SESSION 5 (ASYNCHRONOUS)

Museums, Objects, and the Community

During this session, you will unleash your creativity and critical thinking and will start thinking like an archaeologist. To do so, students will visit the Museo de la Real Academia de Bellas Artes de San Fernando - sections of reception of antiquity, casts of Pompeii and Herculaneum. During this visit, students will observe how history has been told through objects and copies, and how the exhibition has been adapted to the building and the built space. Attention will be especially paid to the copies of archaeological remains. Questions to keep in mind during the visit are: To what extent does the archaeological part of the exhibition show the state of affairs of the Archaeology in the 18th-19th centuries? After the visit, each student will choose one of the copies or casts of the archaeological objects on display and write a museum catalog description of the piece, researching as well about the original archaeological object it represents. A 500-1000 word critical note will have to be submitted within 48 hours. The use of GenAI to write the note is prohibited and the mark will count for the respective percentage of the final mark.

Article: Objects and the Museum (Isis, Vol. 96, No. 4 (December 2005), pp. 559-571) (CED)

Article: What is a Museum? Difference all the way down (Museum and Society 18.2) (Optional)

Book Chapters: "Museum and Community". Chapter 11 in the book "A Companion to Museum Studies" edited by Sharon Macdonald(Optional)

SESSIONS 6 - 7 (LIVE IN-PERSON)

Cities, Urbanism, and Public Spaces

These sessions will explore urbanism in the center and the periphery of the Roman world. The first part will focus on the city of Rome, where we will briefly explore its evolution and peak in urbanism as the capital of an empire. Afterward, we will travel to other cities of the Roman world, reflecting on how urbanism, public spaces, and the architectural models that originated in different areas of the Roman world were adopted and adapted. Among the case studies presented, the cities of Ostia, Pompeii, Herculaneum, Segobriga, Italica, Timgad, Leptis Magna, Ephesus, Palmyra, or Gerasa are included.

Book Chapters: "Urban Space and Central Places: The Roman World" Chapter 5 in the book "Classical Archaeology" by S.E. Alcock and R. Osborne, pages 187-206 (See Bibliography)

Book Chapters: "Urbanism and urbanization in the Roman World" in Experiencing Rome: culture, identity and power in the Roman Empire, pages 213-244 (IE Library)(Optional)

Book Chapters: "The City in the Greek and Roman World". Chapter 11 in "The Oxford Handbook of Greek and Roman Art and Architecture", pages 269-293(Optional)

SESSIONS 8 - 9 (LIVE IN-PERSON)

A City full of Gods, Cults, and Rituals

These sessions will explore how religion was an everyday aspect in Roman cities. To do so, we will explore different case studies, questioning what was Roman in Roman religion. From Rome's city center to the edges of the Empire, students will understand how the diverse character of Roman religion allowed the integration of different deities, favoring Rome to reach the farthest territories of their world. The principal gods lived with other accepted, local deities, as well as the so-called mystery cults. The second part of this session will focus on how early Christian beliefs permeated Roman society and developed becoming the main religion of Roman society in the later Roman world. From a city full of gods to a city full of saints, students will comprehend how religions shaped urban environments, observing how, today, we still observe similarities in the planning of our cities. This session will only focus on the places for the gods in the Roman city and its public spaces. Their presence at home will be covered in the next session.

Book Chapters: "Cult and Ritual: The Roman World". Chapter 7(b) in the book "Classical Archaeology" by S.E. Alcock and R. Osborne, pages 263-285 (See Bibliography)

Book Chapters: "Religion in the Roman World". Chapter in the book Experiencing Rome : culture, identity and power in the Roman Empire, pages 245-276 (See Bibliography)(Optional)

Article: Glocalization and Religious Communication in the Roman Empire: Two Case Studies to Reconsider the Local and the Global in Religious Material Culture (Religions 2017, 8, 140) (Optional)

SESSION 10 (ASYNCHRONOUS)

Academic Posters and Science Communication

In this session, students will create an academic poster to present the object they chose during their museum visit. This poster aims to present information not only on the object but also on the context(s) of the use of these objects in antiquity. Creativity, scientific rigor, and quality of communication will be the basis upon which the poster will be marked. This submission counts as Assignments (10%) of the Mid-Term Evaluation.

Other / Complementary Documentation: Creating an Academic Poster in PowerPoint (Digital Media Commons of Fondren Library at Rice University; Youtube)

Article: Five Components Of A Successful Strategic Communications Plan (Forbes) (Optional)

Article: A Poster Primer: A Few Tips for Planning Your Poster Session (SAA Bulletin 1994 12.1) (Optional)

SESSIONS 11 - 12 (LIVE IN-PERSON)

Housing and Households: the Emperor, the Elite and the Invisible Romans

These sessions will explore where and how people lived in the Roman world. The first part will explore the houses of power in Rome and in other parts of the Empire. We will visit the heart of Rome's most exquisite palaces and palatial complexes built in certain locations. Then, we will investigate how the elite chose to live, sometimes emulating the emperor, sometimes emulating other members of the elite, and showcasing wealth and power through architecture, and the images chosen to decorate their interiors. Society, as we observe today, was composed of diverse groups of people, the majority of times forgotten in the archaeological record, who lived in smaller dwellings or even in their businesses where they worked. Attention will be paid only to urban contexts, since the countryside will be covered in subsequent classes. Throughout these sessions, we will understand how archaeologists' interpretations of domestic spaces limited our view of the archaeological record and how some scholars challenged historiography opening new avenues of knowledge in Roman studies.

Book Chapters: "Housing and Households: The Roman World". Chapter 6(b), in the book "Classical Archaeology" by S.E. Alcock and R. Osborne, pages 228-248 (See Bibliography)

Article: Using the Material and Written Sources: Turn of the Millennium Approaches to Roman Domestic Space (American Journal of Archaeology, Vol. 105, No. 2 (Apr., 2001), pp. 181-208) (Optional)

SESSIONS 13 - 14 (LIVE IN-PERSON)

A Social Death? Funerary Practices and the Afterlife in the Roman World

These sessions will explore how the understanding of death across time shaped the urban environment in Roman cities. The first part will be dedicated to death and the cult of ancestors before the arrival of Christianity. To explore this facet, we will analyze case studies from Italy and the provinces. Similar to the arrival of a new religion, Christianity, and the reconfiguration of the spaces dedicated to the gods in the Roman cities, changes in funerary practices and beliefs are reflected in the archaeological record. Thus, we will explore how the conception of death shaped a new urban environment in Rome and the provinces in the later Roman period.

Book Chapters: "Burial Practices and Tombs in the Roman World" in Encyclopedia of Global Archaeology, pages 1060-1069 (See Bibliography)

Article: Death in Motion: Funeral Processions in the Roman Forum (Journal of the Society of Architectural Historians (2010) 69 (1): 12–37) (Optional)

Article: Pompa in Pompeii: experiencing a funeral procession in the ancient city (Open Arts Journal Issue 10: Materialities in Pompeii) (Optional)

Book Chapters: "The Tomb of St. Peter" In the book: Constantine and Rome, Yale University Press, 2004, pp. 120–56(Optional)

SESSION 15 (LIVE IN-PERSON)

Academic Essay - Midterm Assessment.

In this session, students will write and submit their academic essays. Three questions will be provided on Blackboard and the assessment will be protected. The student will be able to choose one of the three questions and develop an academic essay based on the readings proposed so far in the course. Only one sheet with hand-written notes will be allowed per student in class.

Book Chapters: "Doing Archaeology in the Classical Lands: The Roman World". Chapter 2(b) in the book "Classical Archaeology" by S.E. Alcock and R. Osborne, pages 71-90 (See Bibliography)(Optional)

SESSIONS 16 - 17 (LIVE IN-PERSON)

Living in the Country: Roman Landscapes and their Configuration Between the Center and the Peripheries

These sessions will analyze the spatial configuration of the Roman countryside, its landscapes, and the different types of settlements and residences found. Since a categorization of the diversity of sites escapes our scope, we will focus on different case studies from the center to the periphery of the Roman world. From industrial complexes to elite villas, and from small towns to military forts, these sessions will assess how settlements adapted to the challenges and opportunities presented by local contexts.

Book Chapters: "The Essential Countryside: The Roman World". Chapter 4(b) in the book "Classical Archaeology" by S.E. Alcock and R. Osborne, pages 139-161 (See Bibliography)

Book Chapters: "Aristocratic Residences in Late Antique Hispania" in "The Roman Villa in the Mediterranean Basin: Late Republic to Late Antiquity", pages 426-452(Optional)

Other / Complementary Documentation: Vindolanda: An Introduction (Youtube)(Optional)

Other / Complementary Documentation: Archaeology of the Wooden Underworld (Youtube)(Optional)

SESSIONS 18 - 19 (LIVE IN-PERSON)

Roman Trade and Economy

The Roman economy was based upon agriculture, but also involved much long-distance trade in a huge range of goods. These sessions will analyze how the different resources found across the territories of the Roman world served to foster and maintain a globalized economy. From the olive oil production of the Iberian Peninsula, to the grain of Egypt... from the best-quality wine of the Bay of Naples to the exquisite marble quarries of the eastern Mediterranean territories... students will understand how local economies became a key aspect of an integrated, empire-wide economy that adapted to changing political, cultural and social situations.

Book Chapters: "Trade and the Ancient Economy". Chapter 1 in the book "Trade in Classical Antiquity", pages 1-16 (See Bibliography)

Article: The Supply and Use of Money in the Roman World 200 B.C. to A.D. 300 (The Journal of Roman Studies , Volume 82 , November 1992 , pp. 1 - 31) (CED)

Article: Provincializing Rome: The Indian Ocean Trade Network and Roman Imperialism (Journal of World History, Vol. 22, No. 1 (March 2011), pp. 27-54) (CED)

Practical Case : The Logistics of the Roman Grain Trade: Details and Implications (EEN010202-U-ENG-WOD)

SESSION 20 (ASYNCHRONOUS)

Asynchronous Session: Think Archaeologically

During this session, you will grow your analytical skill set and, thinking like an archaeologist, you will start asking questions about contexts. On this occasion, you will have two documentaries, Pompeii. Life and Death in a Roman Town, and The other Pompeii: Life and Death in Herculaneum. Students are encouraged to watch both of them and to pay attention to how Prof. Mary Beard and Prof. Andrew Wallace-Hadrill use objects as a window to questioning and investigating the Roman world. After this session, students will go back to the activity completed after Asynchronous Session No. 5. After that session, which consisted of a visit to one of the sections of the Museo de la Real Academia de Bellas Artes de San Fernando in Madrid, students submitted a written, critical note. Considering the themes covered in the course so far, each student will write a new 1000-word note answering the following question: Which thematic aspects of daily life in the Vesuvius cities are underrepresented in the archaeological narrative of the museum? How could we provide a better experience? Notes will have to be submitted within the following 48 hours and will be part of the final mark and the use of GenAI is not permitted.

SESSIONS 21 - 22 (LIVE IN-PERSON)

Living with Images and Symbols: Art and Material Culture

These sessions will explore how Roman art developed from the Republic to Late Antiquity. Presented as a mixture of cultural and visual traditions from Greek, Italic, and Hellenistic visual koinés, from the late Republican period, and especially from Augustus, official elite narratives coexisted with images projected by other members of the society. We will look at a huge array of Roman material culture from luxury items to everyday objects, all of them carrying meanings and agency to showcase the real lives and aspirations of the Romans. Attention will be paid to the arrival of Christianity and the new visual language that permeated society.

Article: On Writing Histories of Roman Art (The Art Bulletin, Vol. 85, No. 2 (Jun., 2003), pp. 371-386) (CED)

Article: The Roman House as Memory Theater: The House of the Tragic Poet in Pompeii (The Art Bulletin, Vol. 76, No. 2 (Jun., 1994), pp. 225-256) (Optional)

Book Chapters: "Arte Plebea" and Non-elite Roman Art". Chapter 11 in "A Companion to Roman Art", edited by B.E. Borg(Optional)

Article: Roman Collecting, Decorating and Eclectic Practice in the Textual Sources (Arethusa, Vol. 45, No. 3) (Optional)

Book Chapters: "The Power of Images in the Late Roman House" In Domestic Space in the Roman World: Pompeii and Beyond, edited by R. Laurence and A. Wallace- Hadrill, 53-67. JRA Suppl. 22. Portsmouth: Journal of Roman Archaeology(Optional)

SESSIONS 23 - 24 (LIVE IN-PERSON)

Digital Humanities, Archaeology, and Immersive Realities

These sessions will explore the cutting-edge intersection where technology and the ancient past meet. By introducing the convergence of archaeology, digital humanities, and immersive realities, we will reflect on the advantages of using innovative digital tools and methodologies to unveil the past. These sessions will follow a workshop format and students will be invited to discuss, by groups, the implications of AR and VR in current archeological projects, assessing their potential and limitations. Through the examination of real-world case studies, we will reflect on research and public engagement. Special attention will be paid to the debate about the usefulness of AI for the study and dissemination of the past. Finally, we will reflect on the ethical considerations and challenges associated with the use of technology in archaeology, and engage in thought-provoking discussions.

Article: "3D Modelling and Visualization in Field Archaeology. From Survey To Interpretation Of The Past Using Digital Technologies" (Groma 4, 2019)

Virtual Reality Material: Oculus Multimedia

Article: "Though much is taken, much abides": Recovering antiquity through innovative digital methodologies (Digital Medievalist, 4) (Optional)

Article: Bringing Impossible Places to the Public: Three Ideas for Rupestrian Churches in Goreme, Kapadokya Utilizing a Digital Survey, 3D Printing, and Augmented Reality (Open Archaeology 1.1) (Optional)

Article: Archaeologists use AI to "Dig Deeper" (Medium) (Optional)

SESSION 25 (ASYNCHRONOUS)

Asynchronous Session: AI and the communication of the past

During this session, you will test AI and assess its reliability when used to communicate the past. To do that, you will generate images of the past with AI and will confront the results with some academic readings provided by the professor. During this session, you will explore different case studies. Within 48 hours after the completion of the activity, you will be asked to write your own critical reflection on the advantages, disadvantages, risks, and ethical considerations when using AI tools to communicate the past (estimated length: 500 words). Further specifics about this asynchronous activity, as well as its associated reading materials, will be provided at the beginning of the course.

SESSIONS 26 - 27 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Social Challenge
- Economic Development

Archaeological Tourism, Local Economy and the Community

These sessions will reflect on the impact tourism has on the archaeological remains and how heritage management can be an effective tool to foster local and regional economies and change local communities. To do so, these sessions will be taught in a workshop format and students, in groups, will reflect on paradigmatic case studies before presenting challenges and future opportunities to the rest of the class. The selection of different case studies, as well as materials needed, will be provided by the professor. Altogether, the case studies analyzed in these sessions will provide students with a broad and solid knowledge of how different types of archaeological sites - and associated tourism - can be sensitively and masterfully managed to foster economies, while preserving archaeological remains.

Article: Living Amidst the Ruins in Rome: Archaeological Sites as Hubs for Sustainable Development (Sustainability 2022, 14(6), 3180) (CED)

Article: Do you even know what public archaeology is? Trends, theory, practice, ethics (World Archaeology, Vol. 47, No. 2, PUBLIC ARCHAEOLOGY (JUNE 2015), pp. 194-211) (CED)

Article: Economics in public archaeology (Key Concepts in Public Archaeology, 2017, pp. 31-42) (Optional)

Article: Gridlock: UNESCO, global conflict and failed ambitions (World Archaeology, Vol. 47, No. 2, PUBLIC ARCHAEOLOGY (JUNE 2015), pp. 225-238) (Optional)

Article: The Role of the Archeological Heritage Sites in the Process of Urban Regeneration of UNESCO's Cities—Boka Bay Case Study (Sustainability 2022, 14, 1566) (Optional)

SESSIONS 28 - 29 (LIVE IN-PERSON)

Museum Trip: The National Archaeological Museum of Spain

These sessions will consist of a visit to the National Archaeological Museum of Spain, in Madrid, where we will explore the history of the institution from its origins until nowadays. There, we will embark on a journey through time, meeting the different populations and cultures that once lived in the Iberian Peninsula. In this immersive experience, we will critically assess museum practices, exhibition procedures, as well as the differences between the permanent and temporary collections. Special attention will be paid to questioning how objects are part of the museum narratives, and how digital tools are integrated to make the collection more accessible to the public. At the end of this visit, students will debate, on Blackboard, about two questions the professor will post. Reflections from this debate will help them refine the final assessment. Participation in the debate is mandatory as part of the course.

*** If an archaeological trip is permitted, this museum visit will take place as the asynchronous session no.20.**

Article: Exhibiting Archaeology: Archaeology and Museums (Annual Review of Anthropology Volume 39 Pages 293-308) (CED)

Article: Are Museums Obsolete? (The Architectural Review) (Optional)

SESSION 30 (LIVE IN-PERSON)

What do Objects Really Tell Us? Can Archaeology and History Rewrite Our Present? - Final Assessment: Academic Essay

This session will consist of a course wrap-up and the final assessment. Three questions will be provided on Blackboard and the assessment will be supervised. The student will be able to choose one of the three questions and develop an academic essay based on the readings proposed so far in the course. Only one sheet with hand-written notes will be allowed per student in class.

EVALUATION CRITERIA

You will succeed in this course by attending regularly, doing the readings and assignments, and participating actively in class.

I. PREPARATION, PARTICIPATION AND CONTRIBUTION TO THE LEARNING ATMOSPHERE (20%): Students are expected to participate in class and to actively contribute to enrich its intellectual climate. The participation grade will be based on the quality and quantity of class contributions, on the engagement with the readings and assignments, on class attendance and on the overall attitude in class.

II. MIDTERM EVALUATION (40%): 10% Assignments and 30% Midterm Assessment. Throughout the course, you will be asked to write several responses to the readings and other sources assigned for homework. These assignments, as well as those completed in the asynchronous sessions, are part of the "continuous assessment" grade. Students who do not submit at least 50% of the assignments will not be able to pass the course.

IV. FINAL EVALUATION (40%): 10% Assignments and 30% Midterm Assessment. Throughout the course, you will be asked to write several responses to the readings and other sources assigned for homework. These assignments, as well as those completed in the asynchronous sessions, are part of the grade. Students who do not submit at least 50% of the assignments will not be able to pass the course.

GRADING SYSTEM:

Grade description and equivalents:

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+). Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.
- Very Good/Notable: 7.0-8.9 (B- to B+). Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
- Good/Aprobado: 6.0-7.0 (C- to C+). Completes all assignments with work of acceptable quality

and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- Pass/Aprobado: 5.0-6.0 (D). Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
- Fail/Suspense: 0-4.9 (F). Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.
- Automatic Failure/Suspense: 0 (F). Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

criteria	percentage	Learning Objectives	Comments
Final Exam	20 %		
Intermediate tests	40 %		Assignments (10%) & Midterm assessment (30%)
Final Exam	40 %		Assignments (10%) & Final assessment (30%)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

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Compulsory

- Clive Gamble. (2008). *Archaeology: The Basics*. Routledge. ISBN 9780203007709 (Digital)

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- Susan E. Alcock and Robin Osborne. (2007). *Classical Archaeology*. Wiley-Blackwell. ISBN 9780631234180 (Digital)

<https://ie.on.worldcat.org/oclc/1036218964>

Recommended

- Neville Morley. (2007). *Trade in classical antiquity*. Cambridge University Press. ISBN 9780511296345 (Digital)

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BEHAVIOR RULES

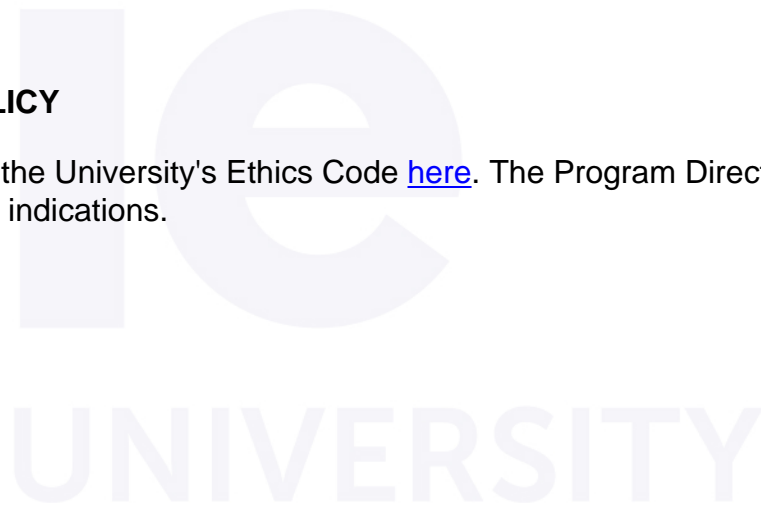
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ATTENDANCE POLICY

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ETHICAL POLICY

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IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
IMPACT.1.S.R1.Criti**

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **CLAUDIA RODRIGUEZ-PONGA LINARES**

E-mail: crodriguezponga@faculty.ie.edu

Prof. Claudia Rodríguez-Ponga Linares. PhD in Arts, University of São Paulo

Claudia Rodriguez-Ponga Linares currently teaches at IE University, Universidad Nebrija, SUR Escuela (UC3M), and is a guest professor at Universidad Autónoma de Madrid (UAM). She recently curated a site specific solo project with Eva Lootz which took place in Sala Alcalá 31 and is currently working with "Huanchaco" on a solo show which will open in Proyecto AMIL, in Lima, Perú, in October 2024. She also recently created, alongside artista Laura Mema, a performative and ritual approach to the work of James Lee Byars in the context of his exhibition at Palacio de Velazquez, MNCARS. Her curatorial practice includes other solo exhibitions with Valeria Maculan (OTR Espacio de Arte), Sara Ramo (Sala Alcalá 31) and Debora Bolsoni (Athena Contemporanea, Drawing Lab Paris), as well as group exhibitions and projects of a collaborative nature such as "Nudo-Nido", curated alongside Isabella Lenzi and selected by a jury of experts for the Sala de Arte Joven de la Comunidad de Madrid. She organizes or gets involved in workshops and experiences such as "Más acá", curated by Maria Ptkq and the Institute of Postnatural Studies at CA2M, "Cuatro tardes tamo", held alongside Eva Lootz in the Museo Reina Sofía, or "La escuela perturbable II" in the context of the exhibition on Francesc Tosquelles (also in Museo Reina Sofia). Her recent academic publications include essays such as "Algo piensa", in Revista Concreta, "Cuentos caníbales", in a book edited by the Institute of Postnatural Studies, "El tarot de Eva", in Accesos Magazine (UCM), "Sobre el arte como trabajo afectivo-reproductivo", in Arte ConTexto Magazine, "¿Creen ustedes en lo que existe?", in Re-visiones Magazine (UCM), or "Crítica en estado de rêverie", in Revista de Occidente. She has also published texts in catalogues of artists such as Rita Castro Neves and Daniel Moreira, Sonia Navarro Peralta or Paulo Nimer Pjotta. She is author of the book Tentempié, a compilation of essays on painting (and painters) and her "Brief Treatise on Art and Magic" is available in Portuguese here: <https://teses.usp.br/teses/disponiveis/27/27159/tde-12072018-163542/pt-br.php>

Office Hours

Office hours will be on request. Please contact at:

crodriguezponga@faculty.ie.edu

SUBJECT DESCRIPTION

CRITICAL APPROACHES TO CONTEMPORARY SOCIETY AND CULTURE

What is the sign of our times? How is the way we see the world different to how we saw it before the turn of the millennia? What are the most characteristic narratives of the present and how can we learn to position ourselves critically before them?

In this course we will summarize and map all the burning issues which can easily be identified as critically contemporary: from decolonial thought to feminism or queer theory, among other relevant topics. All of the "knots" that constitute the "web" of our course have one thing in common: they have challenged the stability of the safety net which Western Thought provided until a few decades ago.

To navigate these waters, we will draw inspiration from diverse contemporary artistic and cultural practices, since specially what has been called "ultra-contemporary art" constantly connects with the social and political turns of actuality, providing creative ways of dealing with these issues, even if it is not to solve them, but to better understand them.

The course will be structured as a glossary, as a summary of "the signs of our times" and, also, as a cartography: a philosophical and social geography which the students will cross and grasp with the help of a multimedia approach (diagrams, drawings, images, videos, interviews, etc). This kaleidoscopic approach will help us better understand the disruptions in the route which was set by Enlightenment and Modernity, and which is now in sheikh.

No previous knowledge of Philosophy, Art History or Critical Thought is required. The course will develop students capacity for critical, independent thinking, offering diverse perspectives and putting them in relation to each other. Class participation and genuine textual contributions will be greatly valued, rather than historical knowledge or literally skills. All students looking to develop their ability to think (and feel) critically and broaden their horizons are welcome to this course.

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skills, mindsets, and toolsets we believe everyone needs to develop to become innovative problem solvers who lead positive change.

The IE IMPACT learning journey aims to help IEU students to develop some of IE's core values through three "pillar courses":

- Humanities – in this first pillar, you choose the course topic that most resonates or interests you; you learn about yourself and about others; and you begin your development in the humanities – a core value of IEU – as a critical thinker;

· Technology – in this pillar, you take a course that aims to familiarize you with some of the technologies that have had the greatest impact on society or that have been applied for positive impact related to sustainability; it is also aimed at challenging you to break down mental barriers to technology and help you understand technological innovation by using technology to build a solution to a problem; and

· Entrepreneurship – this pillar represents another of IEU's core values, which is often misunderstood as a subject to start a business; in the IE Impact, entrepreneurship is the value of learning how to identify a problem, how to build a solution that can provide the most value to those who experience it and how to create a recurring system that allows that solution to be offered at scale so that you can achieve the greatest positive impact.

The fourth and final course of the IE Impact is the IE Challenge, the culmination of the IE Impact learning journey. Students in the IE Challenge choose a course option and apply all they have learned to real-world challenges. They work as Innovation Consultants or Entrepreneurs and their challenges lead them to deepen their knowledge of problems related to the sustainability of People, Planet and Prosperity as per the Sustainable Development Goals and the UN's 2030 Agenda.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

- Developing the students understanding of the core issues of contemporary thought.
- Reading contemporary art and culture and its underlying critical narratives.

TEACHING METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

The course will be structured by brief thematic units which will be introduced in lecture format and followed by class discussion. Students will be asked to read an essay, article, interview or watch some sort of audiovisual material before class, so that they may be sufficiently prepared for class discussion and debate. To ensure that students read or watch said material, most classes will begin with a brief reading assignment. During the course, the writing of an exhibition review will be required, as well as its oral presentation. Other activities and assignments will include a visit to the Museo Reina Sofía, a film forum, and a conscious walk or "derive". Finally, a group project will be required, and this too will be presented in class. The course will come to a close with a final essay drawing conclusions from our group project.

Since the course aims to become a cartography of the signs of our times, we will be employing a coherent methodological approach, which means we will rove this philosophical and social geography with the help of a multimedia approach (diagrams, drawings, images, videos, interviews, etc). This kaleidoscopic approach will help us better understand the disruptions in the route which was set by Enlightenment and Modernity, and which is now in sheikh. As said before, class participation is strongly encouraged.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	20.0 %	30.0 hours
Exercises in class, Asynchronous sessions, Field Work	16.7 %	25.0 hours
Group work	16.7 %	25.0 hours
Individual studying	23.3 %	35.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

Restricted use of GenAI

In today's world, generative artificial intelligence (GenAI) is changing how we work, study and, in general, how we get things done. However, in the context of this course, the use of GenAI is not permitted, unless it is otherwise stated by the instructor. Since the objective of this course is to develop our own critical thinking, the use of GenAI tools would jeopardize the students' ability to acquire fundamental skills of this course. Students must not worry about their previous Art History, Philosophical or Historical knowledge, as they should not worry about possessing fine writing skills: authentic feedback, genuine textual contributions and both attention and participation in class will be key in this course, so the use of GenAI is not only discouraged but, most importantly, totally unnecessary.

If a student is found to have used AI-generated content for any form of assessment, it will be considered academic misconduct, and the student might fail the respective assignment.

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with "pillar courses" in three of IE's core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world's greatest challenges; and

- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU's core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

What is contemporary? Is the contemporary what is happening now, or what is relevant? In this course we will discuss the idea of contemporaneity and map several burning issues which can easily be identified as critically contemporary.

We will subsequently explore how the present incides in out interpretations and readings of the past, introducing Foucault's archaeology of knowledge to present diverse humanistic methodologies of looking at the overlooked and "reconfiguring" the past.

During the first session, we will also go over the course's structure, objectives, content, and evaluation system. We will also discuss both the professor's and students' expectations.

No reading/watching is required prior to this session.

SESSIONS 3 - 4 (LIVE IN-PERSON)

In this session we will introduce decolonial thought and analyze the colonial impact on visual culture. We will introduce the idea of "cartography" and how visual artists have used it to turn maps and museums around, creating alternative mappings of reality. This reflection about the decolonizing images will be the backdrop against which we will analyze social movements such as tearing down monuments.

Prior to the lecture, however, we will start the lesson with a brief assignment and group discussion regarding the article by David Graeber and David Wengrow which you were required to read at the end of last week's session.

SESSION 5 (ASYNCHRONOUS)

For our first asynchronous session, students will be visiting one of the new themed sections that structure the new permanent collection at the Museo Nacional Reina Sofía.

Students will choose a section and analyze how the past is being re-read and revised from the present and in which ways this speaks about contemporary identity (and deconstructs certain historical canons which now seem obsolete). I have linked a video titled "Rethinking the collection" in which Manolo Borja, the former Director of the museum, explains this in more detail.

Students will take note of their impressions so that they may be formalized and discussed in the next combined session.

SESSIONS 6 - 7 (LIVE IN-PERSON)

In this session we will discuss indigenism and the activities and claims of indigenous peoples, trying to use as many interviews and first hand testimonies as possible to analyze epistemic difference and injustice, and how different worldviews inform the creation of different landscapes, both mental and tangible.

We will also devote part of the session to a reviewing assignment and group discussion related to both the reading of Andrea Giunta's text and the asynchronous visit to the Museo Reina Sofía.

SESSIONS 8 - 9 (LIVE IN-PERSON)

In this session we will become acquainted with critical race theory, trying to use as many interviews and first hand testimonies as possible to analyze epistemic difference and injustice and how race and racism is intertwined with coloniality and modernity.

As usual, we will devote part of this lesson to a reading assignment and group discussion about James Baldwin's article.

Article: Letter from a Region in my Mind (The New Yorker)

SESSION 10 (ASYNCHRONOUS)

For this session, students will watch either the first chapter of "Exterminate all the Brutes" OR "I Am Not Your Negro" (both documentary style audiovisual essays by director by Raoul Peck), and complete a brief assignment during the next session.

SESSIONS 11 - 12 (LIVE IN-PERSON)

In this session, we will introduce the idea of feminism and its diverse (sometimes complimentary and sometimes confronting), stances.

We will unearth a parallel art history and its implications in the questioning of western individuality, the lone artistic genius, the use of discarded or poor materials and the consideration of "crafts" versus "fine arts".

SESSIONS 13 - 14 (LIVE IN-PERSON)

After an assignment in which we will cover the conversation between Audre Lorde and James Baldwin and discuss the interactions between Critical Race Theory and Feminism, we will introduce Queer Theory and see how it differs or overlaps with diverse feminist currents.

We will introduce the idea of gender and in relation to binary thought and power relations.

SESSION 15 (LIVE IN-PERSON)

In this session, we will focus on the importance of identity as a concept, examining its relations with some of the topics discussed in previous sessions, such as decolonial thought, indigenism, critical race theory, feminism or queer theory.

The prevalence of the body in diverse artistic and cultural practices will help us put images to this cartography.

SESSIONS 16 - 17 (LIVE IN-PERSON)

After a reading assignment and debate regarding Amy Gutmann's text on identity politics, we will analyze the relational role of art and other cultural manifestations and the importance of live in-person relations in the present time.

We will present Isabelle Stenger's concept of "cosmopolitics" and present a brief history of "communal" practices in art, politics and culture in general to reflect on how to live together in the same world made of very diverse realities and landscapes? Can art help imagine different forms of relating to each other and to otherness as such?

SESSIONS 18 - 19 (LIVE IN-PERSON)

As usual, we will devote part of this lesson to a reading assignment and group discussion about Bruno Latour's Compositionist Manifesto.

Then, we will introduce the idea of the Anthropocene and proceed to examine various case scenarios to land and map the comunal and ecological activities of the so called "global South", in order to start contemplating the interactions between communality, ecology, critical race theory and indigenism and better understand the political connotations of diverse forms of ecological practices.

SESSION 20 (ASYNCHRONOUS)

During this asynchronous session, students will visit a temporary art exhibition which relates to the topics discussed previously and produce a written review contextualizing the exhibition in contemporary thought.

In order to facilitate the task, the professor will recommend several adequate exhibitions so that each student may pick one. This exercise serves as "midterm evaluation".

SESSIONS 21 - 22 (LIVE IN-PERSON)

The session will begin with sharing our impressions about the exhibitions we visited and reviewed during the previous asynchronous session.

Then, we will proceed to learn more about the digital turn and artificial intelligence with the help of one of the pioneering digital Spanish artist Enrique Radigales, who will illustrate the technical progression of the last decades and its challenges with the aid of his own artistic production. We will also discuss with him the text which is attached to session 20, which Enrique Radigales co-authored alongside Marta Ramos-Yzquierdo, regarding the exhibition they curated at Centro Cultural Conde Duque, in Madrid.

SESSIONS 23 - 24 (LIVE IN-PERSON)

In this session we will introduce the last of the crucial ideas or concepts of our critically contemporary cartography by learning about posthuman thought and considering it in the light of our own... humanity?

We will finish this session with a debate in which we will contemplate and reflect upon the relations between the contents of this session and Hito Steyerl's text, attached and associated to session 19.

SESSION 25 (ASYNCHRONOUS)

In this session, students will experience, on their own, with "psychogeography", a practice which consists in wandering aimlessly, "drifting", roaming and observing their environment.

Psychogeography is related to a situationist practice called "derive" (literally "drift"), which specifically aimed to transgress the usual fluxes of the western city by avoiding purpose and productivity, but also by allowing our surroundings to reveal themselves, developing our awareness. According to Francesco Careri, author of the book "Walkscapes", situationists saw this as "an attempt to investigate the psychic effects of the urban context on the individual" and conceive "new forms of behaviour in real life". The derive is proposed, therefore, as one of the keys to find alternative ways "of inhabiting the city".

Students will try to keep an eye out for symptoms and signs of our times, which they may find in graffiti, advertisements, people they come across, architecture, urban design and other unexpected places. But also, they will try to simply "drift" throughout the city and observe what happens.

Throughout the "derive", students will only use their cellphone to take a few photographs of their findings. They will select three pictures and deposit them in a folder created for this purpose in Blackboard.

SESSIONS 26 - 27 (LIVE IN-PERSON)

In this session we will comment on the findings of our own individual "derive" with the help of the sequence of photographs that the students sent (and which the professor will have structured in a loose presentation or reel).

We will also assess the ideas for group projects/presentations, so that the session will serve as a collective tutorial, sharing information that may be useful for more than one student and group.

Please bear in mind that the final projects and presentations will be developed in groups, but, for grading purposes, each student will hand in an individual essay or be held accountable for a part of the project.

SESSIONS 28 - 29 (LIVE IN-PERSON)

Group presentations and feedback.

SESSION 30 (LIVE IN-PERSON)

Remaining group presentations and conclusions.

EVALUATION CRITERIA

criteria	percentage	Learning Objectives	Comments
Class Participation and preparation	20 %		Class participation is fundamental, as is reading the required texts before class
Individual work	40 %		Midterm evaluation: Assignments (20%) + Midterm assessment (20%)
Final evaluation	40 %		Final evaluation consists of: your group project-presentation (10%) and the individual reflections related to the development of the group project, in the shape of a final essay (30%)

RE-SIT / RE-TAKE POLICY

Students have four opportunities to pass a course distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 20% of the classes. If they miss over 20%, they will have to enroll again in the course the following year.

• Students who do not comply with the 80% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year).

- Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students.
- The maximum grade a student can obtain in the second exam session is 8 out of 10.

In this course, the re-sit will consist in a written essay in which knowledge of several texts and class content will be crucial, as will be their genuine approach to the relations established between in the essay.

BIBLIOGRAPHY

Recommended

- Andrea Giunta. *Strategies of Modernity in Latin America*. The Institute of International Visual Arts and MIT. ISBN 9780262631723 (Digital)
- Marisol de la Cadena. *Earth Beings. Ecologies of Practice Across Andean Worlds*. Duke University Press. ISBN 9780822359630 (Digital)
- Giorgio Agamben. *What is Contemporary?*. From the book "What is an Apparatus". Stanford University Press. ISBN 978150360004 (Digital)
- Amy Guttmann. *The Good, the Bad, and the Ugly of Identity Politics*. From the book "Identity in Democracy". Princeton. ISBN 9780691096520 (Digital)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or "re-sit") in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
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- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., "notable" in the extraordinary call.
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BEHAVIOR RULES

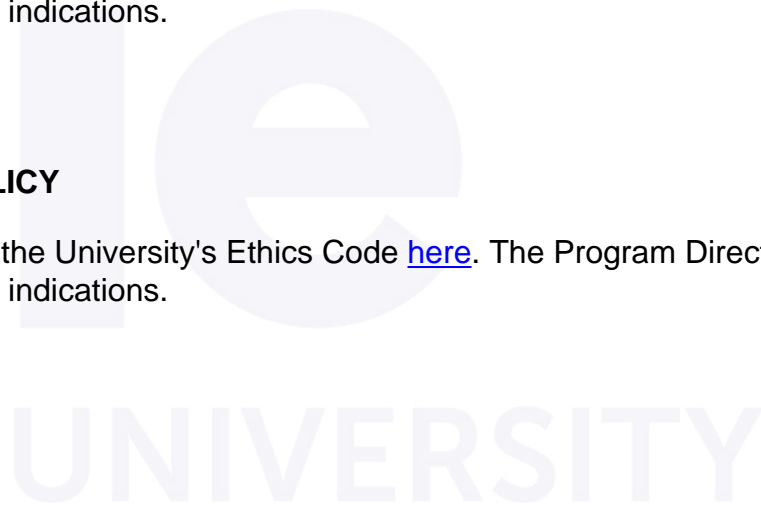
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ATTENDANCE POLICY

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ETHICAL POLICY

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IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
IMPACT.1.M.I2.Diver**

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **LOURDES FERNÁNDEZ BENCOSME**

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Lourdes Fernández Bencosme holds a Ph.D. Romance Languages and Literatures (University of Chicago) M.A. Hispanic Studies with Honors (University of Illinois at Chicago) B. A. History Summa Cum Laude (Universidad Autónoma de Santo Domingo). She has been the recipient of many scholarships and grants to conduct research at institutions in the USA, Mexico, Cuba and Spain. Prof. Fernández Bencosme has taught a variety of Spanish language courses, Hispanic literature and culture at several universities including The University of Chicago, Colgate University, Syracuse University and Suffolk University. At IE she has taught Spanish language, Writing and Humanities courses. Dr. Fernández Bencosme research and publications focus on the audiovisual and literary expressions of Latin American and Spanish culture. She is deeply interested in issues related to race, gender, immigration, youth culture, and popular music.

Office Hours

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SUBJECT DESCRIPTION

CULTURAL DIVERSITY TODAY

Diversity and inclusion are at the forefront of contemporary social concerns and have even become a government and corporate mandate. However, movements like Black Lives Matter, the Refugee and Immigrant crisis in Europe, the Me Too and LGBTQ movements, and the indigenous protests in Latin America prove how our global world is far from achieving the desired social inclusion. In this course, we will explore the persistence of race, gender and class inequalities and how these issues define our global culture today. Through the analysis of creations by artists like Basquiat, Mendieta, Banksy and Ai Weiwei, the reflections of writers like Chimamanda Adichie and Junot Díaz, the lyrics and impact of hip-hop and other forms of Pop music, and the global success of films like Parasite or Roma, we will gain a new appreciation of these cultural artifacts and how they reflect the challenges facing diversity and inclusion today.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

In addition, upon completing the course Cultural Diversity Today, participants will have:

- . (1) become familiar with some of the major theories and works related to the social construction of difference and inequality.;
- . (2) gained insight into the interpretation and critical analysis of cultural manifestations and artwork in the context of cultural diversity;
- . (3) questioned the ways diversity and equality are prevented by power structures, cultural forms and institutions;
- . (4) acquired a better grasp of how personal biases and internal barriers could be overcome to achieve true diversity in the workplace and society at large.

TEACHING METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

By combining scholarly practices with creative applications, this course will develop along two complementary axes:

(1) On the one hand, the weekly lectures and discussions will be divided by topics, focusing on specific theoretical paradigms and other related texts to provide additional perspectives. Our readings and discussions will raise questions about these theories and reading. We will examine how these theories were shaped and what repercussions they had on cultural production related to diversity.

(2) On the other hand, these theories and the questions they elicit will be applied to novels, songs, films, works of art, among other media.

(3) Students will be required to participate actively in class. For that purpose they must complete the reading, viewings and written assignments for each session before coming to class.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	26.7 %	40.0 hours
Discussions	26.7 %	40.0 hours
Exercises in class, Asynchronous sessions, Field Work	13.3 %	20.0 hours
Group work	6.7 %	10.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of GenAI is not permitted, unless it is otherwise stated by the instructor. In this course, you are supposed to critically analyze academic readings and cultural manifestations such as films, short stories, and songs. The purpose of these exercises is to reflect on the issues brought up by those materials based on your own perspective and experiences. You will be asked to challenge your own assumptions and biases and to develop empathy for very different human experiences. Therefore, the uses of AI in this class are very limited and should be used only to augment the learning journey when instructed by the professor.

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with "pillar courses" in three of IE's core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world's greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU's core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

1. What is cultural diversity?

-Introduction and course overview

2. The many faces of inequality: Intersectionality

In 1989 Kimberlé Williams Crenshaw proposed a new concept to deal with inequality and discrimination from a multiple perspective. According to Crenshaw, discrimination based on race/ethnicity, gender/sexuality and class work together to reproduce social systems of power and privilege. In order to undermine and overcome inequality coming from these complex angles we need a new theoretical tool: Intersectionality.

Multimedia Material: Kimberlé Williams Crenshaw: The Urgency of Intersectionality (TED)

Book Chapters: Mapping the Margins: Intersectionality, Identity Politics, and Violence Against

Women of Color (The Public Nature of Private Violence. (New York: Routledge, 1994), p. 93-118.)

SESSIONS 3 - 4 (LIVE IN-PERSON)

The Social Construction of Difference and Inequality: Race, Class, Gender, and Sexuality

In this session, we will examine how these categories of differences are constructed and why they persist over time.

Students need to do the reading and answer study questions prior to class.

The Problem We All Live With: Black Lives Matter

In 1964, Norma Rockwell published a painting depicting a six-year-old girl on her way to school, escorted by four deputy marshals. This became an iconic representation of the entrenched racism in the US. Departing from that image, we will analyze the rise of the Civil Rights Movement and its struggle against racism.

We will also discuss Kerry James Marshall's ***Past Times*** (1997) and its implications for the intersections of racism and inequality. The session will end with a close reading of the visuals and lyrics of Childish Gambino's ***This is America*** (2018).

Book Chapters: The Social Construction of Difference and Inequality: Race, Class, Gender, and Sexuality. Chapter 1: Constructing Differences (available at IE Library)

Book Chapters: Race, ethnicity, gender, and class : the sociology of group conflict and change.

"Patterns of Inequality" (available at IE Library)

SESSION 5 (ASYNCHRONOUS)

Forum: *I Am Not Your Negro*: Challenging Whiteness in the Media or *Traveling While Black*: A VR Experience.

Book Chapters: I Am Not Your Negro: James Baldwin's Challenge to Whiteness and Media (Available at IE Library)

SESSIONS 6 - 7 (LIVE IN-PERSON)

The Problems of Diversity in Latin America: The Intersections of Race, Class and Gender

Latin America is one of the most racially diverse regions on Earth. The indigenous peoples, the Europeans and African slaves formed a miscegenated society that nonetheless bears one of the highest rates of inequality in the world.

In this session, we will explore these issues through the discussion of the Mexican film *Roma* (Alfonso Cuarón, 2018).

Students will need to watch the film and answer study questions prior to class.

Article: *Life amid Mexico's class divides; Christian Century* (On Media, January 2, 2019 (ced))

Article: *The Troubling of "We": An Intersectional Perspective on Roma* (Gender society, February 19, 2019)

SESSIONS 8 - 9 (LIVE IN-PERSON)

The Danger of a Single Story: Chimamanda Ngozi Adichie

Adichie discusses the limitations that non-diverse literature imposes on the readers.

Students must watch Adichie's Ted Talk and read her story prior to class.

Postcolonial Theory: Orientalism and Subaltern Discourse

In this session, we will explore the ways postcolonial theory illuminates the inherent problems in Cultural Diversity

Book Chapters: *The Thing Around Your Neck. Short Story* (available at IE Library)

Multimedia Material: *The Danger of a Single Story* (TED)

Book Chapters: *Edward Said: Orientalism* (ced)

Book Chapters: *Can the Subaltern Speak?* in Williams, P., & Chrisman, L. (1994). *Colonial Discourse and Post-Colonial Theory: A Reader* (1st ed.). Routledge. (ced)

SESSION 10 (ASYNCHRONOUS)

Assignment 2: Postcolonial Theory: Orientalism and Subaltern Discourse. Can the Subaltern Speak?

Book Chapters: *Edward Said: Orientalism*

Book Chapters: *Gayatri Spivak: Can the Subaltern Speak?*

SESSIONS 11 - 12 (LIVE IN-PERSON)

Style Wars: Urban Art and Hip Hop Culture

In the 1970s Hip Hop culture and Urban Art exploded in New York City providing a whole new form of expression for the marginalized who now claimed the sonorous and urban spaces for the voiceless to be heard.

Students must watch the documentary *Style Wars* prior to class.

Multimedia Material: *Style Wars* (1983) (Youtube)

Book Chapters: *Hip hop matters : politics, pop culture, and the struggle for the soul of a movement*

(available at IE Library)

SESSIONS 13 - 14 (LIVE IN-PERSON)

Escaping violence and poverty through music and belonging: *Ya no estoy aquí/I'm Not Longer Here* (Fernando Frías, 2019)

Students must watch the film prior to class.

MIDTERM REVIEW

SESSION 15 (LIVE IN-PERSON)

Midterm Examination: Key concepts (Mandatory attendance)

A study guide will be provided.

SESSIONS 16 - 17 (LIVE IN-PERSON)

The immigrant experience, Latinos in the USA: Junot Díaz

Departing from the extraordinary staging of the dilemma of the immigrant in West Side Story's song "America", we will explore how immigration brings another set of issues to the intersections of class, ethnicity and gender as the basis of new forms of exclusion.

Junot Díaz celebrated portrayal of the Latino immigrant experience in the 1970 and 1980s will be discussed in this session. Prior reading of the excerpt from *The Brief and Wondrous Life of Oscar Wao* is required.

Students need to read Díaz' chapter and answer study questions prior to class.

Latinas and representation: women, mestizas, immigrants

Book Chapters: Junot Díaz: The Brief and Wondrous Life of Oscar Wao (excerpts) (ced)

Multimedia Material: America (West Side Story) (Youtube)

Book Chapters: Gloria Anzaldúa: To Live in the Borderlands, in Borderlands-La Frontera. The New Mestiza (ced)

Multimedia Material: Ana Mendieta: Traces (Youtube)

Multimedia Material: Ana Mendieta

SESSIONS 18 - 19 (LIVE IN-PERSON)

The intersections of the personal and the political: Being gay in Palestine and Israel

Alata: Out in the Dark (Michael Mayer, 2012).

Students must watch the film Out in the Dark and answer study questions prior to class.

Book Chapters: Unspeakable Love: Gay and Lesbian Life in the Middle East: Introduction (available at IE Library)

Article: Cartographies of Transnational Desires: Bi-national Same-Sex Couples in Literature and Film, (disClosure: A Journal of Social Theory: Vol. 25 , Article 8.)

SESSION 20 (ASYNCHRONOUS)

Forum: The drama of the refugees: Ai Wei Wei's *Law of the Journey*

Multimedia Material: Ai Weiwei is making international refugee art (Youtube)

Multimedia Material: The Case for Ai Weiwei (Youtube)

Multimedia Material: Ai Weiwei, Law of the Journey

SESSIONS 21 - 22 (LIVE IN-PERSON)

Child Marriages, Gender Inequality and Rap in Middle East and Africa

Being Young, Female, Afghan Refugee and Hip Hop Artist: *Sonita* (Rokhsareh Ghaemmaghani, 2015).

Mercy Ákuot, "How I Escaped Marriage to Become a Women's Rights Activist" (Ted Talk).

Multimedia Material: Interview with Rokhsareh Ghaem Maghami, director of Sonita (Youtube)

Multimedia Material: Interview with Sonita Alizadeh (Youtube)

Multimedia Material: Sonita Alizadeh performing Daughters for Sale (Youtube)

Article: Lucca, Violet: Sonita. Sight and Sound (Sight and Sound; Nov 2016; 26, 11 (ced))

Multimedia Material: Mercy Akuot: How I Escaped Marriage to Become a Women's Rights Activist

SESSIONS 23 - 24 (LIVE IN-PERSON)

The Persistence of Inequality, poverty in Japan and South Korea: *Shoplifters* (Hirokazu Kora-eda, 2018), *Parasite* (Bong Joon-Ho, 2019).

Students must watch Parasite and/or Shoplifters prior to class.

Multimedia Material: "Shoplifters": Family Dynamics in Poverty (Youtube)

Article: Shoplifters: The Tale of an Anarchic Family. (Film Criticism)

Multimedia Material: Families in the Margins of Society: Shoplifters and Parasite (Youtube)

Article: Class as Smell: The Universality of Parasite (Entropy)

SESSION 25 (ASYNCHRONOUS)

Resistance and Social Change: Patricia Hill Collins' Proposal

Assignment: Group Project Reflection Essay and Final Presentation Proposal

Working in groups, students will write a reflective essay based on Hill Collins' article. Departing from their reflections, the groups will propose an initiative to promote diversity and inclusion in a specific setting.

Book Chapters: Toward a New Vision: Race, Class and Gender as Categories of Analysis and Connection (available at IE Library)

SESSIONS 26 - 27 (LIVE IN-PERSON)

Art as resistance: Banksy, the Street Artists from San Pedro Sula, Honduras and Medellín, Colombia

In this session, we will explore how street art functions as a vehicle for social justice and inclusion.

Multimedia Material: Exit Through the Gift Shop (Youtube)

Multimedia Material: Banksy. The Street is a Canvas

Multimedia Material: Street Art in Medellín, Colombia in Pictures (The Guardian)

Multimedia Material: Street Art to Save a Generation | Art World: San Pedro Sula (Youtube)

SESSIONS 28 - 29 (LIVE IN-PERSON)

Final project presentations (Mandatory Attendance)

Working in groups, students will develop their cultural diversity and inclusion initiatives (including objectives, strategies, viability, and intended outcomes) and present them to the class. The presentation should last around 10 minutes and incorporate some type of visual element.

Detailed guidelines will be provided at the start of the course.

SESSION 30 (LIVE IN-PERSON)

Final conclusions and take-aways: How can we make our world truly diverse?

EVALUATION CRITERIA

1. Active class participation demonstrating individual work and preparedness (20%).
2. Midterm evaluation: Midterm exam about key theoretical concepts from the readings (30%) + assignments (10%)
3. Final evaluation: Group final project presentation: Students will complete a group project and present it in the last session. The final project should reflect on a particular issue discussed in class and present possible avenues of inclusion in the cultural world (10%) + individual reflection essay based on the final project (10%) + assignments (10%).

criteria	percentage	Learning Objectives	Comments
Preparation and participation	20 %		
Midterm exam (30%) and assignments (10%)	40 %		
Final assessment (20 %) + assignments (20%)	40 %		

RE-SIT / RE-TAKE POLICY

a) GRADING SYSTEM:

Grade description and equivalents:

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+)

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

- Very Good/Notable: 7.0-8.9 (B- to B+)

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

- Good/Aprobado: 6.0-7.0 (C- to C+)

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- Pass/Aprobado: 5.0-6.0 (D)

Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

- Fail/Suspense: 0-4.9 (F)

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- Automatic Failure/Suspense: 0 (F)

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

b) RETAKE POLICY

Retake Policies: Students have four opportunities to pass a course distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 20% of the classes. If they miss over 20%, they will have to enroll again in the course the following year.

- Students who do not comply with the 80% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year).
- Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students. In order to pass the retake, students will need to submit all the work they did not turn in or failed during the course.
- The maximum grade a student can obtain in the second exam session is 8 out of 10.

BIBLIOGRAPHY

Recommended

- Tracy E. Ore. (2019). *The Social Construction of Difference & Inequality: Race, Class, Gender, and Sexuality*. 7th. Oxford University Press. ISBN 0190647965 (Digital)
- Rebecca Ann Lind, ed.. (2019). *Race/Gender/Class/Media*. 4th. Routledge. ISBN 1138069795 (Digital)
- Joseph F. Healey, Andi Stepnick, et al. (2018). *Race, Ethnicity, Gender, and Class: The Sociology of Group Conflict and Change*. 8th. SAGE Publications. ISBN 1506346944 (Digital)
- Chimamanda Ngozi Adichie. (2010). *The Thing Around Your Neck*. 1st. Anchor. ISBN 0307455912 (Digital)
- Edward W. Said. (1979). *Orientalism*. 1st. Vintage Books. ISBN 9780394740676 (Digital)
- Junot Díaz. (2008). *The Brief and Wondrous Life of Oscar Wao*. Reprint Edition. Riverhead Books. ISBN 1594483299 (Digital)
- Anna Backman Rogers & Laura Mulvey, eds.. (2015). *Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures*. 0th Ed.. Amsterdam University Press. ISBN 9089646760 (Digital)
- Diane Rialton, Paul Watson, eds.. (2011). *Music Video and the Politics of Representation (Music and the Moving Image)*. 1st. Edinburgh University Press;. ISBN 0748633235 (Digital)

- Josh Kun. (2005). *Audiotopia: Music, Race, and America*. 1st. University of California Press. ISBN 0520244249 (Digital)
- Rafael Shacter, John Fekner. (2013). *The World Atlas of Street Art and Graffiti*. Illustrated Edition. Yale University Press. ISBN 0300199422 (Digital)
- Brian Whitaker. (2006). *Unspeakable Love: Gay and Lesbian Life in the Middle East*. 1st. University of California Press. ISBN 9780520250178 (Digital)

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
IMPACT.1.M.A1.Ident**

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **ARIADNE MARIA FERRO BAJUELO**

E-mail: aferro@faculty.ie.edu

Inclusion and Intercultural Facilitator | Ikigai-Focused ADHD Coach and Educator | Lover of Learning

Dr. Ariadne María Ferro Bajuelo is an adjunct professor at IE University. She has experience teaching courses at the University of Florida, University of Central Florida, NYU Madrid, Universidad de Alcalá -Alcalíngua, and Syracuse University Madrid. Her previous research examines languages in contact, in particular, Spanglish as it is spoken by Cuban U.S. Americans in South Florida. She is an intercultural and inclusion facilitator, an Intercultural Development Inventory (IDI) Qualified Administrator, and has facilitated trainings on topics related to ikigai and interculturality, cross-cultural intelligence, inclusion, and critical thinking. Dr. Ferro also participated in the design and delivery of Coursera's *Diversity with Inclusion in Organizations MOOC* and other special projects.

She received her M.A. from the University of Florida, her Ph.D. from Universidad de Alcalá, and her M.Ed. in Intercultural Education from the UNED. She is also a certified ADHD coach and a board-certified ADHD educator who coaches clients through her consultancy, The Zunzún. When she's not in the classroom, Dr. Ferro enjoys spending time with her kids, watching British detective shows, reading, learning to play the cello, eating Cuban food, and planning her next visit back to South Florida to visit her family.

Office Hours

Office hours will be on request. Please contact at:

aferro@faculty.ie.edu

SUBJECT DESCRIPTION

POP CULTURE AND SELF

Let's face it: everywhere we look, there is conflict and polarization. This is why intercultural competence isn't just a nice-to-have - it's necessary to build relationships, work in teams, and bridge divides. But here's the thing: before we can even think about doing intercultural work, we need to take a hard look at ourselves.

In this course, we're going to examine our own identities. We'll explore how they shape the way we see the world and interact with others. We'll push ourselves out of our comfort zones and into a space where we can gain new insights, perspectives, and ways of interacting with others.

Here's where it gets interesting: we're going to use popular culture as our lens. Why? Because pop culture is everywhere, and it's a powerful force in shaping our ideas about what's "normal" and what's not. We'll unpack how concepts of identity, representation, and interculturality show up in the media we consume every day.

Through readings, videos, podcasts, writing assignments, and lively discussions and debates (both in and out of class), we'll learn about these ideas. We'll gain a clearer understanding of our own values and how pop culture has influenced them. But we won't stop there. We'll develop a critical eye for the media we consume, examining which social identities are represented (and how) using established intercultural frameworks.

By the end of this course – if you are willing to really show up and put in the work and – you'll have a deeper understanding of how power structures and cultural norms influence our perceptions of identity. You'll be better equipped to recognize and challenge hegemonic narratives in popular culture. Most importantly, you'll have the tools to build bridges across cultural divides - starting with a more nuanced understanding of your own identity and its place in the world.

So, are you ready to challenge your assumptions, expand your perspective, and become a more critical consumer of culture? Let's get started.

IE IMPACT- HUMANITIES is the first Pillar course in the IE Impact Learning Journey.

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skills, mindsets, and knowledge we at IE University believe our future graduates need to develop into leaders of positive change.

IE IMPACT includes three “pillar courses”: the Humanities, Technology and Entrepreneurship. It culminates in a fourth, hands-on course called the IE Challenge, whose design embodies IE's value of Diversity and its commitment to Sustainability.

The IE Impact Learning Journey aims to help IEU students transform into leaders of positive change by developing:

- humanistic approaches to interpersonal relations, decision-making and critical thinking;
- familiarity with the technologies that are applied to solve some of the world's greatest challenges, as well as understanding the implications of applying such technologies;
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable;
- a curiosity and an awareness about how sustainability-driven enterprises are sources of positive change; and
- adaptive leadership skills, as well as personal and team-based skills to foster innovation through diversity.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

The course will be taught using IE's Liquid Learning methodology, combining three essential elements for a complete and dynamic learning experience: synchronous, asynchronous, and individual inquiry and discovery. Synchronous interaction is learning that happens in live, in real time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in building their knowledge and sharpening their skills. The professor's main role is to lead and guide students to achieve the course's learning objectives. This is done by engaging in a diverse range of teaching techniques and different types of learning activities, such as the following:

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	23.3 %	35.0 hours
Exercises in class, Asynchronous sessions, Field Work	13.3 %	20.0 hours
Group work	13.3 %	20.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

Specific use cases of GenAI are encouraged

Generative artificial intelligence (GenAI) tools may be used in this course for research, ideation/brainstorming, generating an outline, proofreading, grammar check, or image generation with appropriate acknowledgement. GenAI may not be used for assignments, group submissions, exams or any other assignment you pass off as your own.

If you are found to have used AI-generated content inappropriately, it will be considered academic misconduct, and you might fail the respective assignment or the course.

If you are in doubt whether you are using GenAI tools appropriately in this course, I encourage you to discuss your situation with me.

Below, a suggested format to acknowledge the use of generative AI tools. Please note that acknowledging AI will not impact your grade.

I acknowledge the use of [AI systems link] to [specify how you used generative AI]. The prompts used include [list of prompts]. The output of these prompts was used to [explain how you used the outputs in your work]

If AI was permitted to use in your assignment, but you have chosen not to include any AI generated content, the following disclosure is recommended:

No content generated by AI technologies has been used in this assignment.

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with “pillar courses” in three of IE’s core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world’s greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU’s core values of sustainability and diversity.

PROGRAM

The following program is tentative. Although we will cover all the listed topics, the selected readings, activities, and pace of the class depends on group performance. All readings will be listed in the corresponding section and will be available on Campus Online.

SESSIONS 1 - 2 (LIVE IN-PERSON)

Topics:

- Introduction to the course: objectives, contents, schedule, and evaluation
- Identity

Homework for next class:

Readings in sessions' homework folder

Prepare one handwritten page of notes on A4 paper for reading quiz 1

SESSIONS 3 - 4 (LIVE IN-PERSON)

Topics:

- Introduction to the course: objectives, contents, schedule, and evaluation
- Identity

Homework for next class:

Readings in sessions' homework folder

Prepare one handwritten page of notes on A4 paper for reading quiz 1

SESSION 5 (ASYNCHRONOUS)**Topics:**

- Reading quiz 1
- What is culture?
- Analogies of culture
- Intercultural frameworks
- Culture and meaning-making

Homework for next session:

Reading in session's homework folder

SESSIONS 6 - 7 (LIVE IN-PERSON)**Topics:**

- Applying the IPM
- Introduction to the case study

Homework for next session:

- Reading in session's homework folder

SESSIONS 8 - 9 (LIVE IN-PERSON)**Topics:**

- Presentation / Reading quiz 2
- Deeper dive – culture
- What is popular culture?
- Intercultural Praxis Model

Homework for the next session:

Readings in session's homework folder

SESSION 10 (ASYNCHRONOUS)**Topics:**

- Presentation / Reading quiz 3
- Sociology of popular culture
- The Cultural Diamond
- Representation

Homework for the next session:

- Readings in the session's homework folder

SESSIONS 11 - 12 (LIVE IN-PERSON)

- Pop culture messaging and resistance

Homework for the next session:

- Culture jam compilation and analysis
- Readings in the session's homework folder

SESSIONS 13 - 14 (LIVE IN-PERSON)

Topics:

- Presentation / Reading quiz 4
- Pop culture and social identities

Homework for the next session:

- Readings in the session's homework folder
- Reflection essay

SESSION 15 (LIVE IN-PERSON)

Topics:

- Presentation / Reading quiz 5
- Submission of reflection essay
- Midterm review

Homework for the next session:

- Study for midterm

SESSIONS 16 - 17 (LIVE IN-PERSON)

Midterm exam

Homework for the next session:

- Readings in the session's homework folder
- Midterm touching base

SESSIONS 18 - 19 (LIVE IN-PERSON)

Topics:

- Midterm review
- Pop culture: film, music, and social media

Homework for the next session:

- Readings in the session's homework folder
- Final upload of the group's research topic

SESSION 20 (ASYNCHRONOUS)

Topics:

- Pop culture: Post-colonial theory

Homework:

- Readings in sessions' homework folder

SESSIONS 21 - 22 (LIVE IN-PERSON)

EXPERIENTIAL ACTIVITY: TBD

Homework for the next session:

- Readings in the session's homework folder

SESSIONS 23 - 24 (LIVE IN-PERSON)

EXPERIENTIAL ACTIVITY: TBD

- Peer review 3 to Feedback Fruits

Homework for the next session:

- Readings in the session's homework folder
- Upload final self-reflection 3 to Turnitin

SESSION 25 (ASYNCHRONOUS)

Topics:

- Presentation / Reading quiz 6
- Guest lecturer
- Reflection essay

Homework for the next session

- Readings in sessions' homework folder

SESSIONS 26 - 27 (LIVE IN-PERSON)

Topic:

Preparing for the group project

SESSIONS 28 - 29 (LIVE IN-PERSON)

Topic:

- Final review
- Case study review

Homework for the next session:

- Rehearse presentations

SESSION 30 (LIVE IN-PERSON)

Topic:

- Final exam

EVALUATION CRITERIA

GRADING SYSTEM:

Grade description and equivalents:

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+). Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course

discussions are extremely valuable.

- Very Good/Notable: 7.0-8.9 (B- to B+). Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
- Good/Aprobado: 6.0-7.0 (C- to C+). Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.
- Pass/Aprobado: 5.0-6.0 (D). Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
- Fail/Suspenso: 0-4.9 (F). Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.
- Automatic Failure/Suspenso: 0 (F)

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (*convocatoria*)

Preparation and participation:

- Positive Engagement, Homework Assignments, and Group Work (10%)
- Reading Quizzes and Presentations (10%)

Midterm exam:

- Submission of review questions and answers (5%)
- Reflection essay (5%)
- Exam (30%)

Final evaluation:

- Submission of review questions and answers (5%)
- Case study reflection (5%)
- Case study presentation (10%)
- Exam (20%)

criteria	percentage	Learning Objectives	Comments
Class Participation	20 %		Positive Engagement, Assignments, and Group Work (10%) Homework Quizzes and Presentations (10%)
Midterm evaluation	40 %		Midterm evaluation: Assignments (10%) + Midterm assessment (30%)
Final evaluation	40 %		Final evaluation: Assignments (10%) + Final assessment (30%)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.
- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BIBLIOGRAPHY

Recommended

- Kidd, Dustin. (2018). *Pop Culture Freaks: Identity, Mass Media, and Society*. 2nd. Routledge. ISBN 9780813350875 (Digital)

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

OTHER INFORMATION

Is this the right class for you?

This class demands a significant commitment. It may not be related to your major, but you are still required to keep up with the material. If you think you will be unable to prioritize it, you may be inadvertently preventing another student, who is eager to learn and participate, from joining. Furthermore, your absence, incomplete assignments, or "phoning it in" can negatively impact the learning environment for everyone. Failing to do the work in class and the assignments will result in you failing this course. This is not the class for you:

- If you think you can get a good grade thanks to your peers and not contributing, while they have worked hard, and you have free-loaded. I take free-loading very seriously and penalize it accordingly.
- This class requires a strong work ethic. You don't have enough time to invest in your assignments.
- Relying on generative AI is not enough and will result in you failing such assignments. This course has a strong critical thinking component.
- You don't like dynamic & interactive sessions (this is a very interactive and communicative course). You are not ready to contribute to each session. This does not mean speaking in class, there are many ways in which you will be able to and be expected to contribute.
- Not using electronic devices, such as laptops or phones, for a couple of hours causes you great distress. See the Electronic Device and Note-taking Policy below.
- Cannot usually be on time or have to leave and re-enter class outside the designated times.

Assignments – I understand unexpected circumstances may occur, and it is impossible to prepare in advance for everything that life throws at you. For this reason, I will grant each student a 24-hour grace period on ONE assignment (except the midterm and the final) during the course of the semester. For all other late assignments, your grade will drop 5% each day that it is late for a maximum of two days.

Attendance – Attendance at all scheduled classes is mandatory and essential for success in the course. Missing more than 30% of class sessions will result in an automatic fail of the course. If you miss class for any reason, you are responsible for getting notes from classmates and for reviewing Blackboard. Attendance is not just about showing up, it is about being an active listener and contributor to class discussion. Please come to class on time, with questions and opinions about the readings and lectures. If you arrive more than five minutes after class begins, you will be marked absent. I will ask students who do not come to class prepared to be active and engaged to leave the classroom. These students will be marked as absent.

Office Hours – I do not have set office hours. If you would like to speak with me, email me (aferro@faculty.ie.edu) or you can request an appointment for an online chat. I like getting to know my students, so consider this an open invitation to chat about anything or nothing in particular; it is also an important part of how I can be a better facilitator! Furthermore, these meetings are a particularly useful time to discuss your work and my feedback on it. If you do not understand how you are being evaluated, it is your right and responsibility to come to talk to me about it. I will answer emails received during the workweek within 24 - 48 hours, but if you write me after 5 pm on Friday, I will respond on Monday morning.

Electronic Device and Note-Taking Policy Overview:

To foster an optimal learning environment and minimize distractions, the following policy regarding the use of electronic devices and note-taking methods has been established for this class:

1. **Electronic Devices:** Electronic devices (such as laptops, tablets, and smartphones) are only allowed when explicitly stated by the professor.

When permitted, electronic devices should be used solely for the designated academic purpose.

Devices must be on silent mode and should not cause any disturbance to the class.

2. **Note-Taking:**

Students may take notes by hand.

Notes may also be taken using traditional paper notebooks or note-taking tablets with WiFi disabled.

If a student has a compelling, documented reason for not taking notes by hand, they must present appropriate documentation to the professor for approval of alternative note-taking methods.

- Thank you for your cooperation and understanding in helping to maintain an effective and focused learning environment.

Benefits of Handwritten Notes:

- Enhanced Learning and Comprehension:
 - Handwriting notes engages multiple cognitive processes, improving understanding and retention of information[2][6]
- Improved Memory and Recall:
 - Writing by hand activates memory areas of the brain more robustly, leading to better long-term retention[3][6].
- Increased Focus and Reduced Distractions:
 - The simplicity of pen and paper minimizes distractions, allowing for better engagement with the material[2][6].
- Boosted Creativity and Idea Generation:
 - Handwritten notes allow for more personalized and creative organization of information, such as diagrams and mind maps[2][3].
- Better Conceptual Understanding:
 - Handwriting forces students to summarize and organize information in their own words, leading to deeper understanding[1][6].

Conditions for Using Electronic Devices:

Electronic devices may only be used when explicitly stated by the professor. Students must turn off device notifications and maintain focus during permitted use.

- **Benefits of Proper Device Use:**

- Access to digital resources and interactive tools can enhance learning when used appropriately[4][5].

- **Consequences of Device Use in Classroom Without Permission**

- Unauthorized use of devices is distracting and reduces both individual and peer learning outcomes.

- **Negative Effects of Device Use:**

- Distraction and Reduced Attention: Devices can cause students to lose focus due to

- notifications and the temptation to multitask, which impairs learning and retention[4][5].
- Lower Academic Performance: Studies show that students using devices for non-academic purposes have lower test scores and decreased cognitive engagement[5][8][9].
 - Ripple Effect: Even students who do not use devices are affected by the distractions caused by others using them, leading to overall poorer classroom performance[8][9].
- [1] [The Benefits of Hand-written Versus Digital Note-taking in College Lectures](#)
- [2] [Mindfulness by Miles: Here's why HANDWRITTEN notes are your ultimate weapon to supercharging your learning power](#)
- [3] [Benefit of Handwritten vs. Digital Note-Taking](#)
- [4] [Using Mobile Devices in the Classroom](#)
- [5] [Devices in the Classroom](#)
- [6] [Study Reveals the Advantages of Taking Notes by Hand](#)
- [7] [Handwritten vs. Typed Notes](#)
- [8] [The Consequences of Electronics in Class](#)
- [9] [A look into digital-device use and misuse in the classroom](#)

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

IE HUMANITIES

IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-IMPACT.1.M.H2.Odyss

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **ANTONEL JEPURE**

E-mail: ajepure@faculty.ie.edu

Prof. Jepure earned his PhD from the University of Würzburg (Germany) and the Universidad Autónoma de Madrid, following studies in Paleoanthropology, Prehistory, Archaeology, Paleochristianity, Medieval Studies and Political Science. He has spent over 20 years working on research focused on assimilation and acculturation in Europe's transition from Late Antiquity to the Middle Ages, especially on Spain's Visigothic period. His research interests and teaching experience are centered on Paleoanthropology, Archaeology, Religious and Medieval Studies.

A. Jepure has worked for the University of the Basque Country, the University of Alcalá and for the Museum of Segovia. In his fourth year at IE-University, he is also teaching at the Syracuse University in Madrid. As a researcher, A. Jepure participated in a European Research Project about Foreigners in Early Medieval Europe and in several archaeological and subaquatic excavations in Spain, Germany and Croatia.

Office Hours

Office hours will be on request. Please contact at:

ajepure@faculty.ie.edu

SUBJECT DESCRIPTION

The Odyssey of Knowledge: From Flintstones to Space Shuttles.

All human societies depend completely on their collective know-how to be able to survive within their natural environment. Strictly seen, it isn't very different nowadays to what it was millions of years ago, we may just not be aware of this relation any more. Knowledge is also a vital condition to stand the threats, challenges and opportunities that the mere presence of neighbors implies, to interact both peacefully (e.g. trading) or hostile.

But how do groups of humans acquire such knowledge that brought us to the internet and to the moon? How is collective memory created and accumulated, – and perhaps even more fascinating – how do humans transmit it to the next generations? What happens when such transmission fails?

In this course students will learn through examples from all periods and continents about the different mechanisms people have developed to resolve these basic problems. We will learn about successful episodes and dramatic failures. But we will also discuss together many directly related aspects, like climate changes, the human nature itself, or the tricky definition of "Culture". We will also get a glimpse of the animal world to observe some surprising strategies. The course will steadily advance towards the inevitable final questions: What is our modern world's cultural transmission based on? And does it work ...?

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

- Recognize the relation between the past and the present.

TEACHING METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities.

The teaching is based on several groups of themes. When possible, each double session will start with a theoretical class, including lectures with powerpoint presentations and audiovisual materials illustrating the many cultural artifacts and site-maps, followed by a practical application session and/or debate on the learned topics, in combination with assigned texts.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	26.7 %	40.0 hours
Discussions	26.7 %	40.0 hours
Exercises in class, Asynchronous sessions, Field Work	13.3 %	20.0 hours
Group work	6.7 %	10.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

Restricted use of GenAI

In today's world, generative artificial intelligence (GenAI) is changing how we work, study and, in general, how we get things done. However, in the context of this course, the use of GenAI is not permitted, unless it is otherwise stated by the instructor. The use of GenAI tools would jeopardize the students' ability to acquire fundamental knowledge or skills of this course.

If a student is found to have used AI-generated content for any form of assessment, it will be considered academic misconduct, and the student might fail the respective assignment or the course.

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with "pillar courses" in three of IE's core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world's greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU's core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Introduction

Course and matters.

Explaining objectives and the different parts of the course.

What is expected from students throughout the semester?
Grading criteria and assignments.

Short examples from the course content and class discussion about some keywords:
Humanities - Anthropology - Knowledge
Examples of surprising ancient know-how during different periods of Antiquity:
From flintstones to rocket science.

SESSIONS 3 - 4 (LIVE IN-PERSON)

Humanity Studies

Why should you know about Humanities?
Introducing Anthropology and its different subfields - How can it benefit your studies and career?
Why is Anthropology important for a better understanding of our world?

Interpretation of "Culture" - Developing an Approach.

Definition of Culture.

"*Nothing comes from nothing!*" (Parmenides) - There can be no sudden birth of any complex technology or society.

This concept will be introduced and explained by different examples, like the history of chess and the Antikythera Mechanism.

Book Chapters: Anthropology: the Exploration of Human Diversity (Chapter 1), 3-21 (Reading provided on Blackboard)

Article: Our current knowledge of the Antikythera Mechanism (Nature Astronomy v2 n1 (2018 01 01): 35-42 (Reading provided on Blackboard))

SESSION 5 (ASYNCHRONOUS)

Ethnocentrism

Article: Body Ritual among the Nacirema (American Anthropologist, 58, 1956) (CED)

Guidelines to submit the homework for this asynchronous session will be available on Blackboard:
Reading and critical review (essay)

SESSIONS 6 - 7 (LIVE IN-PERSON)

Applied Anthropology

How have anthropologists' understanding of "culture" changed over time?

Keywords: Enculturation, Acculturation, Assimilation.

What do we need to understand human behavior?

Human Nature

What do we know about human nature?

Recent theories from Paleoanthropology about Human Evolution.

... With some help from Primatology.

Book Chapters: Our Inner Ape, Chapter 1 (1-39) (See Bibliography) (Reading provided on

Blackboard)

SESSIONS 8 - 9 (LIVE IN-PERSON)

Climatology - The Scientific Study of Climate

Climate Changes in the past as a key factor of human evolution and history.

Human response on the challenge of changing environments.

Transmission of Knowledge (I)

A theoretical approach.

Introduction and class discussion.

Book Chapters: Climate History and the Modern World. Chapter 6 (111-124) (See Bibliography)

(Reading provided on Blackboard)

"Foundations of Culture" by Harald Haarmann (2007), pages 117-130 (provided by Blackboard).

SESSION 10 (ASYNCHRONOUS)

Visit the National Archaeological Museum (M.A.N.) (on your own)

Describe different artifacts from at least four different sections that seem nearly unchanged in form and function.

Detailed instructions and a study guide will be available on Blackboard. Students will have to submit a flyer-like pdf (pictures and own text) to reflect their observations and experience.

An additional group visit (optional) to the M.A.N. guided by the instructor will be offered during one of the following weekends (TBA).

SESSIONS 11 - 12 (LIVE IN-PERSON)

Transmission of Knowledge (II)

Know-how and collective memory applied in problem solving.

Examples from the animal world: Observations of different strategies of problem solving in nature.

Class discussion: Can we deduce mechanisms to apply them for our course topic?

Acquisition of Knowledge

Theories explaining the earliest human technologies and surviving strategies.

New interpretations of famous archaeological prehistoric sites.

Are we able to understand and reconstruct the transmission of ancient knowledge?

Article: Ancient Technologies: Complete vs. Conceptual Transfer (Journal of the Institute of Archaeology of Tel Aviv University, Vol. 39, 2012 115–126) (CED)

"Foundations of Culture" by Harald Haarmann, pages 117-130 (provided by Blackboard).

SESSIONS 13 - 14 (LIVE IN-PERSON)

Rise of Civilizations

"Neolithic Revolution" and the creation of states in Africa, Asia and America.
Traditional theories and recent revisions of archaeological sites and artifacts.
Wave of modern-like innovations and fundamental change of human behavior.
Impact on the acquisition and transmission of technological know-how.

Review Session for the Midterm Exam

SESSION 15 (LIVE IN-PERSON)

Midterm Exam

Details about form and topics will be explained in the previous session (Review Session 14)

SESSIONS 16 - 17 (LIVE IN-PERSON)

Transmission of Know-How

Unintentional and intentional showing of problem-solving strategies.

Imitation and "Learning by Doing".

Oral and written transmission

History of Scripture.

Discussion in class:

Topic from the homework will be expanded and other topics related to the transmission of knowledge will be given in class.

Article: Indigenous peoples' life stories: Voices of ancient knowledge (AlterNative: An International Journal of Indigenous Peoplesv10 n4 (201401): 376-391) (CED)

Homework: Please observe any kind of transmission of know-how that you are able to detect in your daily life. Instructions for an essay will be provided in class.

SESSIONS 18 - 19 (LIVE IN-PERSON)

Ancient Rituals in the Modern World

Inka engineering in today's Peru.

Problems of timekeeping: Prehistoric solutions and evolution of calendars.

Food Culture as a vehicle for knowledge transmission.

Discussion in class:

How is it possible that ancient elements (like those mentioned in the previous session) have survived until present days?

Article: Acculturation: Adaptation or Development (Applied Psychologyv46 n1 (January 1997): 52-55) (CED)

(Application and review of the learned content during the course)

SESSION 20 (ASYNCHRONOUS)

"Academic" knowledge in Prehistory?

Mathematics in Lascaux (France), Stonehenge (England), Border Cave (South Africa).

Science in pre-modern times?

Learning contents (readings, short video-clips) and instructions to elaborate submissions will be provided by Blackboard.

SESSIONS 21 - 22 (LIVE IN-PERSON)

Antiquity: Cultural and Technological Achievements

How ancient knowledge got lost during the Middle Ages ...

... And how it was recovered during the Renaissance,
involving Islam, Judaism and Christianity during the Middle Ages.

Homework: Please detect ancient elements within your own cultural environment and try to explain with your own thoughts a possible transmission chain.

Short essay (1-2 pages).

Reading about Baghdad's "House of Wisdom" as a preparation for the next session:

Violet Moller, The Map of Knowledge. How Classical Ideas were lost and found (2019), 76-98 (on Blackboard).

SESSIONS 23 - 24 (LIVE IN-PERSON)

Interruption of Cultural Transmission

Problems of oral transmission.

Problems of written transmission: Language, codes and the conservation of ancient, traditional and modern storage items.

Decadence and Dark Ages in History

Decrease of know-how and knowledge-transmission: What are possible reasons for decadence?

What are Dark Ages?: Examples and possible reasons.

Are so-called "Dark Ages" necessarily a complete interruption of cultural transmissions?

Homework: Please make your own reflections about how durable you think are the main storage items of our daily use.

SESSION 25 (ASYNCHRONOUS)

Essay / TBD

Students will select one out of several topics given. The corresponding instructions will be explained in Session 24 and uploaded on Blackboard.

SESSIONS 26 - 27 (LIVE IN-PERSON)

Collapse of Civilizations

Famous examples will be explained in class and updated with recent results from international research studies.

Reasons and lessons learned from History.

Warfare and Know-How

The (contradictory) impact of bellic conflicts on the long odyssey of knowledge.

Trading and Commerce

Importance of economic activities and trading routes as transmitters of ideas and know-how.

Difference between trade and commerce.

Prehistoric trading connections: Early Globalization?

The Silk Road: A very particular case.

Maritime trading and the importance of harbours for the creation and shaping of Cultures.

Book Chapters: J. Diamond, Collapse (pages TBA and provided on Blackboard)

SESSIONS 28 - 29 (LIVE IN-PERSON)

What is the Situation Today?

An analysis based on what we have learned in this course during the semester:

- Conditions and infrastructure for "new" innovations, information storage and transmission of know-how.

- What is the role of universities in the past and nowadays?

"New Dark Ages"?

Discussion in class about controversial theories and warnings from different sectors of the academic world regarding the present state of mechanisms for the transmission of knowledge from one to the next generation.

Instructions for the Final Exam

Topics, form and other details will be briefly explained in class and uploaded on Blackboard.

Conclusions

Reflections about the main course topics.

(Lecture and discussion).

Reading: TBA

SESSION 30 (LIVE IN-PERSON)

Final Exam

The Final Exam will be a sit in class exam (submitted via Blackboard). Details will be explained in previous classes and instructions uploaded on Blackboard.

EVALUATION CRITERIA

Class Participation (20%) – This class requires active engagement and participation. Class participation will be evaluated based on the quality, not the quantity of student's participation in class discussion. In the first classes of the course, strategies for engaging with course materials will be discussed and explained how to present observations. Class participation will be evaluated keeping in mind the ability to connect observations to course readings, themes presented in lectures, and key anthropological concepts in ways that are respectful to other students' opinions and thoughts. It will also be evaluated in relation to the ability to actively participate in discussions: to bring up ideas, to answer questions, and to participate fully in in-class assignments and debates. The ability to listen to your classmates and to respond to their observations will also be taken into consideration.

In-class Midterm Exam (30%) – In Session 15, we will have a midterm exam in the classroom. Details and topics (covering the first half of the course topics) will be explained during the review session.

Homework, Asynchronous Sessions and Group submissions (30%) – Homeworks and the submissions for the asynchronous sessions will be graded. The purpose of these assignments is for you to learn how to write about culture in ways that demonstrate your ability to observe social life at different scales.

During the museum visit, students will follow instructions to realize targets in groupworks.

Final Exam (30%) – In class. Details will be explained in a review session and uploaded on Blackboard. The topics will cover class content of the second part of the course. Additionally, students will be asked to write a reflection about the main guidelines of the whole course.

GRADING SYSTEM:

Grade description and equivalents:

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+) - Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.
- Very Good/Notable: 7.0-8.9 (B- to B+) - Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
- Good/Aprobado: 6.0-7.0 (C- to C+) - Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.
- Pass/Aprobado: 5.0-6.0 (D) - Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
- Fail/Suspense: 0-4.9 (F) - Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.
- Automatic Failure/Suspense: 0 (F) - Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

criteria	percentage	Learning Objectives	Comments
Class Participation	20 %		Participation in class and Preparation
Midterm Evaluation	40 %		Assignments (10%) + Midterm assessment (30%)

Final Evaluation	40 %		Assignments (10%) + Final assessment (30%)
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RE-SIT / RE-TAKE POLICY

BIBLIOGRAPHY

Recommended

- Jared Diamond. (2006). *Collapse*. Penguin. ISBN 9781429527248 (Digital)
- Robin Dunbar. (2014). *Human Evolution*. Pelican. ISBN 9780141975313 (Printed)
- Harald Haarmann. (2007). *Foundations of Culture*. Peter Lang. ISBN 9783631566855 (Printed)
- H. H. Lamb. (1995). *Climate History and the Modern World*. Routledge. ISBN 0415127343 (Printed)
- Violet Moller. (2020). *The Map of Knowledge. How classical Ideas were lost and found*. Pan McMillan. ISBN 1509829628 (Printed)
- Ute Schönplflug. (2009). *Cultural transmission : psychological, developmental, social, and methodological aspects*. Cambridge University Press. ISBN 9780521880435 (Printed)
- Frans de Waal. (2006). *Our Inner Ape: a leading primatologist explains why we are who we are*. 1st Riverhead trade pbk. ed.. ISBN 1035886313 (Digital)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

Cheating and plagiarism are very serious offenses governed by the IE student code of conduct.

Any student found cheating or plagiarizing on any assignment or component of this course will at a minimum receive a "0" on the affected assignment. Moreover, the student will also be referred to the University Judicial System for further action. Additional penalties could include a note on your transcript, failing the class, or expulsion from the university.

What is academic integrity? One component of a definition is when one does the right thing even though no one is watching. The core values of integrity, both academic and otherwise include: honesty, fairness, respect, responsibility, and trust. Academic integrity requires that all students within Instituto de Empresa (IE) act in accordance with these values in the conduct of their academic work, and that they follow the rules and regulations concerning the accepted conduct, practices and procedures of academic research and writing. Academic integrity violations are defined as cheating, plagiarism or other violations of academic ethics.

Cheating includes:

- a) An act or attempt to give, receive, share, or utilize unauthorized information or unauthorized assistance at any time for assignments, papers, projects, presentations, tests or examinations. Students are permitted to mentor and/or assist other students with assignments by providing insight and/or advice. However, students must not allow other students to copy their work, nor will students be permitted to copy the work of other students. Students must acknowledge when they have received assistance from others.
- b) Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.
- c) co-operation or collaboration.
- d) with official documents, including electronic records.
- e) The impersonation of a student on presentations, exercises, tests or an examination. This includes logging onto any electronic course management tool or program (e.g. Black Board, etc.) using someone else's login and password.

Plagiarism includes:

- a) Using the work of others and attempting to present it as your own. For example, using phrases or passages from books, articles, newspapers, or the internet and not referencing them properly in your document is a form of plagiarism. This includes using information from others without citing it, misrepresentation of cited work, and misuse of quotation marks.
- b) Submitting an assignment or paper that is highly similar to what someone else has written (i.e., minimal changes in wording, or where the sentences are similar, but in a different order).
- c) Plagiarizing is not committing "word for word" copying. "Thought for thought" is also a form of plagiarism.

Other violations of academic ethics include:

- a) Not acknowledging that the students' work or any part thereof has been submitted for credit elsewhere.
- b) Misleading or false statements regarding work completed.
- c) Knowingly aiding or abetting anyone in committing any form of an academic integrity violation.

Academic Misconduct Procedure for Humanities Courses

1. If a Humanities instructor suspects a student has committed academic misconduct (as defined in the student's Code of Ethics) in a Humanities course, he or she must refer the case to the Humanities program director with all the necessary supporting evidence.
2. The Humanities program director will meet with the student and write a brief summary of the instructor and the student's views and pass them on to the Bachelor's program director. The Humanities program director may also suggest what type of sanction would be appropriate for the student.

3. If there is enough objective evidence to sanction the student, the program director will check if this is the first time the student has committed academic misconduct.

4. If this is a first breach of conduct, the program director will decide the scope of the sanction on the basis of all the above information. (Bachelor or Ethics Committee).

5. If this is a second offense or if, according to the Humanities director's report, the case is serious enough, the case will be redirected to the university's Ethics Committee.

(Approved by the Vice-Rector of Academic Affairs in June 2020)



IE HUMANITIES

IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-IMPACT.1.M.D2.Photo

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2^o

Category: COMPULSORY

Language: English

Professor: **SHANA COOPERSTEIN**

E-mail: scooperstein@faculty.ie.edu

Shana is an art historian with nearly a decade of experience working in higher education. Before joining the faculty at IE University in Fall 2023, she held teaching positions at Anne Arundel Community College, the University of Chicago, Villanova University, Community College of Philadelphia, and McGill University.

Office Hours

Office hours will be on request. Please contact at:

scooperstein@faculty.ie.edu

SUBJECT DESCRIPTION

PHOTOGRAPHY, IDENTITY, DIFFERENCE

Beginning with its invention in the 1830s and concluding with the use of digital media in the twenty first century, this course examines the history* of photography as a visual and cultural practice. Ranging from fashionable carte-de-visite portraits and criminal mug shots to photography's instrumental use by scientific communities and its unstable position within the fine arts, we explore the ways photography has negotiated (and continues to negotiate) its status as an artistic medium, an instrument of scientific inquiry, and a communication device. Above all, this course devotes considerable attention to photographic practices, specifically those pertaining to ethnography and race, which upheld (and continue to uphold) systems that give rise to experiences of power and marginalization. Rather than focus exclusively on moments of marginalization, however, we also will shed light on the ways the camera was used to undermine abuses of power and injustice; for instance, we will investigate how figures like Frederick Douglas and W.E. B. Du Bois envisioned photography's uses. We will ask: what standards of utility and validity determine/d photography's use in diverse contexts? How did/does its various uses inform its subsequent development as a medium and an imaging technology? How did/do photographers use the medium to construct racial identity? Students will come away from this course not only with a knowledge of the scope of photography's history, but also with an understanding of the degree to which photography became a ubiquitous feature of our intellectual and cultural lives.

******Please note: this course is designed to examine the history of photography. You will not receive training in studio photography.**

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	23.3 %	35.0 hours
Exercises in class, Asynchronous sessions, Field Work	16.7 %	25.0 hours
Group work	10.0 %	15.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of ChatGPT or any other AI platform or tool to generate either ideas or content (not including spelling/grammar check) is strictly prohibited in this course.

I do not use these tools to conduct my research or write my lectures, and I expect students to abide by the same standards. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire class. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

This policy exists for the following reasons:

- ***This class is designed for you to develop your own sophisticated understanding of the complex processes that have shaped the history of technology.*** If you rely on any kind of algorithmic system to make sense of those processes you are likely to fall prey to simplistic narratives that exclude marginalized voices, lack depth, and are deprived of nuance. Furthermore, because [tools like ChatGPT are essentially "bullshit" machines](#), there is a high risk of encountering inaccurate results that are seemingly credible (these are tools that emphasize form over substance and are indifferent to the truth of their outputs).
- ***Currently, there is no substantive evidence that tools like ChatGPT and DALL-E aid the learning process, especially as it pertains to critical thinking skills.*** In fact, these tools seem to negatively disrupt the learning process, with students (and faculty) often using them as shortcuts that avoid deep and meaningful engagement not only with the course material but also with one another as human beings. (If you are interested, have written about the pedagogical virtues of resisting ChatGPT in writing assignments [for Inside Higher Ed](#)).
- ***Intellectual honesty is vital for a healthy academic community and for my fair evaluation of your work.*** Using AI opens up a whole can of worms regarding academic honesty, in particular the question of whether the thinking is really "your" thinking or the work is really "your" work. Furthermore, tools like ChatGPT were built by extracting the work produced by other people without compensating or crediting them for it (in economic terms, one could argue that [companies like OpenAI have been operating through "primitive accumulation" by dispossession](#)).
- ***Companies like OpenAI have grown through the exploitation of workers from the global south and other marginalized groups.*** Examples here include [paying Kenyan workers less than \\$2 per hour](#) to filter through traumatic content, ["digital sweatshops" in the Philippines](#), and [prison labor in places like Finland](#). It seems especially pernicious to "benefit" from that exploitation in a course where one of the main goals is to understand the inequalities that have

shaped the history of technology.

- **Tools like ChatGPT have serious negative environmental impacts.** These range from the [higher energy use required to supply all that computing power](#) to the [vast amounts of water needed to keep data centers cool](#) (many of these being built in areas already struggling with drought, like [Spain's own Castilla-La Mancha](#)) one has to wonder whether this form of AI does not represent a step back in our goals to address the climate crisis. As such, avoiding these tools aligns with [IE University's commitment to sustainability](#).

And, on a more personal note. We are all incredibly privileged to have the time and space to read, discuss complex topics, and craft interesting ideas. This kind of experience is not available to everyone, and there are thousands (probably millions) of people all over the world who would like to be standing in our shoes. This kind of experience does not come cheap: *someone* is paying for it—whether that's yourself, parents/relatives, private scholarships, government grants, etc. So please reflect on whether you want to spend this special opportunity to learn by *trying to avoid* doing the work necessary to learn. After all, doing so means that you are not only cheating in this class but, more importantly, also cheating yourself and your wider community. In a world where there is unrelenting pressure for us to passively embrace the latest technology and look for shortcuts (no matter the cost), I hope that this can be a space where we can have critical and truly personalized discussions that are unmediated by these deeply problematic tools.

(Policy adapted from Olivia Stowell, Ph.D. candidate at the University of Michigan)

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with “pillar courses” in three of IE’s core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world’s greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU’s core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Inventing Photography

By the mid nineteenth century, there were at least two dozen competing claims to the invention of photography around the world. This week has two goals: first, we will examine the various motivations which drove research in photographic media (and will decenter narratives that pinpoint western Europe as photography’s only point of origin). Second, we will investigate how the invention of photography led to heated debates about the medium’s position relative to high art.

Assigned readings:

Book Chapters: William Henry Fox Talbot, “A Brief Historical Sketch of the Invention of the Art,” in

The Pen of Nature (1846)

Book Chapters: Baudelaire, Excerpts from the "Salon of 1859" in Baudelaire: Selected Writings on Art and Artists, translated by P.E. Charvet (Cambridge: Cambridge University Press, 1972).

SESSIONS 3 - 4 (LIVE IN-PERSON)

Early Portrait Photography

This class examines the popularity and applications of portrait photography in the mid to late nineteenth century.

Assigned readings: TBD

SESSION 5 (ASYNCHRONOUS)

Choice Board Assignment

Complete one of the following assignments:

Build a camera obscura	Draft a response to Baudelaire's essay
Create a photo-portrait	Draft an essay describing what motivated the invention of photography

*Additional instructions will be provided in class.

SESSIONS 6 - 7 (LIVE IN-PERSON)

Scientific Photography

This session considers what it was about photography that made it a popular tool for the construction and dissemination of knowledge shortly after its invention. We also will create cyanotypes (weather permitting).

Assigned readings:

Article: Lorraine Daston and Peter Galison, "The Image of Objectivity," (Representations 40 (1992): 81-128. (CED))

SESSIONS 8 - 9 (LIVE IN-PERSON)

Capturing the Invisible from Motion Photography to Spirit Photography

Sessions 8-9 complicate photography's supposed ability to reproduce what is visible by eye.

Assigned reading:

Book Chapters: Tom Gunning, "Invisible Words, Visible Media," in Corey Keller, ed., Brought to Light: Photography and the Invisible, 1840-1900 (San Francisco: San Francisco Museum of Modern Art, 2009), pp. 50-63.

SESSION 10 (ASYNCHRONOUS)

Choice board assignment

Additional guidelines will be provided in class.

SESSIONS 11 - 12 (LIVE IN-PERSON)

Pictorialism

This session considers the aesthetic standards imposed on photographers practicing art in the years leading up to—and shortly after—the turn of the century.

Assigned readings:

- Peter Henry Emerson, "Hints on Art," in *Classic Essays on Photography*, 99-105.
- Alfred Stieglitz, "Pictorial Photography," in *Classic Essays on Photography*, 115-124.

Book Chapters: Classic Essays on Photography, 99-105, 115-124

SESSIONS 13 - 14 (LIVE IN-PERSON)

Modernism

In the period after 1910, there was a decisive change taking place in artistic photography. There was a shift away from heavily manipulated, Pictorialist images (which were held to the same aesthetic standard as paintings) toward methods that highlighted photography's medium-specific limitations (or the elements which make photography unique from other art forms like painting).

Assigned readings:

Book Chapters: Edward Weston, "Seeing Photographically" in Nathan Lyons (ed.), Photographers on Photography, 169-175 (New York: Prentice-Hall, 1966) (CED)

Book Chapters: Sadakichi Hartmann, "A Plea for Straight Photography," American Amateur Photographer 16 (March 1904): 101-09.

Other / Complementary Documentation: Work by Maya Deren TBD

SESSION 15 (LIVE IN-PERSON)

Midterm

SESSIONS 16 - 17 (LIVE IN-PERSON)

Early Cinema

This class examines the development of cinema in the early twentieth century.

Assigned reading: TBD

SESSIONS 18 - 19 (LIVE IN-PERSON)

Documentary Photography and Social Reform

This unit analyzes the style developed by documentary photographers and photo-journalists in the first half of the twentieth century to offer seemingly unmediated, "eye-witness" accounts of world events (above all to support social reforms).

Assigned reading:

Book Chapters: Lewis Hine, "Social Photography," in Classic Essays on Photography, 109-114.

SESSION 20 (ASYNCHRONOUS)

Museum Visit

Visit a museum and draft a response to the photographs on view. Additional instructions will be made available online.

SESSIONS 21 - 22 (LIVE IN-PERSON)

Photography, War, and Activism

This session focuses on photography's relationship to war and political activism.

Assigned readings: TBD

Book Chapters: Nancy K. Miller, "The Girl in the Photograph: The Visual Legacies of War," in *Picturing Atrocity: Photography in Crisis*, edited by Geoffrey Batchen, Mick Gidley, Nancy Miller, and Jay Prosser, 147-154 (London: Reaktion Books, 2012).

SESSIONS 23 - 24 (LIVE IN-PERSON)

Photography in Conceptual Art

This unit historicizes the use of photography within the Conceptual Art movement.

Assigned reading:

Book Chapters: Jeff Wall, "Marks of Indifference: Aspects of Photography in, or as, Conceptual Art (1995)," in *Reconsidering the Object of Art, 1965-1975*, exh. cat., 247-264 (Los Angeles: Museum of Contemporary Art, 1995).

SESSION 25 (ASYNCHRONOUS)

Choice board assignment

Additional instructions will be made available online.

SESSIONS 26 - 27 (LIVE IN-PERSON)

Postmodernism, Social Critique, and the "Culture Wars"

In addition to defining the term "Postmodernism," this session examines how Postmodern photographers interrogated the constructed nature of the photograph. It also provides an overview of the use of photography as an instrument of political activism and reform.

Assigned reading:

Book Chapters: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in Leo Braudy and Marshall Cohen (eds.), *Film Theory and Criticism: Introductory Readings*, 803-816 (New York: Oxford University Press, 2009)

SESSIONS 28 - 29 (LIVE IN-PERSON)

Photography in the Digital Era

This unit explores the development of digital photography and key themes in contemporary photography.

Assigned reading:

Book Chapters: Lev Manovich, "Instagram Platform as Media," in *Instagram and Contemporary Image* (2017): 9-23

Book Chapters: "Photography in the Expanded Field," *Still Moving: Between Cinema and Photography*

SESSION 30 (LIVE IN-PERSON)

Final Project

Additional guidelines will be provided on Blackboard.

EVALUATION CRITERIA

criteria	percentage	Learning Objectives	Comments
Class Participation and Preparation	20 %		
Midterm Evaluation	40 %		Assignments (10%) & Midterm assessment (30%)
Final Evaluation	40 %		Assignments (10%) & Final assessment (30%)

RE-SIT / RE-TAKE POLICY

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- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

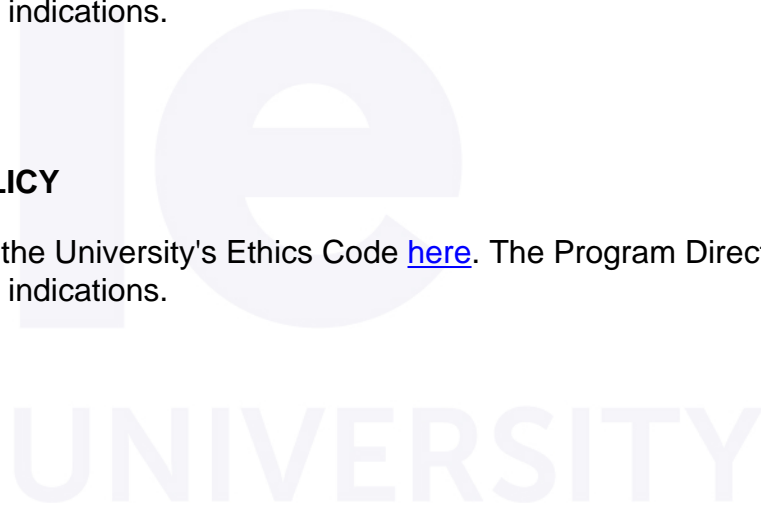
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ETHICAL POLICY

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IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
IMPACT.1.S.H1.Pop**

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **DAVID ALVAREZ GARCIA**

E-mail: dalvarez@faculty.ie.edu

David Álvarez García holds a PhD in Journalism from the Universidad Complutense de Madrid, a degree in Audiovisual Communication from the UCM and a master's degree in Communication, Culture and Digital Citizenship from the Universidad Rey Juan Carlos. His research career revolves around popular culture, although he has dealt with other topics such as social movements, subcultures and audiovisual language. In 2023 he was a visiting researcher at the Erasmus University of Rotterdam. He is a member of the research project Problemas públicos y controversias: diversidad y participación en la esfera mediática at UCM. The result of his research has been presented at conferences, both at national and international level. For 10 years he has taught Pop Music and Cultural Change, Visual Storytelling, Scriptwriting & Storytelling and Advertising Creativity at IE University (Segovia and Madrid). At the same institution he was responsible for the MediaLab audiovisual creation laboratory. He has also taught at the Universidad Europea de Madrid the courses Introduction to Social & Cultural Anthropology, Industry, Management and Communication of Music & Popular and Urban Music. He is a member of the Latin Union of Political Economy of Information, Communication & Culture (ULEPICC) and the Punk Scholars Network (PSN).

Office Hours

Office hours will be on request. Please contact at:

dalvarez@faculty.ie.edu

SUBJECT DESCRIPTION

WE SHALL OVERCOME. POP MUSIC AND SOCIAL CHANGE

Pop Music and Social Change explores the impact of popular music on society throughout the 20th and 21st centuries. The course examines how music has reflected and shaped social, political, and cultural movements, serving as a vehicle for resistance, identity formation, and social justice.

Students will explore key musical genres, including blues, rock'n'roll, hip hop, and electronic music, and analyze how they have been used as tools for rebellion and empowerment by marginalized communities. From the racial and gender politics of the blues, the revolutionary energy of rock, to the protest anthems of the 60s, and the global rise of hip hop, the course emphasizes the interplay between music, identity, and social change.

The course is organized chronologically, starting with the early roots of popular music and its commercialization, moving through the rise of protest music, the evolution of rock as an art form, and culminating with contemporary debates on cultural appropriation and identity politics in modern music genres like reggaeton and hip hop. Students will engage with key readings, critical essays, and multimedia resources to deepen their understanding of the relationship between music and social movements.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

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Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	26.7 %	40.0 hours

Discussions	26.7 %	40.0 hours
Exercises in class, Asynchronous sessions, Field Work	13.3 %	20.0 hours
Group work	6.7 %	10.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of ChatGPT or any other AI platform or tool to generate either ideas or content (not including spelling/grammar check) is strictly prohibited in this course.

I do not use these tools to conduct my research or write my lectures, and I expect students to abide by the same standards. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire class. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

This policy exists for the following reasons:

- **This class is designed for you to develop your own sophisticated understanding of the complex processes that have shaped the history of technology.** If you rely on any kind of algorithmic system to make sense of those processes you are likely to fall prey to simplistic narratives that exclude marginalized voices, lack depth, and are deprived of nuance. Furthermore, because tools like ChatGPT are essentially "bullshit" machines, there is a high risk of encountering inaccurate results that are seemingly credible (these are tools that emphasize form over substance and are indifferent to the truth of their outputs).
- **Currently, there is no substantive evidence that tools like ChatGPT and DALL-E aid the learning process, especially as it pertains to critical thinking skills.** In fact, these tools seem to negatively disrupt the learning process, with students (and faculty) often using them as shortcuts that avoid deep and meaningful engagement not only with the course material but also with one another as human beings. (If you are interested, have written about the pedagogical virtues of resisting ChatGPT in writing assignments for Inside Higher Ed).
- **Intellectual honesty is vital for a healthy academic community and for my fair evaluation of your work.** Using AI opens up a whole can of worms regarding academic honesty, in particular the question of whether the thinking is really "your" thinking or the work is really "your" work. Furthermore, tools like ChatGPT were built by extracting the work produced by other people without compensating or crediting them for it (in economic terms, one could argue that companies like OpenAI have been operating through "primitive accumulation" by dispossession).
- **Companies like OpenAI have grown through the exploitation of workers from the global south and other marginalized groups.** Examples here include paying Kenyan workers less than \$2 per hour to filter through traumatic content, "digital sweatshops" in the Philippines, and prison labor in places like Finland. It seems especially pernicious to "benefit" from that exploitation in a course where one of the main goals is to understand the inequalities that have shaped the history of technology.
- **Tools like ChatGPT have serious negative environmental impacts.** These range from the higher energy use required to supply all that computing power to the vast amounts of water needed to keep data centers cool (many of these being built in areas already struggling with

drought, like Spain's own Castilla-La Mancha) one has to wonder whether this form of AI does not represent a step back in our goals to address the climate crisis. As such, avoiding these tools aligns with IE University's commitment to sustainability.

And, on a more personal note. We are all incredibly privileged to have the time and space to read, discuss complex topics, and craft interesting ideas. This kind of experience is not available to everyone, and there are thousands (probably millions) of people all over the world who would like to be standing in our shoes. This kind of experience does not come cheap: someone is paying for it—whether that's yourself, parents/relatives, private scholarships, government grants, etc. So please reflect on whether you want to spend this special opportunity to learn by trying to avoid doing the work necessary to learn. After all, doing so means that you are not only cheating in this class but, more importantly, also cheating yourself and your wider community. In a world where there is unrelenting pressure for us to passively embrace the latest technology and look for shortcuts (no matter the cost), I hope that this can be a space where we can have critical and truly personalized discussions that are unmediated by these deeply problematic tools.

(Policy adapted from Olivia Stowell, Ph.D. candidate at the University of Michigan)

IE IMPACT OVERVIEW

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IE IMPACT learning journey begins with “pillar courses” in three of IE’s core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

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It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU’s core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Is It All About the Hits? Defining What Makes Music 'Popular'

Popular music is created to be consumed by large heterogeneous audiences. Its popularity depends on several factors. In a capitalist economy, popular music becomes a commercial product linked to the market laws, where audience preferences and music industry strategies are intertwined to maximize its success. Although ephemeral in nature, popular music reflects the trends and tastes of the moment, while at the same time acting as a reflection of the social and economic tensions and changes of its time.

SESSIONS 3 - 4 (LIVE IN-PERSON)

Caught in the Loop: Are We Choosing Our Tunes or Just Following Trends?

The influence of popular music on society was reflected in the 40s/50s through the ideas of two key theorists: Theodor Adorno and David Riesman. Adorno, a member of the Frankfurt School, criticized the standardization of popular music and its role in controlling the masses, arguing that this type of music is predictable and lacks the creative complexity that characterizes “serious” music. In contrast, Riesman argues that the audience is not merely passive and examined through an empirical approach how people use music to define their identity, distinguishing between a majority that accepts the stereotypes promoted by the media and a minority that rejects them, seeking differentiating values such as authenticity in their musical preferences.

Book Chapters: On Popular Music

Book Chapters: Listening to popular music

SESSION 5 (ASYNCHRONOUS)

Assignment #1

TBD

SESSIONS 6 - 7 (LIVE IN-PERSON)

Breaking Chains: How the Blues Became a Voice of Rebellion

Blues music was born as a profound expression of the pain and resistance of African American communities in the southern United States. This music captured the suffering, frustration and quest for freedom of people who, despite their formal liberation, continued to face poverty, discrimination and lack of opportunity. It is a genre deeply rooted in collective pain, but also in the individual search for freedom, both emotional and physical. At the same time, it introduced a revolutionary approach to sexuality and gender relations. Women like Bessie Smith and “Ma” Rainey not only broke with musical conventions, but also challenged the gender norms of their time.

SESSIONS 8 - 9 (LIVE IN-PERSON)

When R&B Met Country: The Rise of Rock’n’Roll

Rock’n’roll emerged from the multicultural cross between rhythm & blues and country. It was a new sound that defined a new era in music, and challenged racial, gender and class barriers in a society marked by post-war tensions. It was a subversive tool that allowed young people to express themselves and challenge the social norms of the time. Artists such as Chuck Berry, Elvis Presley, and Little Richard played a key role in its expansion, tapping into the youthful energy that drove the desire to break with traditional values.

SESSION 10 (ASYNCHRONOUS)

Assignment #2

Read the article and watch the video. Then, develop an essay of up to 1500 words by answering the following questions:

- 1) How is the historical and social context of segregation and lynching in the United States reflected in “Strange Fruit”?
- 2) What role did Billie Holiday play in the performance of “Strange Fruit” and why was her performance so significant politically and culturally?
- 3) In what ways does “Strange Fruit” transcend the barriers of entertainment to become a form of artistic and political protest?

Remember to include references to both the video and the text in your essay.

Book Chapters: 33 Revolutions Per Minute

Multimedia Material: Angela Davis introduces Billie Holiday's "Strange Fruit"

SESSIONS 11 - 12 (LIVE IN-PERSON)

Pushing the Limits: The Evolution of Rock into Art

In the 1960s rock went from being a genre focused on entertainment and mass consumption to becoming a legitimate artistic manifestation, with a growing experimentation and search for authenticity. This change was influenced by the political, social and technological context of the time. Artists and bands began to experiment with the use of multi-track recordings, studio effects and synthesizers, introducing new sounds and extending compositions beyond the traditional song format. Progressive rock emerged as a style that fused classical aesthetics with psychedelic and technological elements, moving away from Afro-American roots and assuming a complexity that aspired to perfection.

SESSIONS 13 - 14 (LIVE IN-PERSON)

From Bob Dylan to Víctor Jara: Music and Protest in the 60s

Can music change the world? Popular music, especially folk and rock, became a vehicle for activism and social protest in the 1960s. It was a loudspeaker for the struggles of social movements, from the Civil Rights Movement in the U.S. to the counterculture rising up against the Vietnam War and traditional norms. Figures such as Bob Dylan and bands like The Beatles or the Grateful Dead used music not only to entertain, but to articulate a new worldview that questioned dominant political and social structures, especially through protest and experimentation with drugs and spirituality. In South America, movements such as the Nueva Canción Chilena played a similar role. Víctor Jara, Violeta Parra and groups such as Quilapayún and Inti-Illimani used music to denounce injustices and support the struggle of the working classes and indigenous peoples, especially in the political context of Chile in the years leading up to the 1973 coup d'état. This movement not only rescued Chilean cultural roots, but also served as a means of resistance against the elites and foreign cultural imperialism.

SESSION 15 (LIVE IN-PERSON)

MIDTERM

SESSIONS 16 - 17 (LIVE IN-PERSON)

Raw and Loud: The 70s Rock Takeover

Heavy metal, glam and punk redefined (again) youth culture and challenged established norms in the 1970s. Heavy metal emerged as a rejection of hippie idealism, with bands such as Led Zeppelin, Black Sabbath, and Deep Purple, which introduced an aesthetic of volume and strength. Glam, led by figures such as David Bowie and T. Rex, promoted the exploration of alternative and non-binary identities, challenging gender roles. Finally, punk emerged as a reaction against the virtuosity of commercial rock, proposing a raw and minimalist music. US bands such as The Ramones and Television gave voice to disillusioned youth, while in the UK, the Sex Pistols and The Clash used punk to express a more radical political and social malaise.

SESSIONS 18 - 19 (LIVE IN-PERSON)

Sounds of Resistance: Music, Style and Rebellion

Youth subcultures emerged as a form of resistance to dominant structures in the second half of the twentieth century, especially in the context of popular music. Based on the studies of the Birmingham school, we will analyze how social class, cultural consumption and musical influences defined the identity of youth subcultures such as the mods, punks, skinheads and teddy boys. These subcultures not only expressed rebellion through music, but also through styles, attitudes and symbols that questioned the prevailing social order.

SESSION 20 (ASYNCHRONOUS)

Assignment #3

Read the article and develop an essay of up to 1500 words answering the following questions:

- 1) Hebdige says that youth subcultures are a response to social and cultural changes. How does Hebdige explain that subcultures use style as a form of cultural resistance? Use examples from the text to support your argument.
- 2) The author mentions the influence of social class in shaping youth subcultures. What role does social class play in subcultures? Reflect on how class manifests itself in the style and identity of young people.
- 3) In your opinion, do you think that today's subcultures still play a role similar to that described by Hebdige in his 1970s analysis? Argue your answer with contemporary examples.

Book Chapters: Subculture. The Meaning of Style

SESSIONS 21 - 22 (LIVE IN-PERSON)

Digital Beats: The Rise of Electronic Music

We will explore how electronic music evolved from its origins in the avant-garde of the 20th century, with pioneers such as Pierre Schaeffer and Musique Concrète, to become a global phenomenon with genres such as house and techno in the 1980s. We will discuss how technology played a crucial role in the democratization of music production, allowing a new generation of musicians to create from home with affordable equipment. We will see how the culture of sampling and remixing expanded the possibilities of creativity, creating a dialogic and collaborative music that has continued to evolve to this day.

SESSIONS 23 - 24 (LIVE IN-PERSON)

From Block Parties to Global: The Power of Hip Hop Culture

Hip hop emerged in the Bronx, New York, in the late 1970s as a creative and communal response to socioeconomic marginalization and racial oppression. In a context of poverty, police brutality and lack of opportunities for African American and Latino communities, young people transformed art, music, dance and graffiti into tools of self-expression and resistance. Hip hop not only channeled the frustrations and aspirations of a generation, but also became a vehicle for creating a collective identity and fighting exclusion.

SESSION 25 (ASYNCHRONOUS)

Assignment #4

Read the text and answer the following questions and develop an essay of up to 1500 words answering the following questions:

- 1) Drawing on the ideas of Pierre Bourdieu, Carl Wilson argues that taste is not just an aesthetic issue, but is profoundly influenced by social structures. Explain from the ideas in the text how taste functions as a marker of social distinction and how it reflects structural inequalities of class, education, and cultural capital. In what ways does aesthetic taste relate to a person's "cultural capital" and "habitus"? Do you agree with this view?
- 2) The author says that our musical preferences not only define us, but also serve to exclude others and maintain social distances. Reflect on the relationship between taste and personal identity. Do you think that musical taste can function as a way to exclude or belittle those who have different tastes? How do these dynamics manifest themselves in contemporary popular music?

3) The text suggests that even those who criticize the “bad taste” of others, such as music critics, participate in a process of social distinction. Do you think it is possible to escape the structure of distinction that Bourdieu describes, or are we always participating, consciously or unconsciously, in this process? Argue your answer b

Book Chapters: Let's Talk About Love: Why other people have such bad taste

SESSIONS 26 - 27 (LIVE IN-PERSON)

From Rockism to Poptimism: How Music Critics Shaped (and Shattered) Taste

How are aesthetic canons constructed? Identity -whether of class, race, gender or culture- plays a fundamental role in defining what music we consider “valuable” or “legitimate”. We will start from the idea that canons not only reflect aesthetic taste, but are deeply intertwined with social hierarchies. We will explore how certain genres have been historically sacralized, while others have been relegated to the margins due to the power dynamics that structure the cultural field.

SESSIONS 28 - 29 (LIVE IN-PERSON)

Cultural Borrowing or Stealing? The Power Dynamics Behind Music Trends

Cultural appropriation, understood as a form of exploitation of historically marginalized cultures, has generated debates and tensions in the global cultural industries. We will focus on the different types of cultural appropriation classified by Ziff and Rao, from cultural exchange to domination and exploitation. These concepts will help us understand how the use of cultural elements of one community by another can be problematic when there is an imbalance of power. We will also examine how artists can navigate these tensions and how certain genres, such as reggaeton, have become battlegrounds for struggles over authenticity and identity.

SESSION 30 (LIVE IN-PERSON)

Final Exam/Project

EVALUATION CRITERIA

criteria	percentage	Learning Objectives	Comments
Class Participation and Preparation	20 %	- Develop analytical, critical, and creative thinking. - Investigate, research, and obtain information.	

Midterm Evaluation	40 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts. - Write academic texts with different argumentation techniques. 	Assignments (10%) & Midterm assessment (30%)
Final Evaluation	40 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts. - Investigate, research, and obtain information. - Learn about other cultures and human experiences. 	Assignments (10%) & Final assessment (30%)

RE-SIT / RE-TAKE POLICY

BIBLIOGRAPHY

Recommended

- Simon Frith and Andrew Goodwin. (2006). *On Record. Rock, Pop and the Written Word*. Routledge. ISBN 1134939515 (Digital)
- Ron Eyerman and Andrew Jamison. (1998). *Music and Social Movements. Mobilizing Traditions in the Twentieth Century*. Cambridge University Press. ISBN 0521629667 (Digital)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)

- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)

- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.

- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.



IE HUMANITIES

IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-IMPACT.1.S.N1.Propa

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **MARCO DA COSTA BODELÓN**

E-mail: mdacosta@faculty.ie.edu

Dr. Marco da Costa is an adjunct professor at IE University. He holds a PhD from the University of Barcelona and an Extraordinary Prize for a Doctoral Degree in Spanish and Latin American Literature, Linguistics, and Cultural Studies. He has an M.A. in Didactics of Spanish as a Foreign Language from the University of Alcalá de Henares and a B.A. in Hispanic Philology from the University of Barcelona. He is accredited by ANECA (Agencia Nacional de Evaluación de la Calidad y Acreditación): "Profesor Contratado Doctor", "Profesor de Universidad Privada" and "Profesor Ayudante Doctor. Since 1998, he has been working as a Spanish Teacher and Head of Studies programming and teaching Spanish Language courses and modules related to Spanish and Latin American Cultural Studies in different institutions. From 2015 to 2022, he was a Lecturer in Spanish Language and Cultural Studies at Izmir University of Economics (Spanish Department and Department of Cinema and Digital Media). In addition to teaching, he has written numerous articles in specialized magazines, academic journals and collective volumes on fascism, totalitarianism, propaganda, and ideological literature and cinema. He has published, among other volumes, *El cine japonés bajo el peso de la tradición* (2010, Editorial Azul), *Ideología y propaganda en el cine del Tercer Reich* (2014, Comunicación Social Ediciones), *Desmontando el cine nazi en 50 películas* (2016, Notorious Ediciones), *Hollywood contra Hitler* (2018, Notorious Ediciones) and *La España nazi: crónica de una colaboración ideológica e intelectual* (2023, Taurus).

Office Hours

Office hours will be on request. Please contact at:

mdacosta@faculty.ie.edu

SUBJECT DESCRIPTION

PROPAGANDA IS WATCHING YOU

You will all have read George Orwell's book, 1984, or at least, you will know the Big Brother character under which the English writer warned humanity of the dangers of totalitarian regimes when controlling and spreading terror among societies. The Second World War ended a long time ago and fascism seemed an exclusive subject for historians. However, an economic crisis that has no end, new war conflicts and, mainly, ideological polarization due, among other causes, to the rise of new populism and the importance of social networks among new generations, have resurrected comparisons between the current and past times.

For this reason, and continuing with the Orwellian lesson of "Big Brother is watching you", this course aims to analyze and confirm that propaganda, for better or worse, is everywhere. From a transnational, interdisciplinary and inclusive approach, we will divide the programming into four blocks. Starting with the definition, characteristics and techniques, in the first block of the course (sessions, 1-7), we will observe how traditional propaganda methods have evolved until they become, in our digital age, an indispensable tool when it comes to disseminating information and knowledge, but at the same time disinformation and polarized ideology. In the second block (sessions, 8-10), we will focus on a review of a concept as current as Fake News: it will be observed, therefore, that cultural, political, ideological and humanistic disinformation has existed since ancient times due to different purposes. In this brief block of the course, we will focus, mainly, on the 20th century: a century that witnessed the evolution and improvement of propaganda techniques in all areas. In the third block (sessions, 11-14 and 16) we will approach the present. We will observe how propaganda, in this case digital, is very present in our daily lives, both in politics and the media. We will, therefore, analyze the use of new technologies and social networks by authoritarian, but also democratic, governments. We will review the last ten years to explain how digital propaganda has served, in many cases, to support a type of "dark" diplomacy where the objective is to confuse citizens with the dissemination of false information or propagate extreme and polarized ideology that attacks the main humanistic and democratic values of society. After the Midterm, the central part of the course will be addressed in the last block (sessions, 17-29) where we will observe how propaganda infiltrated and infiltrates all areas of culture, from cinema and music, through literature and comics, to television series, media, advertising, or the architecture. To do this, we will analyze how propaganda techniques and the essential function of propaganda have also inspired the creation of cinematographic, musical, artistic, literary or television works.

Therefore, if you don't want to be manipulated by current propaganda and polarization, this may be your course.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	30.0 %	45.0 hours
Exercises in class, Asynchronous sessions, Field Work	13.3 %	20.0 hours
Group work	6.7 %	10.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of ChatGPT or any other AI platform or tool to generate either ideas or content (not including spelling/grammar check) is strictly prohibited in this course.

I do not use these tools to conduct my research or write my lectures, and I expect students to abide by the same standards. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire class. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

This policy exists for the following reasons:

- ***This class is designed for you to develop your own sophisticated understanding of the complex processes that have shaped the history of technology.*** If you rely on any kind of algorithmic system to make sense of those processes you are likely to fall prey to simplistic narratives that exclude marginalized voices, lack depth, and are deprived of nuance.

Furthermore, because [tools like ChatGPT are essentially "bullshit" machines](#), there is a high risk of encountering inaccurate results that are seemingly credible (these are tools that emphasize form over substance and are indifferent to the truth of their outputs).

- **Currently, there is no substantive evidence that tools like ChatGPT and DALL-E aid the learning process, especially as it pertains to critical thinking skills.** In fact, these tools seem to negatively disrupt the learning process, with students (and faculty) often using them as shortcuts that avoid deep and meaningful engagement not only with the course material but also with one another as human beings. (If you are interested, have written about the pedagogical virtues of resisting ChatGPT in writing assignments [for Inside Higher Ed](#)).
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- **Tools like ChatGPT have serious negative environmental impacts.** These range from the [higher energy use required to supply all that computing power](#) to the [vast amounts of water needed to keep data centers cool](#) (many of these being built in areas already struggling with drought, like [Spain's own Castilla-La Mancha](#)) one has to wonder whether this form of AI does not represent a step back in our goals to address the climate crisis. As such, avoiding these tools aligns with [IE University's commitment to sustainability](#).

And, on a more personal note. We are all incredibly privileged to have the time and space to read, discuss complex topics, and craft interesting ideas. This kind of experience is not available to everyone, and there are thousands (probably millions) of people all over the world who would like to be standing in our shoes. This kind of experience does not come cheap: *someone* is paying for it—whether that's yourself, parents/relatives, private scholarships, government grants, etc. So please reflect on whether you want to spend this special opportunity to learn by *trying to avoid* doing the work necessary to learn. After all, doing so means that you are not only cheating in this class but, more importantly, also cheating yourself and your wider community. In a world where there is unrelenting pressure for us to passively embrace the latest technology and look for shortcuts (no matter the cost), I hope that this can be a space where we can have critical and truly personalized discussions that are unmediated by these deeply problematic tools.

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PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Introduction and Propaganda: “the state of the question”

During the first session, we will review the course's structure, objectives, content, and evaluation system. We will also discuss both the professor's and students' expectations. In the second session, we will introduce the concept of propaganda. We will address its definition, and main characteristics and analyze why this concept always denotes a negative meaning.

Other / Complementary Documentation: Gustave Le Bon: The Nature of Crowds (YouTube)

Discussion Board:

What was propaganda for you? Has your opinion changed in any way after what we have seen in the second session? If so, what caught your attention the most? It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Video and reflection:

Watch video about the main work of Gustave Le Bon and write a personal reflection (more information about instructions will be provided in class).

SESSIONS 3 - 4 (LIVE IN-PERSON)

Propaganda techniques of the past in our digital age

In the third session we will analyze the main techniques used by Nazi propaganda and, in particular, by the propaganda minister Joseph Goebbels. The objective will be to observe how these techniques and principles are still widely used today when attacking and demonizing the enemy for political, racial or gender issues. The objective of the fourth session will be to address the concept of propaganda in the digital age. To do this, the pros and cons of social networks will be analyzed when using propaganda techniques to inform or misinform public opinion.

Article: “Goebbels' Principles of Propaganda (The Public Opinion Quarterly, Vol. 14, No. 3, (Autumn, 1950), pp. 419-442) (CED)

Other / Complementary Documentation: The Katyn Massacre (YouTube)

Other / Complementary Documentation: Milgram Experiment (YouTube)

Other / Complementary Documentation: ¿Por qué me he comprado el periódico? (YouTube)

Other / Complementary Documentation: Trayvon Martin shooting: A timeline of events (YouTube)

Other / Complementary Documentation: Watch A Minute-To-Minute Breakdown Leading Up To George Floyd's Deadly Arrest (YouTube)

Other / Complementary Documentation: EFECTO MIL (s-c)

Discussion Board and article:

Read this article (Leonard W. Doob, "Goebbels' Principles of Propaganda"). Of all the propaganda principles that Leonard Doob talks about, which one do you think is most important and why? It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Video and reflection:

Watch this 4 minute video from a Spanish Youtuber named Julia Zelig. I found her reflection on the media, misinformation and her explanation of why she started buying the paper newspaper interesting. Write a personal reflection (more information about instructions will be provided in class). For people who do not understand Spanish, you can generate English subtitles on YouTube.

SESSION 5 (ASYNCHRONOUS)

To complete this first assignment, you must watch "Nosedive" (1st episode of the third season) of the well-known series Black Mirror. The main objective will be to analyze it based on the terminology seen in class in the first four sessions of the course. More information about instructions will be provided in class.

Other / Complementary Documentation: Nosedive (Black Mirror) (YouTube)

SESSIONS 6 - 7 (LIVE IN-PERSON)

Post-truth: I believe therefore I am right!

Continuing with session 4 of propaganda in our digital age, in these two sessions 6 and 7 we will analyze the concepts of fake news (and how to recognize them), post-truth, and disinformation, as well as the role of artificial intelligence in the time to create deepfakes.

Article: The dangerous impact of 'fake news' on the lives of Spanish speakers in the United States (El País, 2023)

Other / Complementary Documentation: Factchequeado.com

Other / Complementary Documentation: The Coalition for Content Provenance and Authenticity (C2PA)

Article: Mothers unite against AI-generated nude photos (El País, 2023)

Other / Complementary Documentation: Joe Biden' tells New Hampshire Dems not to vote in primary in deepfake controversy (YouTube)

Other / Complementary Documentation: What is deepfake audio fraud? (YouTube)

Other / Complementary Documentation: Generative AI video program (X)

Article: 2023 World Press Freedom Index – journalism threatened by fake content industry (RSF)

Article: The Global Risks Report 2024 (WEF)

Article: Glosario: "Fake News, la fábrica de mentiras" (Fundación Telefónica)

Other / Complementary Documentation: Alternative Influence: Broadcasting the Reactionary Right (Data Society)

Article: Asymmetric ideological segregation in exposure to political news on Facebook (Science 381, 392–398 (2023) 28 July 2023) (CED)

Discussion Board and article:

Read this article ("The dangerous impact of 'fake news' on the lives of Spanish speakers in the United States") and express your opinion. I recommend that you also look at the interesting platform, factchequeado.com, which is talked about in this article and whose objective is to track misinformation and fake news for native Spanish speakers. It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Generative AI video program:

How OpenAI's SORA program works to generate controversial or artistic videos. In the next session, the students will show their small creations with this program (more information about instructions will be provided in class).

SESSIONS 8 - 9 (LIVE IN-PERSON)

The origins of fake news

Once we have analyzed the concept of fake news in the previous sessions, we will return to the past to observe that disinformation is not something typical of our time but has been used throughout the centuries. Another objective of these two sessions will be to review the use of propaganda and ideology through war conflicts of the last century that are still very present in our society: from the First World War to the Vietnam War; from the Gulf War to 9/11. We will not forget, in any case, the primary function of a medium such as television, which will be essential, starting in the 1950s, when it comes to understanding the war conflicts that are still very present today.

Other / Complementary Documentation: ITN News Footage for Rapportage about the Bosnian War, in Omarska and Trnopolje (docsonline.tv)

Other / Complementary Documentation: Vietnam War, 1970: CBS camera rolls as platoon comes under fire (Youtube)

Other / Complementary Documentation: Actual Footage of Desert Storm's First Apache Strikes (Youtube)

Other / Complementary Documentation: What is Propaganda? (University of Richmond)

Discussion Board and video:

Watch this video. After watching the video, express your opinion based on what we have said about the propaganda war in the Balkans. It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Article:

Read this interesting American propaganda pamphlet ("What is Propaganda?") during World War II (more information about instructions will be provided in class).

SESSION 10 (ASYNCHRONOUS)

In this second assignment, students must prepare a mini-presentation recorded and with the help of a PowerPoint where, based on visual information (videos, images, etc.) they reflect on a historical hoax about their country. More information about instructions will be provided in class.

SESSIONS 11 - 12 (LIVE IN-PERSON)

The "Dark side" of the digital diplomacy and the propaganda, today

We will focus on how some authoritarian regimes from different regions and continents use AI for propaganda purposes such as information manipulation or control of civil society. Likewise, in these two sessions, we will analyze the new European legislation in this regard to protect its citizens and enforce European values such as freedom of the press, freedom of expression, democracy, the rule of law, the separation of powers, etc. For this reason, we will also focus on the crisis of confidence in society towards democratic institutions due, among other reasons, to the unpopularity of politicians or the radicalization and ideological polarization around the world thanks to the widespread use of social networks.

Article: Mapped: The State of Global Democracy in 2022 (Visual Capitalist)

Article: The rise of Digital Authoritarianism (Freedom House)

Article: Face search company Clearview AI overturns UK privacy fine (BBC)

Other / Complementary Documentation: China turns to tech to monitor, shame, rate citizens (cnet.com)

Other / Complementary Documentation: How Do You Handle a Racist Joke? (Youtube)

Other / Complementary Documentation: Feels Good Man Trailer (2020) (Youtube)

Article: Trump's election lies were among his most popular tweets (CNBC)

Discussion Board:

Observing the analysis of the democratic system in the world (Mapped: The State of Global Democracy in 2022), can you reach any conclusion about what is happening today? It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Article and reflection:

Read this article ("The rise of Digital Authoritarianism") for sessions 13 and 14 next week. More information about instructions will be provided in class.

SESSIONS 13 - 14 (LIVE IN-PERSON)

Propaganda in context

In these two sessions, propaganda and the dark side of digital diplomacy will be put into context based on a series of concrete examples: from Western and Latin American populism (both left and right) to today's Russia, China or the use of propaganda by ISIS and far-right Islamophobic and anti-Semitic terrorism. We will also comment in these last two sessions before the Midterm on how propaganda and fake news have played a primary role in recent situations such as Brexit and Covid-19.

Other / Complementary Documentation: Cambridge Analytica whistleblower: Vote Leave 'cheating' may have swayed Brexit referendum (Youtube)

Other / Complementary Documentation: EUROMYTHS (European Commission)

Other / Complementary Documentation: Kremlin's Most Loyal Propagandist and RT Chief. Who is Margarita Simonyan? (Youtube)

Other / Complementary Documentation: EU vs Disinfo (s-c)

Article: Spies, agents of influence and disinformation: Russia redoubles its operations ahead of the European elections (El País, 2024)

Other / Complementary Documentation: Chinese Propaganda Turns to Pop Rap (Youtube)

Article: Propaganda and Populist Communication in Bolivia, Ecuador and Venezuela (SAGE Publications)

Discussion Board:

To finish with the third block of the course, analyze and critically reflect on your use of social networks based on the conclusions and approaches made in the last three slides of the PowerPoint of sessions 12 and 13. It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Article and reflection:

Read this article (Daniel Aguirre and Caroline Ávila, "Propaganda and Populist Communication in Bolivia, Ecuador and Venezuela") about populism in Latin America for session 16. More information about instructions will be provided in class.

SESSION 15 (LIVE IN-PERSON)

The exam will consist of the content of all the previous sessions, as well as the mandatory reading of the book by Timothy Snyder, *On Tyranny: Twenty Lessons from the Twentieth Century*, Tim Duggan Books, 2017. The Midterm will have different types of questions (open, quizzes, etc.) based on videos or articles related to the topics (and theoretical concepts) seen in class and the mandatory book. More information about it will be provided in class.

Book Chapters: On Tyranny: Twenty Lessons from the Twentieth Century (See Bibliography)

SESSIONS 16 - 17 (LIVE IN-PERSON)

Is fascism back? And what does public opinion think about it?

The economic crisis and the lack of trust on the part of citizens in institutions have caused the rise of ideologies and populisms of the right and left that seemed obsolete just a few years ago. The objective of session 16 will be to observe, from a propaganda and ideological point of view, the differences and similarities between the fascism and totalitarian regimes of the 1930s and the populisms that are so in vogue around the world. With session 17 we will begin the last and most extensive block of the course with which we will observe how propaganda has been filtering into all areas of culture and all artistic expressions. We will begin this session with a brief introduction of some essential theorists and pioneers in the study of propaganda about public opinion.

Other / Complementary Documentation: How to Spot a Populist Politician (Youtube)

Article: The Theory of Political Propaganda (The American Political Science Review Vol. 21, No. 3, Aug., 1927) (jstor.org)

Discussion Board:

What do you think about what Tocqueville said that public opinion represented the tyranny of the majority and that it does not represent the most prepared and competent? It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Article and reflection:

Read this short article by one of the most important pioneers in the study of propaganda, Harold D. Lasswell ("The Theory of Political Propaganda") for session 18. More information about instructions will be provided in class.

SESSIONS 18 - 19 (LIVE IN-PERSON)

Propaganda o marketing?

In these two sessions, we will study how in recent times advertising and the most traditional media have also been influenced by classic propaganda techniques with the sole objective of manipulating us both to buy a product and to influence our electoral vote.

Other / Complementary Documentation: Pavlov's Dogs and the Placebo Effect (Youtube)
Article: Pavlov's Dogs, Facebook, and the User Experience (thevisualcommunicationguy.com)
Article: Want to reduce polarization in Congress? Make moderates a better job offer (Institute for Economic Policy Research) (SIEPR)
Other / Complementary Documentation: Video Doberman PSOE 1996 (Youtube)
Other / Complementary Documentation: Agenda-setting by Maxwell McCombs (Youtube)

Discussion Board:

To make this post, you must look at the press and media (of different ideologies to compare) of today or previous days (to post your opinion in the discussion board: it would be nice for me/your colleagues if you could share the link). What do you think is the Agenda-Setting that the media wants to impose on public opinion? And why? Base your opinion on what we explained in session 19 about McCombs' agenda-setting theory. It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Article and reflection:

Read this article (Andrew Hall, "Want to reduce polarization in Congress? Make moderates a better job offer") Do you think that a populist leader (from left or right) uses the tool of political communication better to reach public opinion than a leader from a more moderate political formation? More information about instructions will be provided in class.

SESSION 20 (ASYNCHRONOUS)

For this third assignment, you will have to analyze, from a propaganda point of view and based on all the theoretical terminology seen in previous sessions, ONE of these options:

- A television advertisement
- An advertisement
- An electoral poster
- A short TikTok video
- An image
- A video that has been shared on your social networks
- Etc.

Don't forget to share the source you analyze. More information about instructions will be provided in class.

SESSIONS 21 - 22 (LIVE IN-PERSON)

When cinema is not made to entertain...

Based on the propaganda techniques and principles seen in the first part of the course, in these two sessions we will analyze fragments of propaganda films from the totalitarian regimes of the 20th century to current cinema.

Other / Complementary Documentation: Donald Duck - Der Fuehrer's face (Youtube)
Other / Complementary Documentation: How The Birth of a Nation caused a century of racism (Youtube)
Other / Complementary Documentation: Reaching the Masses - Propaganda Film During World War 1 (Youtube)
Other / Complementary Documentation: Battleship Potemkin | The Odessa Steps Scene (Youtube)
Other / Complementary Documentation: Triumph des Willens (1935) - opening scene (Youtube)

Other / Complementary Documentation: Casablanca - clip (Youtube)

Other / Complementary Documentation: Your Job in Germany (Youtube)

Movie and short essay:

Based on the characteristics of propaganda cinema that we will analyze in class, select a film from your country's filmography and write a short essay on a sequence or sequences where one of its most common features is revealed. No film example already analyzed in class may be used. The instructions and documentation with the characteristics to carry out this activity will be given in class.

SESSIONS 23 - 24 (LIVE IN-PERSON)

Comic and television propaganda as a response to globalization

In session 23 we will focus on how some countries (and not only countries considered authoritarian) have wanted to wash their political image by producing, on popular television platforms, series or documentaries that carry out an exercise in historical revisionism as a response to globalization. In session 24 we will analyze, with multiple examples, how the comic and the visual poster have been indispensable tools to disseminate ideology and propaganda against the enemy.

Article: Americans and Cancel Culture: Where some see calls for accountability, others see censorship, Punishment (Pew Research Center)

Article: Banned in the USA: narrating the crisis (Pen America)

Articles for session 25:

Read these two articles that you will have to take into account for the asynchronous session and for the preparation of your interview:

"Americans and Cancel Culture: Where some see calls for accountability, others see censorship, Punishment"

"Banned in the USA: narrating the crisis"

SESSION 25 (ASYNCHRONOUS)

The last assignment of the course will consist of an interview on the topic of canceled culture in our time in any artistic field. More information about instructions will be provided in class.

SESSIONS 26 - 27 (LIVE IN-PERSON)

Propaganda in music and art: a journey through history

In session 26 we will analyze and listen to a particular history of music (classical music, opera, protest songs, pop, rock, rap, jazz, etc.) where propaganda adapted to the times that surrounded it. On the other hand, in session 27 the protagonist, on this occasion, will be art: we will also do a practical tour of the history of painting from a propaganda point of view.

Other / Complementary Documentation: Reflections on Music and Propaganda (Contemporary Aesthetics)

Article: Art or Propaganda? (Harlem, Vol. I, No. 1 November 1928) (nationalhumanitiescenter.org)

Other / Complementary Documentation: Alain Locke on the Distinction between Art and Propaganda (Podcast) (Youtube)

Article:

Read this article (Luis Velasco-Pufleau, "Reflections on Music and Propaganda"). More information about instructions will be provided in class.

Article and podcast:

Read Alain Locke's famous article, "Art or Propaganda?", then listen to Professor Dr. Ellie Anderson's podcast. More information about instructions will be provided in class.

SESSIONS 28 - 29 (LIVE IN-PERSON)

Learning from past mistakes: designing museums and architecture for the future

The objective of session 28 will be the analysis of the decolonizing and inclusive process of the museums of the future: "revisionism" of the history of humanity. This analysis will also help us to review different artistic fields far from the Western world, as well as a cultural and humanistic "revisionism" (far from Western colonialism) initiated by the policies of some museums around the world. Finally, in the last session of the course we will talk about the use of power in public spaces: from totalitarian architecture to architecture that transmits democratic values.

Article: "Brussels' European neighborhood seeks ways to coexist with its colonial past" (El País, 2023)

Other / Complementary Documentation: Building democracy: architecture for post-Francoist Spain (RTVE)

Discussion Board and article:

Read this article ("Brussels' European neighborhood seeks ways to coexist with its colonial past"). Starting from the "Belgian" case, express your opinion with examples from your country regarding the colonial past, slavery (or the American civil war), Francoism, etc., in your respective countries. Contextualization or removal of the statues? It is compulsory to read one of the comments of your colleagues and give your opinion too. Remember: Each post on discussion board must have a minimum of 300 words for the activity to be completed correctly. This requirement (minimum of words) is not mandatory for interaction with your colleagues.

Podcast:

Listen to this podcast ("Building democracy: architecture for post-Francoist Spain"). More information about instructions and questions will be provided in class.

SESSION 30 (LIVE IN-PERSON)

Course wrap-up and conclusions.

The final exam will be replaced by an individual visual project and a final reflection on it. Instructions and rubrics will be given after Midterm because this final project will be based on the fourth block of the course (Propaganda and Mass Culture, sessions 17-29).

EVALUATION CRITERIA

Class Participation and Preparation (20%):

Students are expected to participate in class and to actively contribute to enrich its intellectual climate. The participation grade will be based on the quality and quantity of class contributions, on the engagement with the readings, assignments and discussions boards every week, on class attendance and on the overall attitude in class.

Midterm Evaluation (40%):

- **(30%):** The exam will consist of the content of all the previous sessions, as well as the mandatory reading of the book by Timothy Snyder, *On Tyranny: Twenty Lessons from the Twentieth Century*, Tim Duggan Books, 2017. The Midterm will have different types of questions (open, quizzes, etc.) based on videos or articles related to the topics (and theoretical concepts) seen in class and the mandatory book. More information about it will be provided in class **(session 15)**.

- **(10%):** Asynchronous sessions **(sessions 5 and 10).**

Final Evaluation (40%):

- **(30%):** The final exam will be replaced by an individual visual project and a final reflection on it. Instructions and rubrics will be given after Midterm because this final project will be based on the fourth block of the course **(Propaganda and Mass Culture, sessions 17-29).**
- **(10%):** Asynchronous sessions **(sessions 20 and 25).**

criteria	percentage	Learning Objectives	Comments
Class Participation and Preparation	20 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts. - Write academic texts with different argumentation techniques. - Investigate, research, and obtain information. - Learn about other cultures and human experiences. 	
Midterm Evaluation	40 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts. - Write academic texts with different argumentation techniques. - Investigate, research, and obtain information. 	Assignments (10%) & Midterm assessment (30%)

Individual presentation	40 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Investigate, research, and obtain information. - Learn about other cultures and human experiences. 	Assignments (10%) & Final assessment (30%)
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RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the

Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- - In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BIBLIOGRAPHY

Compulsory

- Timothy Snyder. (2017). *On Tyranny: Twenty Lessons from the Twentieth Century*. Tim Duggan Books. ISBN 0804190119 (Digital)

Recommended

- Baines, P., O'Shaughnessy N., and Snow, N.. *The SAGE Handbook of Propaganda*. ISBN 9781526477170 (Digital)
- Bennett, T.. *One World, Big Screen: Hollywood, the Allies, and World War II*. ISBN 0807835749 (Digital)
- Clark, T.. *Art and Propaganda in the Twentieth Century*. ISBN 0810927136 (Digital)
- Dice, M. *Hollywood Propaganda: How TV, Movies, and Music Shape Our Culture*. ISBN 1943591091 (Digital)
- Fallon, P. *Propaganda 2.1: understanding Propaganda in the Digital Era*. ISBN 166673134X (Digital)
- Finchelstein, F. *From Fascism to Populism in History*. ISBN 0520309359 (Digital)
- Finchelstein, F. *A Brief History of Fascist Lies*. ISBN 9780520346710 (Digital)
- Giesen, R. *Nazi Propaganda Films: a History and a Filmography*. ISBN 0786438703 (Digital)
- Höckerberg, H. *Architecture as Propaganda in twentieth-century totalitarian regimes: History and Heritage*. ISBN 8859618355 (Digital)
- Kidd, D. *Pop Culture Freaks: Identity, Mass Media, and Society*. ISBN 0813350875 (Digital)
- Mosley, I. *Democracy, Fascism and the New World Order*. ISBN 0907845649 (Digital)
- O'Brien, M. E.. *Nazi Cinema as Enchantment: The Politics of Entertainment in the Third Reich*. ISBN 157113283X (Digital)
- O'Shaughnessy, N.. *The Marketing Power of Emotion*. ISBN 0195150562 (Digital)
- O'Shaughnessy, N.. *Politics and Propaganda*. ISBN 0472114433 (Digital)
- O'Shaughnessy, N. *Marketing the Third Reich*. ISBN 1138060585 (Digital)
- Riggs, T. *The Literature of Propaganda*. ISBN 1558628592 (Digital)
- Sala, M. *Music and Propaganda in the Short Twentieth Century*. ISBN 2503552463 (Digital)

- Severin, W and Tankard, J. *Communication theories: origins, methods and uses in the mass media*. ISBN 0801333350 (Digital)
- Strömberg, F. *Comic Art Propaganda: A Graphic History*. ISBN 0312596790 (Digital)
- Taylor, P. *Munitions of the Mind: A history of propaganda from the ancient world to the present era*. ISBN 0719048303 (Digital)

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
IMPACT.1.M.F2.Resis**

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **ANDRÉS PORRAS CHAVES**

E-mail: aporras@faculty.ie.edu

Born and raised in Madrid, Andrés Porras Chaves pursued his graduate education in Literature and Cultural Studies in the United States. He completed his MA at the University of Colorado at Boulder, and his PhD at the University of North Carolina at Chapel Hill. His research focuses on contemporary literature and film with a postcolonial and transatlantic approach. Dr. Porras Chaves's most recent publications deal with issues of empire, memory, and identity in the Spanish-speaking world.

After multiple years teaching at American universities, Dr. Porras Chaves joined IE in 2022 as a faculty member at the School of Humanities, where he teaches courses in the areas of cultural studies, research methodologies, writing skills, and languages.

Office Hours

Office hours will be on request. Please contact at:

aporras@faculty.ie.edu

SUBJECT DESCRIPTION

WORDS, CULTURE, AND RESISTANCE

This course departs from two interrelated questions: (1) In what ways is culture political? (2) How can it be used to resist oppression and improve people's lives?

To answer them, we will embark on an exploration of various uses of culture across time and space, from poetry and social movement slogans to popular music, film, *artivism*, and virtual reality, among others. The case studies analyzed include protests led by reggaetón artists, visionary science fiction works, personal memoirs, interactive narratives, subversive campaigns... How can we critically approach these phenomena, and what valuable lessons can be learned from them?

"Words, Culture, and Resistance" has been designed for students with a wide range of artistic, cultural, and sociopolitical interests. This is an exploration course where you will engage with a great variety of materials to prepare for each class session. Assignments incentivize students' creativity and critical thinking, and assessment is project-based. Please see the complete syllabus for more information.

The course serves as an introduction to the field of Cultural Studies, adopting an interdisciplinary approach that combines history, politics, visual studies, and discourse analysis. Its main goal is to provide students with a deeper understanding of current world issues, as well as help them develop a strong set of communication skills to become future agents of global change.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours

Discussions	23.3 %	35.0 hours
Exercises in class, Asynchronous sessions, Field Work	16.7 %	25.0 hours
Group work	10.0 %	15.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of ChatGPT or any other AI platform or tool to generate either ideas or content (not including spelling/grammar check) is strictly prohibited in this course.

I do not use these tools to conduct my research or write my lectures, and I expect students to abide by the same standards. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire class. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

This policy exists for the following reasons:

- ***This class is designed for you to develop your own sophisticated understanding of the complex processes that have shaped the history of technology.*** If you rely on any kind of algorithmic system to make sense of those processes you are likely to fall prey to simplistic narratives that exclude marginalized voices, lack depth, and are deprived of nuance. Furthermore, because [tools like ChatGPT are essentially "bullshit" machines](#), there is a high risk of encountering inaccurate results that are seemingly credible (these are tools that emphasize form over substance and are indifferent to the truth of their outputs).
- ***Currently, there is no substantive evidence that tools like ChatGPT and DALL-E aid the learning process, especially as it pertains to critical thinking skills.*** In fact, these tools seem to negatively disrupt the learning process, with students (and faculty) often using them as shortcuts that avoid deep and meaningful engagement not only with the course material but also with one another as human beings. (If you are interested, have written about the pedagogical virtues of resisting ChatGPT in writing assignments [for Inside Higher Ed](#)).
- ***Intellectual honesty is vital for a healthy academic community and for my fair evaluation of your work.*** Using AI opens up a whole can of worms regarding academic honesty, in particular the question of whether the thinking is really "your" thinking or the work is really "your" work. Furthermore, tools like ChatGPT were built by extracting the work produced by other people without compensating or crediting them for it (in economic terms, one could argue that [companies like OpenAI have been operating through "primitive accumulation" by dispossession](#)).
- ***Companies like OpenAI have grown through the exploitation of workers from the global south and other marginalized groups.*** Examples here include [paying Kenyan workers less than \\$2 per hour](#) to filter through traumatic content, ["digital sweatshops" in the Philippines](#), and [prison labor in places like Finland](#). It seems especially pernicious to "benefit" from that exploitation in a course where one of the main goals is to understand the inequalities that have shaped the history of technology.
- ***Tools like ChatGPT have serious negative environmental impacts.*** These range from the [higher energy use required to supply all that computing power](#) to the [vast amounts of water needed to keep data centers cool](#) (many of these being built in areas already struggling with

drought, like [Spain's own Castilla-La Mancha](#)) one has to wonder whether this form of AI does not represent a step back in our goals to address the climate crisis. As such, avoiding these tools aligns with [IE University's commitment to sustainability](#).

And, on a more personal note. We are all incredibly privileged to have the time and space to read, discuss complex topics, and craft interesting ideas. This kind of experience is not available to everyone, and there are thousands (probably millions) of people all over the world who would like to be standing in our shoes. This kind of experience does not come cheap: *someone* is paying for it—whether that's yourself, parents/relatives, private scholarships, government grants, etc. So please reflect on whether you want to spend this special opportunity to learn by *trying to avoid* doing the work necessary to learn. After all, doing so means that you are not only cheating in this class but, more importantly, also cheating yourself and your wider community. In a world where there is unrelenting pressure for us to passively embrace the latest technology and look for shortcuts (no matter the cost), I hope that this can be a space where we can have critical and truly personalized discussions that are unmediated by these deeply problematic tools.

(Policy adapted from Olivia Stowell, Ph.D. candidate at the University of Michigan)

IE IMPACT OVERVIEW

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IE IMPACT learning journey begins with “pillar courses” in three of IE’s core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world’s greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU’s core values of sustainability and diversity.

PROGRAM

A NOTE REGARDING ASSIGNED MATERIALS

This course follows a flipped-classroom approach in which the materials assigned for each session are to be read/watched/experienced **beforehand**. Doing the preparation work in advance is always mandatory, as it enables students to meaningfully participate in class activities and debates.

SESSIONS 1 - 2 (LIVE IN-PERSON)

Introduction and course overview. What do we mean by "culture"?

Course structure, objectives, content, and evaluation system. Professor’s and students’ expectations. During the second part of this double session, there will be a discussion around differing notions of what “culture” is, and how it is intertwined with its sociopolitical context.

Other / Complementary Documentation: Course's syllabus

Book Chapters: Keywords: A Vocabulary of Culture and Society (CED)

SESSIONS 3 - 4 (LIVE IN-PERSON)

Cultural Studies and popular culture

What does it mean to study culture, and how should it be done? This double session introduces students to the field of Cultural Studies, including key notions of so-called "high" and popular, as well as mass and folk culture. For a preliminary case study, we will explore the role played by music artists in the Puerto Rico protests of 2019 and beyond.

Book Chapters: Cultural Studies and the Study of Popular Culture (CED)

Article: How music took down Puerto Rico's governor (The Washington Post) (CED)

Other / Complementary Documentation: Bad Bunny - El Apagón - Aquí Vive Gente (Video Oficial, Youtube)

SESSION 5 (ASYNCHRONOUS)

- **Assignment #1:** Analysis of a music video chosen by the student.

SESSIONS 6 - 7 (LIVE IN-PERSON)

From the "culture industry" to hegemony and counterculture

Is there such a thing as a "depoliticized" culture? How does the mainstream come to exist, and what are its deeper implications? If there is a "dominant" culture, how can it be resisted? In this double session we explore the concepts of hegemony, counterculture, and incorporation.

Book Chapters: Nineteen Eighty-Four (CED)

Other / Complementary Documentation: Fifteen Million Merits (Black Mirror, S1-E2) (Netflix)

SESSIONS 8 - 9 (LIVE IN-PERSON)

Social movements and *subvertising*

In your Midterm Project, you will engage in practices of *artivism* and counterculture. Today we will learn from transnational social movements (France's May 68, the Arab Spring, Occupy Wall St, BLM) and take a first glimpse at the art of subvertising.

Article: Types and Stages of Social Movements (Lumen)

Article: Slogans of 68 (libcom.org)

Article: Subvertising: Sharing a Different Set of Messages (The Commons Library)

SESSION 10 (ASYNCHRONOUS)

- **Assignment #2:** Midterm Project proposal.

SESSIONS 11 - 12 (LIVE IN-PERSON)

Subvertising workshop

Practical session centered around campaigning, manifestos, and the practice of subvertising that will inspire students' Midterm Projects. What can be learned from these to effectively convey your own message? We will critically analyze Extinction Rebellion's environmental activism in connection with such practices.

Other / Complementary Documentation: XR Subvertising Guide (xrlambeth.earth)

Other / Complementary Documentation: XR Declaration (extinctionrebellion.uk)

SESSIONS 13 - 14 (LIVE IN-PERSON)

The tricks of the weak

Throughout history, brilliant minds around the globe have found ways to resist oppression with the only tool at their disposal: their words. We look at inspiring examples of the so-called "tricks of the weak" in Sor Juana Inés de la Cruz and the LGBTQIA+ movement.

Article: The Silent Protest (Vanderbilt Undergraduate Research Journal) (CED)

Other / Complementary Documentation: Some notable passages from Sor Juana's "Reply" (s-c)

Other / Complementary Documentation: Poem: "You Foolish Men" (poets.org)

Other / Complementary Documentation: The history behind the word "queer" (Youtube)

SESSION 15 (LIVE IN-PERSON)

Peer feedback session

Students share their ongoing Midterm Projects and exchange feedback.

*** Midterm Project due before our next class meeting ***

SESSIONS 16 - 17 (LIVE IN-PERSON)

VR experience in class

Can virtual reality foster empathy and serve as a tool in struggles for recognition and greater social equality?

Virtual Reality Material: Otro

SESSIONS 18 - 19 (LIVE IN-PERSON)

Collective memory (and post-memory)

Words and culture shape how communities build narratives about their shared past. They also help remember events which should never be allowed to happen again. Sometimes, we can even "inherit" the memory of an experience that we never lived ourselves. How do all these different processes impact society and politics? We try to find answers in Marjane Satrapi's *Persepolis* and the research of Marianne Hirsch.

Other / Complementary Documentation: Video: Persepolis (Internet Archive)

Article: Connective Arts of Postmemory (Analecta Política)

SESSION 20 (ASYNCHRONOUS)

- **Assignment #3:** Short writing piece based on a personal or family picture.

SESSIONS 21 - 22 (LIVE IN-PERSON)

Positionality, identity, intersectionality

Who we are inevitably impacts both the things we create and how we interpret the creations of others. It also influences our worldviews and opinions regarding current issues, as well as how we are perceived. What aspects define people's identities? How do these continue to shape present-day politics and culture? Edward Said and Kimberlé Crenshaw shed light on these questions.

Book Chapters: Orientalism (CED)

Other / Complementary Documentation: Kimberlé Crenshaw: What is Intersectionality? (Youtube)

SESSIONS 23 - 24 (LIVE IN-PERSON)

Formal analysis. Public Humanities projects

Your Final Project will consist in a Public Humanities project where you critically analyze a work or text employing a Cultural Studies methodology. In this practical session, we investigate approaches to this and dissect sample materials with an emphasis on audiovisual languages.

Article: 9 Types of Camera Shots in Film (backstage.com)

Other / Complementary Documentation: Spotify for Podcasters

Other / Complementary Documentation: The City as Text (laciudadcomotexto.cl)

SESSION 25 (ASYNCHRONOUS)

- **Assignment #4:** Final Project proposal.

SESSIONS 26 - 27 (LIVE IN-PERSON)

Digital narratives

Since the invention of video games in the 1950's, creators have explored the possibilities offered by digital technologies to tell stories in new ways: adventure games, interactive films, electronic literature, digital art... How do all these new formats alter the relationship between authors and audiences? For this double session, you will experience at least ONE such material of your choice:

Other / Complementary Documentation: The Stanley Parable Demo (free game on Steam)

Other / Complementary Documentation: Black Mirror: Bandersnatch (Netflix interactive film)

Other / Complementary Documentation: Sanshui Pixel Scenes (multilingual poetry app)

(palomachen.es)

Other / Complementary Documentation: Ipseity (digital art project)

SESSIONS 28 - 29 (LIVE IN-PERSON)

Culture and resistance in the era of the algorithm

Digital technologies (screens, algorithms, so-called "artificial intelligence"...) are having a dramatic impact on people's lives, including the ways in which culture is produced and distributed. How can such tools reinforce and/or challenge the status quo? What do creators have to say? We look at how different artists are both exploiting and resisting tech. Discussion on the challenges posed by what Joy Buolamwini calls "the coded gaze."

Book Chapters: Unmasking AI: My Mission to Protect What is Human in a World of Machines (CED)

Article: This new data poisoning tool lets artists fight back (MIT Technology Review)

SESSION 30 (LIVE IN-PERSON)

Conclusions

Group discussion and course wrap-up.

*** *Final Project due* ***

EVALUATION CRITERIA

Students will be evaluated as follows:

Preparation, Participation in class discussions and activities, Professionalism (20%)

- Punctuality and professional behavior.
- Preparation work (completing assigned readings and experiences in advance).
- In-class participation.

Continuous Evaluation (20%) (10% sessions 1-15 + 10% sessions 16-30)

- Assignments completed and turned-in on time.
- In-class exercises.
- Pop quizzes.

Midterm Project (30%)

- *Subvertising* campaign.
- Focus on a current sociopolitical issue (chosen by the student).
- Application of what has been learned in class during the first half of the semester.
- All materials must be original.
- Visual materials: 3 social media posts + 1 billboard design.
- Written manifesto with sources.
- Research, creativity, critical thinking, and persuasion will be the focus of assessment.
- Alternative projects (e.g., a website) are welcome! Check with me well in advance.

Final Project (30%)

- Public Humanities-inspired project.
- Employing a Cultural Studies approach.
- Focus on a relevant work or cultural phenomenon chosen by the student.
- Choose one format: article, podcast episode, video-essay.
- Alternative project ideas (e.g., a digital resource) are also welcome.
- The project must be based on original analysis and put into practice what has been learned throughout the semester.

NOTE: Late submissions are not allowed and result in a zero grade. You will receive instructions for all assignments and projects well ahead of time, so please plan accordingly. (If you need any special accommodations, contact your instructor at the start of the semester).

criteria	percentage	Learning Objectives	Comments
Class Participation and Preparation	20 %		
Midterm Evaluation	40 %		Assignments (10%) & Midterm assessment (30%)
Final Evaluation	40 %		Assignments (10%) & Final assessment (30%)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or "re-sit") in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)

- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.
- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.



IE HUMANITIES

IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-IMPACT.1.M.J2.Socia

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **ERNESTO CHÉVERE HERNÁNDEZ**

E-mail: echevere@faculty.ie.edu

PROFESSOR'S BIO

Professor: Dr. Ernesto Chévere Hernández

E-mail: echevere@faculty.ie.edu

Ernesto Chévere Hernández (PhD) has a degree in Education in History from the University of Puerto Rico, holds a master's degree in Public and Private International Law from the Complutense University of Madrid, a master's degree in International Relations from CEU San Pablo, a Diploma in Advanced Studies in Applied Economics from CEU San Pablo, and is a doctor in Sociology from the University of Salamanca. He has collaborated in various newspapers, such as Bandera Roja, Indymediapr, El Nuevo Día, and Claridad, as well as in academic journals such as Cruce and peer reviews such as Umbral. He is also the author of the two editions of the book "Historical study of the stages of globalization: perspectives and challenges facing an uncertain future" (2010 and 2015), "NoicazilabolG: dynamics, positions and possibilities around the global-local relationship" (2020), and is the director of the magazine Sin Norte, designed for the migrant community in Spain.

Office Hours

Office hours will be on request. Please contact at:

Upon request.

SUBJECT DESCRIPTION

Social Movements: Past, Present and Future of Collective Politics

What do Black Lives Matter, Arab Spring or Feminist movements have in common? They are types of collective processes that struggle and strive to promote human rights, democracy and equality. Their influence in policy making and social conscience should not be taken lightly.

There is no question about the real power of social movements. This collective tactic to shift governmental decisions is not new, it has been employed by societies for centuries even though the new technologies of information make them more present now rather than in other moments in time. With the study of the history and evolution of social movements, we can better understand their purposes, targets, goals and tactics. Analyzing their victories and failures we may be able to help forge better articulated movements to keep on pushing for social, gender, racial and even sexual equality.

This course is designed within the framework and realm of sociological theory. Understanding sociological theory helps us better understand our present with a clear perspective of the contexts that shape our society. Also, studying theories of human behavior helps us understand who we are, where we come from and why we act the way we do as a society, bringing forward a better society for the future.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	23.3 %	35.0 hours
Exercises in class, Asynchronous sessions, Field Work	16.7 %	25.0 hours
Group work	10.0 %	15.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

Generative artificial intelligence (GenAI) tools may be used in this course for research, ideation, generating an outline, proofreading and grammar check with appropriate acknowledgement. GenAI may not be used for assignments, group submissions, exams. If a student is found to have used AI-generated content inappropriately, it will be considered academic misconduct, and the student might fail the respective assignment or the course.

If you are in doubt as to whether you are using GenAI tools appropriately in this course, I encourage you to discuss your situation with me.

Below, a suggested format to acknowledge the use of generative AI tools. Please note that acknowledging AI will not impact your grade.

I acknowledge the use of [AI systems link] to [specify how you used generative AI]. The prompts used include [list of prompts]. The output of these prompts was used to [explain how you used the outputs in your work]

If AI was permitted to use in your assignment, but you have chosen not to include any AI generated content, the following disclosure is recommended:

No content generated by AI technologies has been used in this assignment.

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PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Introduction to the Course?

- Objectives, contents, schedule, and evaluation system.
- Main idea of the course.

Readings: Syllabus.

Activities: Discussion of syllabus, course and answer any questions from students.

Evolution of rational thought

- Introducing and reviewing basic concepts.
- Concepts: ideology, collective identity, collective action and social movements. All of this to start up.

Readings: None.

Activities: Discussion of basic concepts and their evolution. Students will present the definitions they found on their own for the basic concepts, where we will construct our own definitions collectively based on student findings in their assignment. This will be the basic starting point of the course and will be the concepts we will continue to work with.

Assignment: Prior to this section, students will be required to find the definitions for the concepts on their own on any resource they prefer.

SESSIONS 3 - 4 (LIVE IN-PERSON)

How Social Construction leads to Social Structure

- What is Social Construction?
- What is Social Structure?
- How do they relate and create contexts?

Readings: None.

Activities: The session will be an open discussion based on a video (What does Social Construction really mean?) provided by professor in class and premises on contemporary debates.

Intersectionality

- Presentation of a video of the concept
- Identifying instances where intersectionality is present in our daily lives

Readings:

Crenshaw, K. (1991) Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color. In JSCOR Vol. 43, No. 6. (Will be provided by professor in pdf).

Activities: The session will be an open debate based on the reading linked to a short video (The urgency of Intersectionality) presented in class by professor.

Article: Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color

SESSION 5 (ASYNCHRONOUS)

Basic concepts follow up

- Debate on the concepts studied in session 2

Readings: None.

Activities: Interactive video discussing basic concepts of session.

Assignment: Video discussion forum. All students must reply a three page post by session 6.

SESSIONS 6 - 7 (LIVE IN-PERSON)

Elements for mobilization

- Collective identity
- Collective behavior, and collective action
- How to identify a Social Movement

Readings:

Chévere, E. (2021) Noicazilabolg. Madrid: Europa Ediciones. Chapter 3.1, 3.2. (Will be provided by professor in pdf).

Activities: The session will be an open debate based on the assigned lecture.

Intersectionality within actual Social Structure

- Written debate on previous sessions

Readings: None.

Activities: The session will be an open debate based on the question of the assigned video.

Assignment: Watch video posted by professor in BB and answer the question: In the actual Social Structure we are in, where and how might we identify and address intersectionality issues?

Book Chapters: Noicazilabolg

SESSIONS 8 - 9 (LIVE IN-PERSON)

The invention of the Social Movement

- When did the contemporary social movement began?
- How has the social movement grown?
- The social movement's expansion

Readings:

Tilly, C. et. al. (2016). Social Movements, 1768 - 2012. Ch. 2 (pps. 16-37).

Activities: Lecture. In-Class open debate and discussion.

Book Chapters: Social Movements

SESSION 10 (ASYNCHRONOUS)

The invention of the Social Movement

- Open debate

Readings: None.

Activities: Discussion board.

Assignment: All students must read, analyze and reply a three page post to a premise presented by professor in the discussion board. All replies are due by session 11.

SESSIONS 11 - 12 (LIVE IN-PERSON)

The Evolution of the social movement

- How has the social movement evolved?
- The collective project entering the 20th century

Tilly, C. et. al. (2016). Social Movements, 1768 - 2012. Ch. 3 (pgs. 38-64).

Activities: Lecture. In-Class open debate and discussion. Divide class in groups for session 13.

Book Chapters: Social Movements

SESSIONS 13 - 14 (LIVE IN-PERSON)

The Evolution of the social movement III

- Debate on the concepts studied in sessions 11 - 12

Readings: None.

Activities: The session will be an open debate based on an question. Break groups will be divided by professor.

We will: Compare a Social Movement between 1950-1980 and one from 2018 until present times. How do they differ? How are they alike? Would you say there is an evolution? Why? (Racism, feminism, ecological, students, working class, gender, migrant, housing/gentrification).

Midterm review and Project discussion

- Midterm review and project explanation.

Readings: None

Activities: Midterm review. Explain project and divide groups for session 25-26 presentation.

SESSION 15 (LIVE IN-PERSON)

Midterm Exam

- Individual exam

SESSIONS 16 - 17 (LIVE IN-PERSON)

Expansion of the Social Movement

- Analyze and discuss contemporary social movements on the 21th century.
- How can social movements expand themselves?

Readings:

Chévere, E. (2021) NoicazilabolG. Madrid: Europa Ediciones. Chapter 3.4, 3.5. (Will be provided by professor in pdf).

Activities: The session will be an open debate based on the assigned lecture.

Project brainstorm, Q and A and guidance

- Preparing group presentation tutorial

Readings: None

Assignment: Assignment: Group will present their project ideas for discussion in class. Professor will guide a collective debate with ideas to further help on the projects.

Book Chapters: NoicazilabolG

SESSIONS 18 - 19 (LIVE IN-PERSON)

Globalization and its influence in Collective Action

- What is globalization?
- Is it a new found tool for Social Movements?

Readings:

Chévere, E. (2020) Understanding Globalization. In: Revista Cruce: Crítica Socio Cultural Contemporánea.

Activities: This session will be a discussion on today's society and the influence of globalization, not only in our daily lives, but in the relations of power among individuals.

Racial roles discussion I

- Turning point on racial issues in the USA.
- The beginning of a movement.

Readings: None

Film: Young Lords (provided by professor)

Activities: Short in-class open discussion on the documentary after it's finished and explanation of next Async session.

Article: Understanding Globalization

SESSION 20 (ASYNCHRONOUS)

Racial Roles discussion II

- Discussion on the relevance of racial emancipation in the USA in the rest of the world.

Readings: None

Activities: Open debate on premise presented by professor in discussion board.

Assignment: Discuss a premise presented by professor in forum. All students must have participated in forum with a three page post by session 21.

SESSIONS 21 - 22 (LIVE IN-PERSON)

The concept of Glocalization

- Discussion on the concept "Historical Bloc"
- Analyze what motivates people to participate or dismiss mobilizations

Readings:

Chévere, E. (2021) Noicazilabolg. Madrid: Europa Ediciones. Chapter 2.1 (Will be provided by professor in pdf).

Activities: This session will be a conference and an open group discussion on today's society and the influence of external elements to our main contexts.

Positions regarding Globalization

- Discussion on the relation of globalization
- How people position themselves regarding the concept

Readings:

Chévere, E. (2021) Noicazilabolg. Madrid: Europa Ediciones. Chapter 2.2 (Will be provided by professor in pdf).

Activities: This session will be a conference and an open group discussion.

Book Chapters: Noicazilabolg

Book Chapters: Noicazilabolg

SESSIONS 23 - 24 (LIVE IN-PERSON)

The Gender Dispute

- What is gender?
- Women as the subject of feminism
- Sex and Identity

Readings:

Butler, J. (2007) The Gender Trouble: Feminism and the Subversion of Identity. New York and London: Routledge. (pp. 45-56).

Activities: In class discussion on gender roles in a patriarchal world.

Guest Key Speaker

- Guest to be confirmed

Readings: None

Activities: Conference.

SESSION 25 (ASYNCHRONOUS)**Within a Social Process**

- Participation in collective process

Readings: None.

Activities: Document your participation in collective process. All students must have participated in forum with a five page post by session 26.

SESSIONS 26 - 27 (LIVE IN-PERSON)**Group Presentation**

- Each group will present their project to the rest of the class. (two/three per session)

Readings: None

Activities: Group presentations.

SESSIONS 28 - 29 (LIVE IN-PERSON)**Analyzing Group Presentation**

- Enter in a sociological debate regarding the presentations.

Readings: None

Activities: Participate in class debate analyzing all group presentations. Present Ideas, suggestions and opinions on every group.

Final exam discussion and class closure

- Open discussion and final exam review.

Readings: None

Activities: Discussion and debate among students on final exam material. Debates may be student motivated or the professor will guide it with open questions. The discussion will be moderated by professor.

Also, as a class closure, there will be: 1) Discussion on class outcome. 2) Open debate analyzing the class and its progress. What have we learned? Suggestions on how can the class be better.

SESSION 30 (LIVE IN-PERSON)

Final exam

- Individual exam

EVALUATION CRITERIA

Preparation and participation (20%):

Attendance and Punctuality (5%): Performance in class as well as in groups and discussion forums will be taken into consideration. Also, with the use of opening questions before class by random selection, we will be able to see the level of preparation of the students for each class.

Group Debates (15%): Sessions 26 and 27. In several groups (depending on the total number of students in class), students will be able to demonstrate their abilities to work with one another as well as to use the new basic concepts they have encountered during the course. Details of group debates will be presented by professor previous to midterm's date.

Midterm (40%)

Exam (30%): Session 15. The material for the midterm exam will be the first part of the class which is about basic concepts. The exam format will include multiple choice, short answer and long answer questions.

Written Work (10%): Throughout the semester, students will be doing several written work. These will be basically discussion. All of these will take place in asynchronous sessions and the extension of the written work will be determined in each of these sessions for a final total count of 12 pages. Every post must have an essay like structure.

* Two page post will be 1000 words. Three page posts will be 1500 words. Four page posts will be 2000.

Final Evaluation (40%)

Exam (30%): Session 30. The material for the final exam will be the second part of the class. The exam format will include multiple choice, short answer and long answer questions.

Written Work (10%): Throughout the semester, students will be doing several written work. These will be basically discussion. All of these will take place in asynchronous sessions and the extension of the written work will be determined in each of these sessions for a final total count of 12 pages. Every post must have an essay like structure.

* Two page post will be 1000 words. Three page posts will be 1500 words. Four page posts will be 2000.

criteria	percentage	Learning Objectives	Comments
Attendance and Participation	20 %		
Intermediate tests	40 %		
Final Exam	40 %		

RE-SIT / RE-TAKE POLICY

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or "re-sit") in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may

provide further indications.



IE HUMANITIES

IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-IMPACT.1.M.B1.Susta

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **DANIEL VALTUEÑA MARTÍNEZ**

E-mail: dvaltuen@faculty.ie.edu

Prof. Daniel Valtueña received his PhD in Cultural Studies from The Graduate Center | City University of New York. His research focuses on contemporary performing arts, queer theories, critical theory, and environmental humanities. During his graduate studies he served as an Andrew W. Mellon Humanities Public Fellow to reimagine the role of humanities in the higher-education system. He received the Alumni UCM Award Researcher in Arts & Humanities and Social Sciences for his research in 2022. He has taught at a college-level at institutions in Spain and the US such as Hunter College and Baruch College. He has extensive experience in the field of arts management. He served as a Program Manager at the Queens Council on the Arts between 2020 and 2022 and currently works as an arts and culture consultant for a variety of organizations.

Office Hours

Office hours will be on request. Please contact at:

dvaltuen@faculty.ie.edu

SUBJECT DESCRIPTION

HUMANISTIC SUSTAINABILITY

What do humanities have to do with sustainability? How can critical theory help us build a more sustainable future?

This course aims to answer these questions by arguing how the humanities are a key resource for human societies to fight against war, climate change, systemic racism, or social exclusion. This course will dive into the global challenges established by the United Nations Sustainable Development Goals through a humanistic approach. By reading philosophical and critical theory major texts, this course aims to help students develop critical and creative thinking skills in order to face the future from a humanistic perspective. Ultimately students in this course will learn from philosophers, artists, activists, and writers to engage actively within their fields to create a better future

This course will start with an introduction to the challenges global contemporary societies are facing today through canonical critical theory texts to continue with thematic sessions specifically devoted to the Sustainable Development Goals where students will apply theoretical concepts to current challenges such as climate action, gender inequality, sustainable infrastructures, or food access.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

This course will also help students apply interdisciplinary methodologies to global challenges and develop environmental and sustainable approaches to culture.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following.

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms. Individual inquiry and discovery occurs when students work on their readings and assignments by doing research, reading, or writing.

During this course students will experience a flipped-classroom approach, in which students will be introduced to the learning materials before class through readings and multimedia sources, while classroom time will be devoted to problematize and apply concepts, to deepen understanding through group discussion, and to practice problem-solving in the form of class activities. For this reason, it will be particularly important that students come to class prepared by having done the assigned work and that they participate actively in class discussions and other activities.

During the course, students will read a series of texts within the fields of philosophy, critical theory, history, cultural studies, and other fields from a wide variety of intellectual genealogies. The class will also focus on current debates and ground-breaking projects from a variety of disciplines within the topic of sustainability.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	23.3 %	35.0 hours
Discussions	23.3 %	35.0 hours
Exercises in class, Asynchronous sessions, Field Work	16.7 %	25.0 hours
Group work	10.0 %	15.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of ChatGPT or any other AI platform or tool to generate either ideas or content (not including spelling/grammar check) is strictly prohibited in this course.

I do not use these tools to conduct my research or write my lectures, and I expect students to abide by the same standards. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire class. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

This policy exists for the following reasons:

- ***This class is designed for you to develop your own sophisticated understanding of the complex processes that have shaped the history of technology.*** If you rely on any kind of algorithmic system to make sense of those processes you are likely to fall prey to simplistic narratives that exclude marginalized voices, lack depth, and are deprived of nuance. Furthermore, because [tools like ChatGPT are essentially "bullshit" machines](#), there is a high risk of encountering inaccurate results that are seemingly credible (these are tools that emphasize form over substance and are indifferent to the truth of their outputs).
- ***Currently, there is no substantive evidence that tools like ChatGPT and DALL-E aid the learning process, especially as it pertains to critical thinking skills.*** In fact, these tools seem to negatively disrupt the learning process, with students (and faculty) often using them as shortcuts that avoid deep and meaningful engagement not only with the course material but also with one another as human beings. (If you are interested, have written about the

pedagogical virtues of resisting ChatGPT in writing assignments [for Inside Higher Ed](#)).

- **Intellectual honesty is vital for a healthy academic community and for my fair evaluation of your work.** Using AI opens up a whole can of worms regarding academic honesty, in particular the question of whether the thinking is really "your" thinking or the work is really "your" work. Furthermore, tools like ChatGPT were built by extracting the work produced by other people without compensating or crediting them for it (in economic terms, one could argue that [companies like OpenAI have been operating through "primitive accumulation" by dispossession](#)).
- **Companies like OpenAI have grown through the exploitation of workers from the global south and other marginalized groups.** Examples here include [paying Kenyan workers less than \\$2 per hour](#) to filter through traumatic content, ["digital sweatshops" in the Philippines](#), and [prison labor in places like Finland](#). It seems especially pernicious to "benefit" from that exploitation in a course where one of the main goals is to understand the inequalities that have shaped the history of technology.
- **Tools like ChatGPT have serious negative environmental impacts.** These range from the [higher energy use required to supply all that computing power](#) to the [vast amounts of water needed to keep data centers cool](#) (many of these being built in areas already struggling with drought, like [Spain's own Castilla-La Mancha](#)) one has to wonder whether this form of AI does not represent a step back in our goals to address the climate crisis. As such, avoiding these tools aligns with [IE University's commitment to sustainability](#).

And, on a more personal note. We are all incredibly privileged to have the time and space to read, discuss complex topics, and craft interesting ideas. This kind of experience is not available to everyone, and there are thousands (probably millions) of people all over the world who would like to be standing in our shoes. This kind of experience does not come cheap: *someone* is paying for it—whether that's yourself, parents/relatives, private scholarships, government grants, etc. So please reflect on whether you want to spend this special opportunity to learn by *trying to avoid* doing the work necessary to learn. After all, doing so means that you are not only cheating in this class but, more importantly, also cheating yourself and your wider community. In a world where there is unrelenting pressure for us to passively embrace the latest technology and look for shortcuts (no matter the cost), I hope that this can be a space where we can have critical and truly personalized discussions that are unmediated by these deeply problematic tools.

(Policy adapted from Olivia Stowell, Ph.D. candidate at the University of Michigan)

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with "pillar courses" in three of IE's core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world's greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU's core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

HUMANISTIC SUSTAINABILITY: AN INTRODUCTION

This class will serve as an introduction for the course. The first half will be devoted to introducing the course and reviewing the syllabus. The second half will focus on presenting the Sustainable Development Goals adopted by United Nations in 2015. Students must read the UN declaration which marked the 2030 agenda and that will serve as a foundation for the course.

Other / Complementary Documentation: Transforming Our World: The 2030 Agenda for Sustainable Development, pp. 1-14

SESSIONS 3 - 4 (LIVE IN-PERSON)

SUSTAINABLE DEVELOPMENT GOALS: A THEORY OF FORMS

After presenting the Sustainable Development Goals, this class will focus on approaching them critically by, first, reviewing the progress that has been made globally in the last 8 years. The successes and failures of the 2030 Agenda will be critically question through a philosophical approach based on Plato's major theories. This class aims to provide students with theoretical resources to reflect on the power of universals and their relationship with material conditions of production.

Book Chapters: The Republic, Book 7, pp. 220-233

SESSION 5 (ASYNCHRONOUS)

SUSTAINABLE DEVELOPMENT LIVE #1: PLANET

Asynchronous classes will be grouped in the Sustainable Development Live Series. This series will focus on the 5 areas for sustainable development established by the UN: Planet, People, Prosperity, Peace, and Partnership. Students will choose one cultural event and/or cultural visit among the ones listed on the syllabus for each session to experience the unfolding of the SDGs through live experiences. Cultural events and/or visits will take place either in Madrid, or online. Students will have to write a two-page reflection for each asynchronous class and prove their attendance to the event.

This first asynchronous session will focus on the area of Planet.

The options will be made available to students once classes start as most cultural events for the Spring has not been announced yet.

SESSIONS 6 - 7 (LIVE IN-PERSON)

WHEN LIFE IS RULED: BIOPOWER, NECROPOLITICS, AND BEYOND

After approaching the SDGs from a philosophical perspective based on metaphysics, this class will focus on the strategies systems of power put into place in order to rule life for a variety of purposes both positive and negative. To do so, this class will focus on the notions of biopower by French philosopher Michel Foucault and necropolitics by Cameroonian theorist Achille Mbembe whose ideas will help students approach the SDGs from a sociopolitical perspective.

Book Chapters: The History of Sexuality, Volume 1, Part 5, pp. 135-159

SESSIONS 8 - 9 (LIVE IN-PERSON)

COMMON(S) GOALS: COMING TOGETHER, GOING PLACES

This class will focus on the notion of the commons through which students will interrogate what the public good looks like. The class will analyze current global challenges and will introduce students to social responses to a variety of scenarios the SDGs aim to give solutions. The class will call on philosopher Judith Butler's ideas on assembly, dispossession, vulnerability, and performance in order to develop the skills on how to take action in public life.

Book Chapters: Notes Toward a Performative Theory of Assembly, pp. TBC

SESSION 10 (ASYNCHRONOUS)

SUSTAINABLE DEVELOPMENT LIVE #2: PEOPLE

Asynchronous classes will be grouped in the Sustainable Development Live Series. This series will focus on the 5 areas for sustainable development established by the UN: Planet, People, Prosperity, Peace, and Partnership. Students will choose one cultural event and/or cultural visit among the ones listed on the syllabus for each session to experience the unfolding of the SDGs through live experiences. Cultural events and/or visits will take place either in Madrid, or online. Students will have to write a two-page reflection for each asynchronous class and prove their attendance to the event.

This first asynchronous session will focus on the area of People.

The options will be made available to students once classes start as most cultural events for the Spring has not been announced yet.

SESSIONS 11 - 12 (LIVE IN-PERSON)

PROSPECTIVE THINKING: FROM DENYING THE FUTURE TO BUILDING UTOPIAS

From Thomas More's Utopia to science fiction novels, humanities disciplines have always dealt with the future. This class will focus on how creative thinking based on humanistic principles can help humans reflect on the future and build a better world for tomorrow. During this class students will learn from prospective thinking methodologies and will focus on debates surrounding dystopian approaches to the future and optimistic utopian thinking through the writing of queer theorists Lee Edelman and José Esteban Muñoz to envision a sustainable future such as the one shaped by the SDGs.

Book Chapters: No Future, Chapter 1, pp. 1-11

Book Chapters: Cruising Utopia, Chapter 1, pp. 19-32

SESSIONS 13 - 14 (LIVE IN-PERSON)

17 GOALS, INFINITE PATHS

This class will serve as an introduction for the second part of the course where students will work on a more detailed-oriented analysis of the SDGs. The lens through which they will look at these goals will be shaped by Donna Haraway's ideas on tentacular thinking and the Chtulucene. The class will be completed by a guest speaker yet to be confirmed.

Book Chapters: Staying with the Trouble, pp. TBC

SESSION 15 (LIVE IN-PERSON)

MID-TERM EXAM

This class will be devoted to the mid-term exam on the topics and texts discussed in class.

SESSIONS 16 - 17 (LIVE IN-PERSON)

WHAT DOES IT MEAN TO BE HUMAN? SDGs 2, 3 & 6

After discussing the Sustainable Development Goals and the potential the humanities hold to achieve all of them, the course will address all SDGs in depth by grouping them around different topics and offering several projects and solution-oriented theories to work on them. This is the first class of the second part of the course which will address SDGs 2 (Zero Hunger), 3 (Good Health and Well-being), and 6 (Clean Water and Sanitation) which share a common concern about basic human needs. This class will address one of the basic questions human beings continue to ask themselves: what does it mean to be human? Through a historical approach to the notion of person, the class will instrumentalize Italian philosopher Roberto Esposito's ideas to try to answer this question.

Article: The Dispositif of the Person, pp. 17-30

SESSIONS 18 - 19 (LIVE IN-PERSON)

ALL (WO)MEN ARE (NOT) CREATED EQUAL: SDGs 1, 4, 5 & 10

The US Declaration of Independence's second paragraph states: "All men are created equal". Considering slavery and the genocide against Native Americans, this statement is far from being true. From a religious perspective, human beings might be created equal, but once their lives unfold on Earth, modern societies are known by their discrimination, social exclusion, and inequality. This class will address the SDGs 1 (No Poverty), 4 (Quality Education), 5 (Gender Equality), and 10 (Reduced Inequalities) which all point the extreme inequality human beings suffer until today. This topic will be addressed through the notion of border built by Chicana intellectual Gloria Anzaldúa for students to engage with the notion of intersectionality.

Book Chapters: Borderlands / La Frontera, Chapters 1 & 7, pp. 1-13 & pp. 77-91

SESSION 20 (ASYNCHRONOUS)

SUSTAINABLE DEVELOPMENT LIVE #3: PROSPERITY

Asynchronous classes will be grouped in the Sustainable Development Live Series. This series will focus on the 5 areas for sustainable development established by the UN: Planet, People, Prosperity, Peace, and Partnership. Students will choose one cultural event and/or cultural visit among the ones listed on the syllabus for each session to experience the unfolding of the SDGs through live experiences. Cultural events and/or visits will take place either in Madrid, or online. Students will have to write a two-page reflection for each asynchronous class and prove their attendance to the event.

This first asynchronous session will focus on the area of Prosperity.

The options will be made available to students once classes start as most cultural events for the Spring has not been announced yet.

SESSIONS 21 - 22 (LIVE IN-PERSON)

LIVING IN COMMUNITIES: SDGs 11, 16 & 17

Based on the previously studied concept of intersectionality, this class will go from the individual to analyze communities in order to create more sustainable ways of living together. This class will address Sustainable Development Goals 11 (Sustainable Cities and Communities), 16 (Peace, Justice, and Strong Institutions), and 17 (Partnerships for the Goals) using as a case study the historical turning point in global history after the 2008-2011 period through which students will be exposed to the idea of dissensus by French philosopher Jacques Rancière in order to better understand and improve democratic systems of power.

Book Chapters: Dissensus, Chapter 1, pp. 27-44

SESSIONS 23 - 24 (LIVE IN-PERSON)

TOWARDS FAIR ECONOMICS FOR THE PEOPLE: SDGs 8, 9 & 12

This class will address Sustainable Development Goals 8 (Decent Work and Economic Growth), 9 (Industry, Innovation, and Infrastructure), and 12 (Responsible Consumption and Production) unveiling unfair labor conditions around the globe based on gender, racial, or ability discrimination due to a limited understanding of the notion of progress. The class will follow up on previous discussions about humankind, equality, and community in order to present urgent scenarios in need of solutions which will be brainstormed in class.

Book Chapters: Wages Against Housework

SESSION 25 (ASYNCHRONOUS)

SUSTAINABLE DEVELOPMENT LIVE #4: PEACE & PARTNERSHIP

Asynchronous classes will be grouped in the Sustainable Development Live Series. This series will focus on the 5 areas for sustainable development established by the UN: Planet, People, Prosperity, Peace, and Partnership. Students will choose one cultural event and/or cultural visit among the ones listed on the syllabus for each session to experience the unfolding of the SDGs through live experiences. Cultural events and/or visits will take place either in Madrid, or online. Students will have to write a two-page reflection for each asynchronous class and prove their attendance to the event.

This first asynchronous session will focus on the areas of Peace and Partnership.

The options will be made available to students once classes start as most cultural events for the Spring has not been announced yet.

SESSIONS 26 - 27 (LIVE IN-PERSON)

This class will focus on how to approach non-human life from a humanistic perspective beyond scientific knowledge in order to promote a sense of solidarity between species in relation to SDGs 14 (Life below Water) and 15 (Life on Land). To do so students will be introduced to key concepts in the animal studies field which then will have to be intersected with one of the films assigned for this class in order to understand how humans share the planet with non-human life and what kinds of measures can be put into place in order to move towards a more equitable power system among species. Students must watch just one of the assigned films based on their interests.

Multimedia Material: Guillermo del Toro, The Shape of Water (2017)

Multimedia Material: Jörg Adolph, The Hidden Life of Trees (2021)

Multimedia Material: Hayao Miyazaki, Princess Mononoke (1997)

SESSIONS 28 - 29 (LIVE IN-PERSON)

CREATING PLANETS B, C, D, E & MORE: SDGs 7 & 13

"There is no Planet B" is one of the most powerful statements circulating nowadays against actions contributing to climate change. While this sentence is absolutely true, humanities have the power to create new worlds within the materiality of planet Earth. This class will explore the power of language to have an impact in material life through a pragmatist approach to linguistics that works towards achieving Sustainable Development Goals 7 (Affordable and Clean Energy) and 13 (Climate Action). How to Do Things with Words by J. L. Austin will serve as a resource for students to learn the power language holds and how, through language, they can take action to give birth to more new sustainable realities within our planet.

Book Chapters: How to Do Things with Words, Lectures 1 & 2, pp. 1-24

SESSION 30 (LIVE IN-PERSON)

5 YEARS AHEAD: COURSE WRAP-UP & CONCLUSIONS

The last class will serve as a space for students to reflect on all the contents studied during the course, share their final projects ideas with the class, as well as to imagine ways through which they will be able to implement their humanities knowledge to achieve the SDGs by 2030. The Final Project is due by the end of the day.

EVALUATION CRITERIA

Preparation and participation (20%)

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to attend classes. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, peer-to-peer feedback, interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities. *Preparation and participation for asynchronous sessions will be based on the asynchronous classes two-page reflections whose details will be explained in class.*

Midterm Evaluation (40%): Assignments (10%) & Midterm Assessment (30%)

- Midterm Evaluation - Assignments (10%): two pop-up quizzes will be given during the first half of the course based on the assigned readings for that day.
- Midterm Evaluation - Midterm Assessment (30%): the midterm evaluation will take the form of a written exam to be taken in the space of the classroom during Session 15. The exam will draw on the assigned readings for previous sessions as well as on topics and discussions covered in class.

Final Evaluation (40%): Assignments (10%) & Final Assessment (30%)

- Final Evaluation - Assignments (10%): two pop-up quizzes will be given during the second half of the course based on the assigned readings for that day.
- Final Evaluation - Final Assessment (30%): the final evaluation will take the form of a final project. Students will have to choose any project which contributes to one or more SDGs through the humanities such as an art exhibition, a participatory process, an educational program, or a policy project. The project will consist on a presentation and a theoretical analysis instrumentalizing the concepts studied throughout the course (1,250-1,500 words) and an interview to the person in charge of the project or any other participant (8-12 questions). Specific guidelines will be given throughout the course.

criteria	percentage	Learning Objectives	Comments
Preparation and Participation	20 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts. - Learn about other cultures and human experiences. 	

Midterm Evaluation	40 %	<ul style="list-style-type: none"> - Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts. - Write academic texts with different argumentation techniques. 	Assignments (10%) & Midterm assessment (30%)
Final Evaluation	40 %	<ul style="list-style-type: none"> - Write academic texts with different argumentation techniques. - Investigate, research, and obtain information. 	Assignments (10%) & Final assessment (30%)

RE-SIT / RE-TAKE POLICY

The re-sit / re-take policy of this course will take the form of an exam that will comprise all contents covered throughout the course.

BIBLIOGRAPHY

Recommended

- Heise, Ursula; Jon Christensen, and Michelle Niemann (eds.). (2017). *The Routledge Companion to the Environmental Humanities*. Routledge. ISBN 9781032179292 (Printed)

- Parker Dale, Robert. (2012). *Critical Theory: A Reader for Literary and Cultural Studies*. Oxford University Press. ISBN 100199797773 (Printed)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or "re-sit") in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)

- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)

- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.

- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.

IE HUMANITIES

**IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-
IMPACT.1.M.G2.Tech**

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **PATRICK DE OLIVEIRA**

E-mail: pdeoliveira@faculty.ie.edu

Dr. Patrick Luiz Sullivan De Oliveira was trained as a historian at Princeton University, and has previously taught at Princeton and Singapore Management University. His main field of research is the history of technology in nineteenth-century France and Western Europe, although he also works with comparative/connective approaches that incorporate both France and Latin America into a broader Atlantic world. He is currently working on a book on French ballooning at the turn of the twentieth century for The MIT Press, and he has published articles in *Past & Present*, *Notes and Records: The Royal Society Journal of the History of Science*, the *Journal of Urban History*, and other prestigious journals. His research has been supported by numerous institutions, including the Smithsonian National Air and Space Museum (where he has been both a predoctoral and postdoctoral Daniel and Florence Guggenheim Fellow), the Institut d'Études Politiques de Paris (Sciences Po), the Huntington Library, Art Collections, and Botanical Gardens, and the Linda Hall Library. De Oliveira was born and raised in Belo Horizonte, Brazil. He graduated with distinction from the University of Kansas with a B.A. in History and a B.S.J. in Journalism. Before turning to academia, De Oliveira dabbled in journalism and book publishing. He remains committed to fostering bridges between academic research and broader audiences, and has published in various popular outlets, like *The Washington Post*, *Slate*, *The Age of Revolutions*, and *CartaCapital*. More information available at www.patrickdeoliveira.com.

Office Hours

Office hours will be on request. Please contact at:

A p p o i n t m e n t s l o t s a v a i l a b l e
at <https://calendar.app.google/jNpQdSwBX1GveDfF7>.

SUBJECT DESCRIPTION

Technology and the Making of the Modern World

In this *history* course, we will explore how technology has shaped the modern world from the late 1700s to the early 2000s. Informed by Walter Benjamin's insight that "there is no document of civilization which is not at the same time a document of barbarism," the course's underlying premise is that technologies are not inherently forces of progress, but instead human creations that reorganize how power gets distributed across society. With that in mind, we will not be looking at the biographies of individual inventors, but instead focusing on how technologies from the early industrial revolution up to the early computer age have reconfigured social, economic, and cultural relationships around the world.

The course will unfold through chronologically arranged topics, such as the emergence of factory work, the use of technology in imperial conquest, the technological ideologies constructed by totalitarian regimes, and the significance of domestic technologies to the gendered division of labor. The unifying theme weaving all these topics together will be that far from determining the course of history, technology is instead better understood as a site of contestation and negotiation for different visions of society, which means that we will also pay attention to the symbolic dimensions of technology.

Given that this is a history course, you should be prepared to read widely--from primary sources (the material that historians interpret to develop their arguments) to scholarly articles (the arguments historians make about the past). Also, be attentive that while we will occasionally address contemporary issues, the majority of the course focuses on understanding technological changes that occurred more than one hundred years in the past.

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

TEACHING METHODOLOGY

IE University teaching method is defined by its collaborative, active, and applied nature. Students actively participate in the whole process to build their knowledge and sharpen their skills. Professor's main role is to lead and guide students to achieve the learning objectives of the course. This is done by engaging in a diverse range of teaching techniques and different types of learning activities such as the following:

LECTURES: Lectures will provide you with the necessary context and information regarding the week's topic and *promote the learning of **foundational and contextual knowledge***.

READINGS: Given that this is a history course addressing a complex topic, you should expect a substantial amount of reading—each week usually a set of primary sources and a chapter from the textbook. The readings *promote learning through **critical interpretation***.

DISCUSSIONS: Discussions will take form of breakout group activities and spirited class-wide discussion of the lectures and readings. As such, look for connections, identify points of tension, and search for under-explored paths in both the lectures and the readings. This kind of preparation will make it easier for you to be an engaged participant in class. The discussions *promote learning through **constructive dialogue***.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	20.0 %	30.0 hours
Discussions	6.7 %	10.0 hours
Exercises in class, Asynchronous sessions, Field Work	20.0 %	30.0 hours
Individual studying	53.3 %	80.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of ChatGPT or any other AI platform or tool to generate either ideas or content (not including spelling/grammar check) is strictly prohibited in this course.

I do not use these tools to conduct my research or write my lectures, and I expect students to abide by the same standards. If there is evidence that you used these tools in your assignment, the penalties can range from failing the assignment up to failing the entire class. You will also be referred to the academic integrity committee, regardless of the extent of the violation.

This policy exists for the following reasons:

- ***This class is designed for you to develop your own sophisticated understanding of the complex processes that have shaped the history of technology.*** If you rely on any kind of algorithmic system to make sense of those processes you are likely to fall prey to simplistic narratives that exclude marginalized voices, lack depth, and are deprived of nuance. Furthermore, because [tools like ChatGPT are essentially "bullshit" machines](#), there is a high risk of encountering inaccurate results that are seemingly credible (these are tools that emphasize form over substance and are indifferent to the truth of their outputs).
- ***Currently, there is no substantive evidence that tools like ChatGPT and DALL-E aid the learning process, especially as it pertains to critical thinking skills.*** In fact, these tools seem to negatively disrupt the learning process, with students (and faculty) often using them as shortcuts that avoid deep and meaningful engagement not only with the course material but also with one another as human beings. (If you are interested, have written about the pedagogical virtues of resisting ChatGPT in writing assignments [for Inside Higher Ed](#)).
- ***Intellectual honesty is vital for a healthy academic community and for my fair evaluation***

of your work. Using AI opens up a whole can of worms regarding academic honesty, in particular the question of whether the thinking is really "your" thinking or the work is really "your" work. Furthermore, tools like ChatGPT were built by extracting the work produced by other people without compensating or crediting them for it (in economic terms, one could argue that [companies like OpenAI have been operating through "primitive accumulation" by dispossession](#)).

- **Companies like OpenAI have grown through the exploitation of workers from the global south and other marginalized groups.** Examples here include [paying Kenyan workers less than \\$2 per hour](#) to filter through traumatic content, ["digital sweatshops" in the Philippines](#), and [prison labor in places like Finland](#). It seems especially pernicious to "benefit" from that exploitation in a course where one of the main goals is to understand the inequalities that have shaped the history of technology.
- **Tools like ChatGPT have serious negative environmental impacts.** These range from the [higher energy use required to supply all that computing power](#) to the [vast amounts of water needed to keep data centers cool](#) (many of these being built in areas already struggling with drought, like [Spain's own Castilla-La Mancha](#)) one has to wonder whether this form of AI does not represent a step back in our goals to address the climate crisis. As such, avoiding these tools aligns with [IE University's commitment to sustainability](#).

And, on a more personal note. We are all incredibly privileged to have the time and space to read, discuss complex topics, and craft interesting ideas. This kind of experience is not available to everyone, and there are thousands (probably millions) of people all over the world who would like to be standing in our shoes. This kind of experience does not come cheap: *someone* is paying for it—whether that's yourself, parents/relatives, private scholarships, government grants, etc. So please reflect on whether you want to spend this special opportunity to learn by *trying to avoid* doing the work necessary to learn. After all, doing so means that you are not only cheating in this class but, more importantly, also cheating yourself and your wider community. In a world where there is unrelenting pressure for us to passively embrace the latest technology and look for shortcuts (no matter the cost), I hope that this can be a space where we can have critical and truly personalized discussions that are unmediated by these deeply problematic tools.

(Policy adapted from Olivia Stowell, Ph.D. candidate at the University of Michigan)

IE IMPACT OVERVIEW

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skillsets, mindsets, and toolsets we at IE University believe students need to develop into innovative problem-solvers who will lead positive change.

IE IMPACT learning journey begins with "pillar courses" in three of IE's core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

- humanistic approaches to interpersonal relations, decision-making, and critical thinking;
- familiarity with the technologies that are applied to solve some of the world's greatest challenges; and
- entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable to achieve a greater positive impact.

It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU's core values of sustainability and diversity.

PROGRAM

DISCLAIMER

Reading list is subject to changes. Guidance will be given on how to approach reading scholarly articles and primary sources.

SESSIONS 1 - 2 (LIVE IN-PERSON)

Sustainability Topics:

- Governance
- Social Challenge

SITUATING THE MACHINES:

Introduction to the course // How is technology political?

Required Scholarly Readings:

- Langdon Winner, "Do Artefacts Have Politics?," *Daedulus* 109, no. 1 (1980): 121-136.

Additional Required Readings:

- The syllabus.

SESSIONS 3 - 4 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

Industrial Revolution?

The Industrial Revolution: A Global Perspective // The Factory: New Forms of Labor // The Factory: Broader Effects

Required Scholarly Readings:

- Thomas Dublin, "Women, Work, and Protest in the Early Lowell Mills: 'The Oppressing Hand of Avarice Would Enslave Us,'" *Labor History* 16, no. 1 (1975): 99-116.

Required Primary Sources:

- Regulations for the Hamilton Manufacturing Company, 42-47.
- Benita Eisler, ed., *The Lowell Offering: Writings by New England Mill Women (1840-1845)* (New York: W.W. Norton, 1998), 75-77 and 160-162.

SESSION 5 (ASYNCHRONOUS)

TBD

SESSIONS 6 - 7 (LIVE IN-PERSON)

Sustainability Topics:

- Governance
- Social Challenge
- Economic Development

“Tools of Empire” and “Measure of Men”

Tools of Empire: Weapons and Conquest // Machines as the Measure of Men: Technology and Imperial Ideology

Required Scholarly Sources:

- Michael Adas, *Machines as the Measure of Men: Science, Technology, and Ideologies of Western Dominance* (Ithaca: Cornell University Press, 1989), 199-221.

Required Primary Sources:

- Rudyard Kipling, “The White Man’s Burden,” in *European Imperialism 1830-1930*, eds. Alice Conklin and I. C. Fletcher (New York: Houghton Mifflin, 1999), 58-59.
- M. K. Gandhi, “The Disease of Civilization,” in *European Imperialism 1830-1930*, 22-29.

SESSIONS 8 - 9 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

Empire and Mobility

Smoke in the Water: The Steamer Heads East // Imperial Circulations: Steamers, “Coolies,” Singapore

Required Scholarly Readings:

- Manu Karuka, *Empire’s Tracks: Indigenous Nations, Chinese Workers, and the Transcontinental Railroad* (Berkeley: University of California Press, 2019), 38-57.

Required Primary Sources:

- Set of sources pertaining to Transcontinental Railroad.

SESSION 10 (ASYNCHRONOUS)

TBD

SESSIONS 11 - 12 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

Artificial Light and Technological Systems

Illumination: The Politics of Banishing Darkness // Technological Systems: Beyond the Artifact

Required Scholarly Sources:

- David E. Nye, *Electrifying America Social Meanings of a New Technology, 1880-1940*

(Cambridge, MA: MIT Press, 1992), 29-37, 47-73.

Required Primary Sources:

- C. L. Eshleman, "Modern Street Lighting," *The American City*, 1912.
- Vachel Lindsay, "A Rhyme About an Electrical Advertisement Sign," 1914.
- George Grosz, *Metropolis*, 1916-1917.
- Paloma Alarcó, "Notes about George Grosz's Metropolis (1916-1917)".

SESSIONS 13 - 14 (LIVE IN-PERSON)

Sustainability Topics:

- Governance
- Social Challenge
- Economic Development

Sensory Overload

Sensuous Capitalism: From Mauve to Impressionists // Synthetic Industries: Patents and Warfare

Required Scholarly Sources:

- Günter Berghaus, "Futurism and the Technological Imagination Poised between Machine Cult and Machine Angst," in *Futurism and the Technological Imagination*, ed. Günter Berghaus (Amsterdam: Rodopi, 2009), 1-39.

Required Primary Sources:

- F. T. Marinetti, "To My Pegasus," 1908.
- F. T. Marinetti, "The Founding and Manifesto of Futurism," 1909.
- Umberto Boccioni, *Dynamism of a Cyclist*, 1913.
- Gino Severini, *Armored Train in Action*, 1915.
- Ivo Pannaggi, *Speeding Train*, 1922
- Tato, *Flying over the Coliseum in a Spiral*, 1930.
- Alfredo Gauro Ambrosi, *Aeroritratto di Mussolini Aviator*, 1930.

SESSION 15 (LIVE IN-PERSON)

Midterm

SESSIONS 16 - 17 (LIVE IN-PERSON)

Sustainability Topics:

- Governance
- Social Challenge
- Economic Development

Fatigue, Taylorism, Fordism

The Human Motor: Thermodynamics and the Discovery of Fatigue // Taylorism: The Minute Management of Workers // Fordism: The Apex of Industrial Labor

Required Scholarly Sources:

- Joshua B. Freeman, *Behemoth: The History of the Factory and the Making of the Modern World* (New York: W. W. Norton, 2018), 118-168.

Required Primary Sources:

- Ford, *Helpful Hints and Advice to Employes*, 1915.
- Diego Rivera, *Detroit Industry Murals*, 1932-1933.
- Louis Burcar, "Auto Slaves (Graveyard Shift—Stamping Plant)," 1933.

SESSIONS 18 - 19 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

Totalitarian Visions

Stalinism and Technology: From *Amerikanizm* to the Tragedy of "Gigantomania" // Nazism and Technology: From Steely Romanticism to the Final Solution

Required Scholarly Sources:

- Jeffrey Herf, "The Engineer as Ideologue: Reactionary Modernists in Weimar and Nazi Germany," *Journal of Contemporary History* 19, no. 4 (1984): 631-648.

Required Primary Sources:

- Leni Riefenstahl, *Triumph des Willens*, 1935.
- Fritz Todt writings about German roadways.
- Just memorandum.

SESSION 20 (ASYNCHRONOUS)

TBD

SESSIONS 21 - 22 (LIVE IN-PERSON)

Sustainability Topics:

- Environment
- Governance
- Social Challenge
- Economic Development

The Military-Industrial-Academic Complex & "Big Science"

The Atomic Age: The Origins of the Military-Industrial-Academic Complex // Things Get Bigger: Cold War Politics and the Consolidation of "Big Science"

Required Scholarly Sources:

- Neil M. Maher, *Apollo in the Age of Aquarius* (Cambridge, MA: Harvard University Press, 2017), 11-53.

Required Primary Sources:

- President John F. Kennedy, Special Message to the Congress on Urgent National Needs Delivered in person before a joint session of Congress, 25 May 1961.
- "Giant Leap for Mankind?," *Ebony*, September 1969.
- Gil Scott-Heron, "Whitey on the Moon," 1970.

SESSIONS 23 - 24 (LIVE IN-PERSON)

Sustainability Topics:

- Social Challenge
- Economic Development

Gender and Domestic Technologies

"It's a Boy's Thing": The Gendering of Technology // The Industrial Home: Technology and the Gendered Division of Labor

Required Scholarly Sources:

- Ruth Oldenziel, "Man the Maker, Woman the Consumer: The Consumption Junction Revisited," *Feminism in Twentieth-Century Science, Technology, and Medicine*, eds. Angela N. H. Creager, Elizabeth Lunbeck, and Londa Schiebinger (Chicago: The University of Chicago Press, 2001), 128-149.

Required Primary Sources:

- *Mrs. America Homemaker's Guide* (Hartford: Witkower Press, 1954), selections.
- "Mrs. America Promotes Big Business," *Gas Appliance Merchandising*, March 1956.
- 1957 Monsanto House of the Future video.

SESSION 25 (ASYNCHRONOUS)

TBD

SESSIONS 26 - 27 (LIVE IN-PERSON)

Sustainability Topics:

- Social Challenge
- Economic Development

Computers: A Human History

The Demands of the State: From Human Computers to Automation // Mainframes and Semiconductors: From "Big Blue" to the Personal Computer

Required Scholarly Sources:

- Mar Hicks, "When Did the Fire Start?," in *Your Computer is on Fire*, eds. Thomas S. Mullaney, Benjamin Peters, Mar Hicks, and Kavita Philip (Cambridge, MA: MIT Press, 2021), 11-26.

Required Primary Sources:

- Ellen Ullman, "Out of Time: Reflections on the Programming Life," 131-143.
- Sarah Jeong and Rachel Becker, "Science Doesn't Explain Tech's Diversity Problem — History Does," *The Verge*, 19 April 2019.

SESSIONS 28 - 29 (LIVE IN-PERSON)

TBD

SESSION 30 (LIVE IN-PERSON)

Final Exam

EVALUATION CRITERIA

A note on participation: Good class participation involves preparing in advance by doing the readings, actively listening to your instructor and other students during class, joining class discussions, asking questions which are thoughtful and helpful, and being a good team member during classroom group work. Merely speaking in class will not earn you full marks for class participation. Moreover, using a smart device in class for non-class related activities is a distraction for you and everyone else; this will negatively affect your class participation.

criteria	percentage	Learning Objectives	Comments
Class Participation and Preparation	20 %		
Midterm Evaluation	40 %		Assignments and Quizzes (10%) & Midterm assessment (30%)
Final Evaluation	40 %		Assignments and Quizzes (10%) & Final assessment (30%)

RE-SIT / RE-TAKE POLICY

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or “re-sit”) in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)
- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.
- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

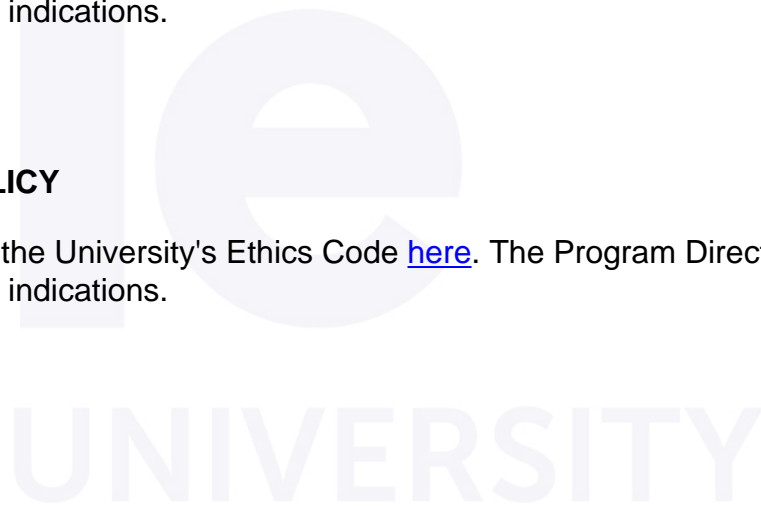
Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

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ETHICAL POLICY

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IE HUMANITIES

IE-IMPACT IE-IMPACT SEP-2024 IEHN6OB-IE-IMPACT.1.M.E1.Value

Area Humanities

Number of sessions: 30

Academic year: 24-25

Degree course: FIRST

Number of credits: 6.0

Semester: 2º

Category: COMPULSORY

Language: English

Professor: **ANNA MAGDALENA WIECK TIJAN**

E-mail: awieck@faculty.ie.edu

ANNA MAGDALENA WIECK TIJAN

Anna Wieck (PhD University of Michigan, 2016) is an art historian and museum professional. She has taught courses on modern art and photography at the University of Michigan and George Washington University. She has extensive museum experience and has worked in curatorial departments at the National Gallery of Art, Washington DC; Fundación MAPFRE, Madrid; and the Fundación Juan March, Madrid.

Office Hours

Office hours will be on request. Please contact at:

awieck@faculty.ie.edu

If we meet on zoom, please use the class zoom link.

SUBJECT DESCRIPTION

VALUE: ART AND MATERIAL CULTURE

This course provides an overview, through specific case studies, of the art market in Europe and the United States from the early modern era through to the 21st century. Starting in 15th century Europe we will consider different models of patronage that stimulated the business of art, and will also analyze how these structures changed over time with the growth of the middle class as well as the Protestant Reformation. We will cover collecting practices and the creation of the modern museum during the 18th and 19th centuries within the context of colonialism, and will also study postcolonial critiques of the museum and art market. Finally, we will scrutinize the booms and busts of the global market for art during the past 75 years, and examine trends (such as NFTs, etc.). A major theme that we will return to throughout the semester concerns how we as a society place cultural and monetary value upon objects. How and why do we do this? How do these values change over time? Students will need to complete required reading assignments before each session.

Our sessions will be organized under the following main themes:

Objects in Collections. Early Modern Europe (Sessions 1-2)

Objects in Collections. The Age of European Colonialism (Sessions 3-4)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas) (Sessions 5-10)

Objects in Collections. The North American Industrial Age (Sessions 11-12)

Why do We Collect? Theories of Collecting (Sessions 13-14)

Objects in Collections. 20th Century Looting (Session 15)

Qualities that Add Value to Objects. (Authenticity, scarcity, etc.) (Sessions 16-17)

Objects in a Global Economy. The Contemporary Art Market (Sessions 18-30)

LEARNING OBJECTIVES

- Develop analytical, critical, and creative thinking.
- Comprehensive reading ability of complex texts.
- Write academic texts with different argumentation techniques.
- Investigate, research, and obtain information.
- Learn about other cultures and human experiences.

The Humanities subject offers basic and well-established anchors that will help students carry out a deeper analysis of the reality in which they live. The humanities encourage critical thinking and provide the tools necessary to both analyze the ideas of others and defend their own. This subject provides the knowledge necessary not only to understand the world around us, but also the skills to construct ideas. In a global and interconnected world, it is important to be able to discriminate and think critically about the infinite amount of information to which we are exposed.

Development of analytical, critical, and creative thinking.

-Comprehensive reading of complex texts.

-Writing and argumentation.

-Research and information competence.

-Sensitivity to other cultures and human experiences.

Students will become familiar with different forms of patronage and collecting, and will consider how these strategies have changed over time. The course will introduce students to the vocabulary of the art world and its market and will provide the critical tools necessary to approach a field that is changing rapidly due to large-scale speculation.

Students will develop an understanding of how the market for art responds to, or is born from, social change, economic interests, and political realities. They will leave the classroom with knowledge about key artworks, artists, collections/collectors, galleries, art fairs, and museums. Students will deepen their critical thinking skills through close reading of key texts, classroom discussion, and writing exercises.

TEACHING METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

You will be graded on your preparedness for class discussions (by completing the assigned readings before class sessions), on the quality of your participation in discussions, on in-class quizzes, activities, and presentations (you must be present in order to earn credit), and on the midterm essay and final exam.

Learning Activity	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	26.7 %	40.0 hours
Discussions	26.7 %	40.0 hours
Exercises in class, Asynchronous sessions, Field Work	13.3 %	20.0 hours
Group work	6.7 %	10.0 hours
Individual studying	26.7 %	40.0 hours
TOTAL	100.0 %	150.0 hours

AI POLICY

The use of GenAI is not permitted in this course unless it is otherwise stated by the instructor. The use of GenAI tools would jeopardize the students' ability to acquire fundamental knowledge and build writing and critical thinking skills.

If a student is found to have used AI-generated content for any form of assessment, it will be considered academic misconduct, and the student might fail the respective assignment or the course.

IE IMPACT OVERVIEW

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IE IMPACT learning journey begins with “pillar courses” in three of IE’s core values: the Humanities, Technology, and Entrepreneurship to help IEU students develop:

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- familiarity with the technologies that are applied to solve some of the world’s greatest challenges; and
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It culminates with the IE Challenge where students apply the skills, mindsets, and knowledge acquired in the three pillar courses to address problems framed within IEU’s core values of sustainability and diversity.

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Objects in Collections. Early Modern Europe

Topics: Introduction to the course; syllabus review; princely collections; patronage in early modern Europe

No assigned readings need to be completed for Sessions #1/2

SESSIONS 3 - 4 (LIVE IN-PERSON)

Objects in Collections. The Age of European Colonialism

Topics: Wunderkammer (Cabinets of curiosities); "The Grand Tour"; Sir John Soane’s Museum, London; “museums are not neutral”

Reading to complete before class

“Introduction” (9-18) and “Ch. 2, The Sarcophagus” (36-45) from Alice Procter, *The Whole Picture: The story of the art in our museums & why we need to talk about it*. London: Cassell, 2020.

Darley, Gillian. “Wonderful Things: The Experience of the Grand Tour.” *Perspecta* 41 (2008): 17–29.

Book Chapters: The Whole Picture: The colonial story of the art in our museums & why we need to talk about it (ced)

Article: Darley, Gillian. “Wonderful Things: The Experience of the Grand Tour.” (Perspecta , 2008, Vol. 41, Grand Tour (2008), pp. 17-25, 28-29) (ced)

SESSION 5 (ASYNCHRONOUS)

Short writing assignment #1 (continuous assesment) due Session #5

For this session, listen to the episode "UK culture war: how should museums confront colonialism?" of the podcast *The Week in Art* from March 12, 2021.

You may download the podcast using your preferred app or stream it following the link below. Consider the ideas regarding museums and colonialism discussed in class and in the podcast, and write a 600-700 word personal response.

Multimedia Material: UK Culture War, How Should Museums Confront Colonialism? (The Art Newspaper, 12 March 2021)

SESSIONS 6 - 7 (LIVE IN-PERSON)

Objects in Collections. The Age of European Colonialism

Topics: the creation of national museums; colonial expansion; collecting vs. looting; contested objects (Benin Bronzes, Bust of Nefertiti, etc.)

Reading to complete before class

Dan Hicks, "Preface" (xii-xvii), "Ch. 1-4" in *The Benin Bronzes, Colonial Violence and Cultural Restitution*. London: Pluto Press, 2020.

Book Chapters: The British Museums: The Benin Bronzes, Colonial Violence and Cultural Restitution

SESSIONS 8 - 9 (LIVE IN-PERSON)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas)

Topics: Postcolonial theory; "heritage" – who "owns" it?; the Zealy daguerreotypes at Harvard University; contemporary artists and the postcolonial lens (Carrie Mae Weems, Kara Walker, John Edmonds, Yinka Shonibare)

Reading to complete before class

Ariella Aïsha Azoulay, excerpts from "Preface," (xiii-13), "Ch.1 Unlearning Imperialism," (58-75), "Ch. 2 Plunder, Objects, Art, Rights" (100-104) in *Potential History: Unlearning Imperialism*. London and New York: Verso, 2019

Podcast to listen to before class

Hyperallergic/Artemovements Podcast, episode #61. "Connecting Modern Art Museums, Colonialism, and Violence," Hrag Vartanian interviews Ariella Aïsha Azoulay, 11 March 2020

You may download the podcast using your preferred app or stream it following the link below.

Podcast: Connecting Modern Art Museums, Colonialism, and Violence (Hyperallergic)

Book Chapters: Potential History: Unlearning Imperialism

SESSION 10 (ASYNCHRONOUS)

Objects in Collections. The Postcolonial Era (Europe, Africa, Asia, the Americas)

Short assignment #2 (continuous assessment) due Session #10. This short assignment will help you get started on your midterm essay.

In preparation for your midterm essay read the assignment directions below. Select a topic and do some initial research. For Session #10 you should submit a 600-700 word summary of the topic you intend to write about and a short bibliography with at least 4 sources you intend to consult.

Midterm essay assignment (1500-2000 words, due Session #15)

Describe a case of a contested museum object that interests you. Where is the object located? Who is calling for the restitution of the object? Has the object been returned? Describe the arguments that were made (or that have been made) for and against the restitution of your chosen object and explain your position on the issue.

SESSIONS 11 - 12 (LIVE IN-PERSON)

Objects in Collections. The North American Industrial Age

Topics: collections of the robber barons; emulation; artists as merchant (William Harnett; Winslow Homer); art merchants (Duveen, Knoedler)

Reading to complete before class

Michael Leja, "Ch. 4, Touching Pictures by William Harnett" (125-152) in *Looking Askance: Skepticism and American Art From Eakins to Duchamp*. Berkeley: University of California Press, 2006

S. N. Behrman, "Ch. 1, Itinerary" (11-46) in *Duveen: The Story of the Most Spectacular Art Dealer of All Time*. London: Daunt Books, 2014 (first published in 1952).

Book Chapters: Duveen, Art Dealer

Book Chapters: Touching Pictures, William Harnett

SESSIONS 13 - 14 (LIVE IN-PERSON)

Why do We Collect? Theories of Collecting

Topics: the qualities of the collector; what do we collect?; why do we collect?; high and low cultural registers; social capital; conspicuous consumption

Reading to complete before class

Walter Benjamin, "Unpacking my Library. A Talk About Collecting (1931)" (161-171) in *One Way Street and Other Writings*, trans. J. A. Underwood. London: Penguin Classics, 2009

Thorstein Veblen, excerpts from "Ch. IV, Conspicuous Consumption" (52-59)" and "Ch. VI, Pecuniary Canons of Taste" (85-86; 105-106) in *The Theory of the Leisure Class*. Oxford and New York: Oxford World Classics, 2009 (first published in 1899).

Book Chapters: The Theory of the Leisure Class

Book Chapters: Unpacking my Library. A Talk About Collecting

SESSION 15 (LIVE IN-PERSON)

Objects in Collections. 20th Century Looting

Topics: Nazi-looted art; looting in Nepal in the 1980s; Getty antiquities scandal

Reading to complete before class

Sharon Hecker and Giuseppe Calabi, "Spoliazioni d'arte, un nuovo affaire Pissarro," *We Wealth Magazine* (Oct. 9, 2020), English translation provided by the authors ("A New Pissarro Affair").

Jason Felch and Ralph Frammolino, "Prologue" (1-6) and "Ch. 1, The Lost Bronze" (9-25) in *Chasing Aphrodite: The Hunt for Looted Antiquities at the World's Richest Museum*. Boston and New York: Houghton Mifflin Harcourt, 2011.

Optional viewing to complete before class

The Woman in Gold (dir. Simon Curtis, 2015), streaming on Amazon

Midterm essay due Session #15

Article: Sharon Hecker and Giuseppe Calabi, "Spoliazioni d'arte, un nuovo affaire Pissarro," (We Wealth Magazine (Oct. 9, 2020)) (CED)

Book Chapters: Chasing Aphrodite: the Hunt for Looted Antiquities at the World's Richest Museum

SESSIONS 16 - 17 (LIVE IN-PERSON)

Qualities that Add Value to Objects. (Authenticity, scarcity, etc.)

Themes: photography; propaganda; approaching modern and contemporary art – why is Duchamp's urinal art and Leroy Merlin's urinal a commercial product

Reading to complete before class

Walter Benjamin, "The Work of Art in the Age of its Technological Reproducibility (1935-36)" in *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, eds Michael W. Jennings et al. Cambridge and London: Harvard University Press, 2008

Book Chapters: The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media

SESSIONS 18 - 19 (LIVE IN-PERSON)

Objects in a Global Economy. The Contemporary Art Market

Topics: universal expositions; the evolution of the art fair; blue chip galleries; top auction houses; top collectors

Reading to complete before class

Don Thompson, "Art fairs, the final frontier" (186-194) in *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. London: Aurum Press, 2012

Sarah Thornton, "Introduction" (xi-xx) and "Ch. 1, The Auction" (3-39) in *Seven Days in the Art World*. London: Granta Publications, 2009

Book Chapters: The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art

Book Chapters: Seven Days in the Art World

SESSION 20 (ASYNCHRONOUS)

Objects in a Global Economy. The Contemporary Art Market

Short assignment #3 (continuous assesment) due Session #20. 600-700 words. TOPIC TBA

SESSIONS 21 - 22 (LIVE IN-PERSON)

SESSION 21. Objects in a Global Economy. The Contemporary Art Market

Topics: the contemporary art market and China; the proliferation of private museums in China and the USA; public museums in the 21st century

Reading to complete before class

Georgina Adam, "Ch. 2, Demand: China Wakes" (53-67) in *Dark Side of the Boom: The Excesses of the Art Market in the 21st Century*. London: Lund Humphries, 2018

SESSION 22. Student presentations

Book Chapters: Dark Side of the Boom: The Excesses of the Art Market in the 21st Century

SESSIONS 23 - 24 (LIVE IN-PERSON)

SESSION 23. INTERSECTIONS OF ART & TECHNOLOGY. (Possible topics include: NFTs. What are they? Why are/were they valuable? Pros/cons. What conditions made the emergence of the NFT possible? A look at the history of digital art).

Readings TBA

SESSION 24. Student presentations.

Article: NFTs explained (The Verge, Jun 6, 2022)

Article: Some artists found a lifeline selling NFTs. Others worry it's a trap (MIT Technology Review, March 25, 2021)

Article: Token Gesture (Art Forum, MAY 2021)

SESSION 25 (ASYNCHRONOUS)

Objects in a Global Economy. The Contemporary Art Market

Short assignment #4 (continuous assessment) due Session #25

Exhibition review. 600-700 words

Visit an exhibition THIS SEMESTER and write a brief review. The review should include the title of the exhibition and a description of the exhibition's aims. How do the works in the exhibition help to tell the story the curator and/or institution aims to tell? How does the presentation (either in the gallery space or on the web) aid in this endeavor? Do you find the exhibition to be a successful one? Is there a work that strikes you as particularly powerful? Why? In order to ascertain this information it is important to look closely at the works on display and also to read any accompanying text (wall text, brochure, website, etc.).

SESSIONS 26 - 27 (LIVE IN-PERSON)

SESSIONS 26 & 27. Objects in a Global Economy. The Contemporary Art Market

Topics: TBA

Reading TBA

SESSIONS 28 - 29 (LIVE IN-PERSON)

SESSION 28. Objects in a Global Economy. The Contemporary Art Market

Topics: Inside and outside of the art market; "outsider art" (Bill Traylor, Henry Darger); artists who reject the market (Cady Noland, David Hammons, Agnes Martin); the hunt for the next big talent; the art market and celebrity

Reading to complete before class

Martin Herbert, "Introduction" (11-16) and "Street Level" (61-71) in *Tell Them I Said No*. Berlin: Sternberg Press, 2016.

SESSION #29. Student presentations.

Book Chapters: Tell Them I Said No

SESSION 30 (LIVE IN-PERSON)

FINAL EXAM

The final exam will focus on topics covered from sessions #16-29. Content from required readings as well as lecture content will be fair game for the exam. The questions will be complex multiple-choice questions that require reading comprehension and knowledge of the course topics.

EVALUATION CRITERIA

Evaluation Method

20% Preparation & participation. You should come to class prepared to discuss the readings and ask questions. We will have pop quizzes (short answer and multiple choice) throughout the semester to test basic knowledge about the session themes and assigned readings. I will also include short in-class exercises instead of quizzes from time to time. You must be present in class in order to complete these in-class quizzes and assignments. You may also be asked to prepare short presentations.

40% Midterm evaluation: Assignments (10%) + Midterm assessment (30%)

--(10%) Written assignment (each around 600-700 words) due on Asynchronous Sessions #5 & 10. These assignments are graded AND they count as attendance. In other words, if you do not submit the written assignment due on session #5, you will earn a 0 AND you will ALSO be marked as ABSENT for session #5.

--(30%) Midterm essay. 1500-2000 words. Due Session #15.

40% Final evaluation: Assignments (10%) + Final assessment (30%)

--(10%) Written assignment (each around 600-700 words) due on Asynchronous Sessions #20 & 25. These assignments are graded AND they count as attendance. In other words, if you do not submit the written assignment due on session #25, you will earn a 0 AND you will ALSO be marked as ABSENT for session #25.

--(30%) Final evaluation. In-class exam. Session #30

criteria	percentage	Learning Objectives	Comments
Preparation & participation	20 %	- Develop analytical, critical, and creative thinking.	Always!
Midterm evaluation: Assignments (10%) + Midterm assessment (30%)	40 %	- Comprehensive reading ability of complex texts. - Write academic texts with different argumentation techniques. - Investigate, research, and obtain information.	Assignments due asynchronous sessions #5, #10. Midterm due session #15
Final evaluation: Assignments (10%) + Final assessment (30%)	40 %	- Develop analytical, critical, and creative thinking. - Comprehensive reading ability of complex texts.	Assignments due asynchronous sessions #20, #25. Final exam session #30

RE-SIT / RE-TAKE POLICY

OTHER RELEVANT INFORMATION ABOUT THIS COURSE:

a) GRADING SYSTEM:

Grade description and equivalents:

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+)

Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

- Very Good/Notable: 7.0-8.9 (B- to B+)

Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

- Good/Aprobado: 6.0-7.0 (C- to C+)

Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

- Pass/Aprobado: 5.0-6.0 (D)

Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

- Fail/Suspenso: 0-4.9 (F)

Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

- Automatic Failure/Suspenso: 0 (F)

Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

BIBLIOGRAPHY

Recommended

- Titia Hulst, ed.. (2017). *A History of the Western Art Market: A Sourcebook of Writings on Artists, Dealers, and Markets*. First. University of California Press. ISBN 0520290631 (Printed)

RE-SIT / RE-TAKE POLICY

Each student has four (4) chances to pass any given course distributed over two (2) consecutive academic years. Each academic year consists of two calls: one (1) ordinary call (during the semester when the course is taking place); and one (1) extraordinary call (or "re-sit") in June/July.

Students who do not comply with the attendance requirement in each subject during the semester will automatically fail both calls (ordinary and extraordinary) for that Academic Year and have to re-take the course (i.e., re-enroll) during the next Academic Year.

The Extraordinary Call Evaluation criteria will be subject to the following rules:

- Students failing the course in the ordinary call (during the semester) will have to re-sit evaluation for the course in June / July (except those students who do not comply with the attendance rule, and therefore will not have that opportunity, since they will fail both calls and must directly re-enroll in the course during the next Academic Year)
- It is not permitted to change the format nor the date of the extraordinary call exams or deadlines under any circumstance. All extraordinary call evaluation dates will be announced in advance and must be taken into consideration before planning the summer (e.g. internships, trips, holidays, etc.)

- The June/July re-sit will consist of a comprehensive evaluation of the course. Your final grade for the course will depend on the performance in this exam or evaluation only. I.e., continuous evaluation over the semester (e.g. participation, quizzes, projects and/or other grade components over the semester) will not be taken into consideration on the extraordinary call. Students will have to achieve the minimum passing grade of 5 and the maximum grade will be capped at 8.0 (out of 10.0) – i.e., “notable” in the extraordinary call.

- Re-takers: Students who failed the subject on a previous Academic Year and are now re-enrolled as re-takers in a course will need to check the syllabus of the assigned professor, as well as contact the professor individually, regarding the specific evaluation criteria for them as re-takers in the course during that semester (ordinary call of that Academic Year). The maximum grade that may be obtained as a retaker during the ordinary call (i.e., the 3rd call) is 10.0 (out of 10.0).

After exams and other assessments are graded by the professor (on either the ordinary or extraordinary call), students will have a possibility to attend a review session (whether it be a final exam, a final project, or the final overall grade in a given course). Please be available to attend the session in order to clarify any concerns you might have regarding your grade. Your professor will inform you about the time and place of the review session.

- Students failing more than 18 ECTS credits after the June/July re-sits will be asked to leave the Program. Please, make sure to prepare yourself well for the exams in order to pass your failed subjects.

- In case you decide to skip the opportunity to re-sit for an exam or evaluation during the June/July extraordinary call, you will need to enroll in that course again for the next Academic Year as a re-taker, and pay the corresponding tuition fees. As you know, students have a total of four (4) allowed calls to pass a given subject or course, in order to remain in the program.

BEHAVIOR RULES

Please, check the University's Code of Conduct [here](#). The Program Director may provide further indications.

ATTENDANCE POLICY

Please, check the University's Attendance Policy [here](#). The Program Director may provide further indications.

ETHICAL POLICY

Please, check the University's Ethics Code [here](#). The Program Director may provide further indications.