Voyage: Spring 2015  
Discipline: Media Studies  
MDST 3505: Communication, Culture & Identity  
Division: Upper  
Faculty Name: Amber Johnson  
Credit Hours: 3; Contact Hours: 38

Pre-requisites:

COURSE DESCRIPTION  
Communication, Culture & Identities is an advanced undergraduate seminar that explores the significance of identities and identity construction in human interaction. This course is designed to allow you to investigate the processes by which we acquire, manage, and execute those cultural qualities, patterns of thinking, values, assumptions, and concepts that constitute our subjective culture. The goals of this course are to 1) obtain a clear understanding of emergent concepts and theoretic insights within interdisciplinary identity research and their inextricable relationship to communication; 2) analyze the factors affecting your identity development, maintenance, and negotiation within interactive settings, and 3) explore the global differences in identity formation, performance, and negotiation.

COURSE OBJECTIVES  
At the end of the course, students will:  
1. Understand the relationships between communication, culture, and identity.  
2. Recognize the critical roles culture plays in our lives.  
3. Develop and understanding of your identity management and negotiation.  
4. Be able to apply theories of identity and culture.  
5. Develop the ability to give oral presentations and performances that demonstrate an understanding of course material.  
6. Recognize the importance of the use of technology to enhance oral presentations

REQUIRED TEXTBOOKS  
The Routledge Companion to Race and Ethnicity  
Editors: Stephen M. Caliendo & Charlton D. McIlwain  
Publisher: Routledge  
ISBN: 0415777070  
Year: 2010 Single Edition

TOPICAL OUTLINE OF COURSE  
Depart Ensenada- January 7:
A1- January 9:
Welcome & Introduction
Questions: Who am I? What do identity, culture, and communication mean to me? How do I communicate my identity everyday? What do other people’s choices communicate about their identities?
Reading: None

A2- January 11:
Definitions
Questions: Why is it important to historicize race, gender, culture, identity, and difference? Where do these terms originate? How do they work together in a system that manages the way we perform our identities on a daily basis? What does communication have to do with all of it?
Reading:
Caliendo and McIlwain Definitions: race, ethnicity, culture, whiteness, assimilation, diaspora, discrimination, ethnocentrism, imperialism, minority, nationalism, prejudice

A3- January 13:
Definitions
Questions: Why is it important to move beyond terminology to the structures within which the terms exists?
Reading:
Caliendo & McIlwain. Definitions: anti-racism movement, colorblindness, civil rights movement, institutional racism, Mestizos/Mestizas, postcolonialism, power, race card, racial profiling

Hilo: January 14

A4- January 16:
Defining Intersectionality, Feminism & Cultural Studies
Questions: Why do we study what we study in communication, women and gender studies, and cultural studies? What is at stake? Who are some of the leading theorists driving our knowledge?
Reading:
Caliendo and McIlwain. Definitions: Cornel West, bell hooks, W.E.B. Dubois, Frantz Fanon, Stuart Hall, Paul Gilroy cultural studies, white privilege, white supremacy, Double Consciousness, ethnic cleansing, eugenics

A5- January 19:
Identity Theories
Questions: Why study identity? How does identity research help us understand who we are, how we behave, and how we communicate our identity?
Reading:
Caliendo and McIlwain. Definitions: Identity, identity politics

Study Day: January 21

A6- January 22:
**Language, Culture, & The Social Construction of Identity**
**Questions:** Where does knowledge about identity, identity performance, and stereotypes stem? How does language inform/create/reflect our reality? What’s communication *got to do with it*?

**Reading:**

**Video:**
"The Danger of a Single Story," Chimamanda Adichie on ted.com

A7- January 24:
**Performance Studies, Performance Writing**
**Questions:** When taking into consideration matters of personal identity development and negotiation, why is it important to write about it from a personal space? How does scientific research dilute the learning process? Are you a box? Do you fit into your boxes neatly? Are you an individual with difference written on your skin? How does performance writing allow us to write our identities into our research and theorize about human experience from a deeply personal and political space? Moving into our first port, how do we theorize and understand Japanese identities? Why are “identities” plural?

**Reading:**
Matsunaga, Masaki. "Shaping, Masking, And Unmasking Of A Stigmatized Identity: The Case

**Video:**

BBC History of World War II: Hiroshima (2006). BBC Video

Yokohama: January 26-27
In-Transit: January 28
Kobe: January 29-31:

**A8- February 1:**

**More on Performative Writing**

**Questions:** Why write like this? How does this writing orient us to space and place differently than other forms of writing? What can your voice and story contribute to epistemology? How does the internet complicate identity constructions in a global market? How can art add to our stories and help us understand human subjectivity in ways words don’t allow?

**Reading:**


**Videos:**

Ai Weiwei Never Sorry (2012). MPI Home Video

Shanghai: February 3-4
In-Transit: February 5-6
Hong Kong: February 7-8

**A9- February 9:**

**Identity Construction in Vietnam: America, War, and Beyond**

**Questions:** How do space and place challenge, construct, inhibit, embrace, reward, punish, silence, and celebrate identity?

**Reading:**


**Video:**


Ho Chi Minh: February 11-16
A10- February 17:
Communicating Culture & Identity in Singapore: Multiculturalism and Political Oppression
Questions: What places and spaces tell the cultural, political, and critical history of Singapore? How does identity development and negotiation differ? What does multiculturalism have to do with it all?
Reading:
Video:
To Singapore with Love (2013). Pin Pin Tan

Singapore: February 19-20

Study Day: February 21

A11-February 22:
Sexuality, Censorship, Politics, and National Secrecy
Questions: How does censorship affect our ability to just be? How do stigmatized identities limit and emancipate human subjectivity? Is there a link between Censorship in Burma and Sexuality in other Countries?
Reading:
Video:
They Call it Myanmar: Lifting the Curtain (2012). Photosynthesis Productions

Rangoon: February 24-March 1

A12-March 2:
Exporting Sexuality from India: Family Structure, Heteronormative Discourse, and the Sexy
Questions: What is considered sexy in India? How is that image coopted and sold via digital media platforms? What are the single stories of masculinity and femininity?
Reading:
Video:
Monsoon Wedding (2001)

A13- March 4:
Class in India
Questions: How do films and media tell the story of Indian identity? What is higher on the hierarchy? What is valued? What is celebrated?
Reading:
Video:
Slum Dog Millionaire (2008)

Cochin: March 6-11

A14-March 12:
Lab: Event Response Performances
Response Paper #1 Due

Study Day: March 14

A15-March 15:
Lab: Event Response Performances

A16- March 17:
Sexuality Contested: From Porn to Religion and Back Again
Questions: How do we push against sexual censorship and trivializing? Who are the stigmatized populations? How do they push back?
Reading:
Video:
Dreamworld

Port Louis: March 18

A17-March 20:
Music, Media, and the Arts: Identity Development and Negotiation
Questions: What roles do media play in shaping our identity? How do we negotiate our identity? How do we push back?
Reading :
Caliendo & McIlwain Chapters 5, 6, 9
Video:
Searching for Sugar Man (2012) Sony Pictures Home Entertainment

Study Day: March 21

A18- March 23:
South Africa: From Apartheid to Homophobia
Questions: South Africa is known globally for their history of apartheid, fearless leadership, and beautiful landscapes. What remnants are evident of a historical, critical, and political history? How do we digest the stories?
Reading:
Video:

Cape Town: March 25-30

A19-March 31:
Namibia: Language and Social Identity
Questions: What is Namibia known for? What places and spaces tell the cultural, critical and political history of Namibia?
Video:
From Namibia With Love
Namibia, Genocide, and the Second Reich (2005) BBC Bristol

Walvis Bay, Namibia: April 2-6

A20-April 7:
Lab: Field Lab Debrief & Installation Art Project
Field Notes Due

A21- April 9:
Lab: Event Response Performance

Study Day: April 10
A22-April 12:
Response Paper #2 Due
Final “Who am I” Presentations

Study Day: April 14

A23: April 15:
Final “Who am I” Presentations

A24: April 17
Casablanca, Morocco
Questions: What is Morocco known for? What places and spaces tell the cultural, critical and political history of Cochin?

Video:
All I Wanna Do (2011). Michelle Medina and Andre Zucker

Casablanca: April 18-22

Global Lens Exams and Study Day: April 24

A25: April 25
Final “Who am I” Presentations

April 29: Arrive in Southampton
FIELD WORK
Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab.

FIELD LAB
- Title: Remembering Mandela, Communicating Apartheid
- Port: Cape Town, South Africa
- Date: March 25-30
- Robben Island and Nelson Mandela Getaway

Academic Objectives
1. Learn the history of apartheid in South Africa
2. Witness the spaces and places where historical progress changed the segregated cultures of South Africa
3. Learn the critical role communication played in developing and implementing a strategy of integration
4. Reinforce the important links between how we communicate identity and culture in order to progress.

Field Lab Description
- Students and faculty will take ferry to Robben Island where Nelson Mandela and many other political activists were held prisoner. The tour of Robben Island and the prison grounds will take approximately 3.5 hours. We will engage in conversations about Apartheid, Difference, and the different types of identities in South Africa that make it look different from any other country in Africa. Students will have the opportunity to speak with men who were held captive at the prison and now work as tour guides. When we leave Robben Island, we will stop at a local restaurant to debrief and speak with our tour guide about current issues dealing with integration and difference.

FIELD ASSIGNMENTS
- Students will be mini-ethnographers for the day, taking field notes and pictures. Students will then put together a collective performance that highlights the emotions, experiences, thoughts, and ideas about our field lab. Students and faculty will also put together an installation art project from all collected materials and display it for the shipboard community. Students will turn in final field notes and images for grading. Total experience is worth 20% of the grade. Breakdown is as follows: 5% for field notes, 10% for response performance, 5% for participation in installation project.

METHODS OF EVALUATION / GRADING RUBRIC
This course will utilize the following instruments to determine student grades and proficiency of the learning outcomes for the course.

Performances – oral performances designed to measure ability to apply presented course materials to field trips
Exercises – written and verbal assignments designed to supplement and reinforce course material
Projects – assignments designed to measure ability to apply presented course material
**Final Paper:** Designed to showcase application of theory and course materials

**Class Participation** – daily attendance and participation in class discussions

---

**Grading Matrix**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Max Points</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Response Papers (2)</td>
<td>Papers</td>
<td>20</td>
</tr>
<tr>
<td>Port Response Performances (4)</td>
<td>Performance</td>
<td>20</td>
</tr>
<tr>
<td>Who am I? Final Performance</td>
<td>Performance/Project</td>
<td>20</td>
</tr>
<tr>
<td>Field Lab</td>
<td>Total:</td>
<td>100</td>
</tr>
</tbody>
</table>

---

**RESERVE BOOKS AND FILMS FOR THE LIBRARY**

- From Namibia With Love (emailed director for purchasing info, $25 and order directly from her. (laulau811@gmail.com)
- Namibia, Genocide, and the Second Reich (2005) BBC Bristol
- BBC History of World War II: Hiroshima (2006) BBC Video
- They Call it Myanmar: Lifting the Curtain (2012) Photosynthesis Productions (Burma)
- All I Wanna Do (2011) Michelle Medina and Andre Zucker (Morocco)
- Ai Weiwei Never Sorry (2012) MPI Home Video
- Girl Model (2013) First Run Features and PBS
- Searching for Sugar Man (2012) Sony Pictures Home Entertainment (South Africa & US)
- To Singapore with Love (2013) Pin Pin Tan

---

**ELECTRONIC COURSE MATERIALS**


Chuma, Wallace. "Framing The Cape Town World Cup Stadium In The Media: The Politics Of


**HONOR CODE**

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”