

**COURSE NUMBER:** LLC 1xx

**COURSE TITLE:** Global Popular Cultures

**CREDITS:** 3:3

**PREREQUISITES/COREQUISITES:** Students participating in LLC's Living Learning Community/Learning Community will enroll in an LLC course related to their language of study. Course number will vary upon the students' knowledge of the language. Students are required to take placement exam /consult with instructor as needed.

**FOR WHOM PLANNED:** This course is only open to incoming freshmen whether they are part of LLC's Living Learning Community, or a Learning Community. Students will be asked to enroll in a language course of their choice (matching the student's interest and level of proficiency). This course may be repeated for credit when topic varies; may be repeated once.

**INSTRUCTORS INFORMATION:** This course draws on the diverse linguistic, literary and cultural background of the faculty in the Department of Languages, Literatures, and Cultures.

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**CATALOG DESCRIPTION:** This course explores global topics from humanistic perspectives as embodied in music, film, art, literature and other cultural practices. Topics may include national identity, memory, immigration, space, revolution, and hegemony.

**COURSE DESCRIPTION:** Each course designed under the "Global Popular Cultures" denomination will have its unique approach and focus. Regional areas that are included will vary based on the expertise of faculty involved. This particular iteration of the course uses popular music as the main vehicle to explore the cultural manifestations of three distinct European countries: Germany, Spain and France, as well as the cultural manifestations of two Asian countries: China and Japan. With an interdisciplinary perspective, this course analyzes 20<sup>th</sup> and 21<sup>st</sup> century cultural developments in Europe and Asia through its musical production, while emphasizing its connections to narratives, poetry, and films, as well as video production. Analyzing the musical production in those countries from the 1930's to today's trends will allow

faculty to introduce students to major political and cultural events as well as to evaluate issues related to religion, censorship, women's rights and representations, to mention a few. We will study Europe's and Asia's recent history through the lens of literature, politics, sociology, history, and musical traditions.

Students participating in LLC's Living Learning Community/Learning Community will be required to complete at least one assignment that will relate to their language specific course. For example, a student taking LLC 1xx and German 204 might be asked to prepare an oral presentation for GER 204 involving an aspect of German popular music covered in the LLC course. A student taking LLC 1xx and French 301 (or beyond) could write a composition on the cultural and political significance of French music. They could for instance reflect on France's cultural protectionism in the 1990s and its objective to maintain her "exception culturelle" implementing some quotas on broadcasting to protect its cultural market from what is perceived as a globalizing domination of English and US cultural imperialism. Other linkages will be established for other courses in the basic language program (102 and 203) or in major-level courses (300-level). The essential commonality would involve language-specific assignments. Material presented in English in the LLC course would be complemented by an oral or written exploration in the target language, providing a more immediate cultural contact, while strengthening critical language skills.

**STUDENT LEARNING OUTCOMES:** Upon successful completion of this course students will be able to;

**GEd Related Outcomes:**

- i. Describe, interpret and evaluate ideas, events, and expressive traditions that have shaped collective and individual human experience through inquiry and analysis of a variety of creative works [LG3]
- ii. Identify and/or describe some of the varied characteristics of a variety of creative works, of visual, audio, or written nature [LG3]
- iii. Demonstrate orally, in writing, or by some other means a fundamental ability to use some of the techniques and/or methods of cultural analysis [LG1 and LG3]
- iv. Identify and/or describe some of the various social, historical, cultural, and/or theoretical contexts in which creative works have been produced and interpreted [LG 3]
- v. Employ the professional standards of documentation style and format (MLA) [LG1]

**Goals Specific to Global Perspectives (GL):**

1. Demonstrate an understanding of the interconnections among regions of the world in such aspects as colonial and neocolonial relationships, human rights, discourses of justice, cultural and aesthetic developments, technology, ecology, or epistemology
2. Locate, interpret, and evaluate information on diverse global cultures
3. Demonstrate sensitivity to cultural differences on a global scale

### **Goals Specific to Global Perspectives (GN):**

1. Demonstrate an understanding of the interconnections among regions of the world, including regions other than North America, Great Britain, and continental Europe, in such aspects as colonial and neocolonial relationships, human rights, discourses of justice, cultural and aesthetic developments, technology, ecology, or epistemology
2. Locate, interpret, and evaluate information on diverse global cultures
3. Demonstrate sensitivity to cultural differences on a global scale

### **Goals Specific to LLC 1xx:**

- a. Describe major historical developments in several regions/countries in the 20<sup>th</sup> and 21<sup>st</sup> century
- b. Relate the different representations of cultural issues to its historical and cultural context
- c. Apply and relate to specific practices the ethical and cultural values that are associated with popular culture
- d. Apply a critical language to analyze literary texts, journalistic prose, visual and audio sources, as well as historical sources associated with the cultures under study
- e. Contrast global issues in contemporary cultures and interpret their cultural significance

**TEACHING METHODS AND ASSIGNMENTS FOR ACHIEVING LEARNING OUTCOMES:** This course will be conducted in four main modes: lectures, guest speakers, oral presentations as a result of students' inquiries into related topics of research, and in-class group discussions. In order to achieve the learning outcomes listed above, instruction of this course will be multi-dimensional and interactive.

**Participation.** This assessment will be based on three criteria:

1. Consistent attendance—The student will not be able to make up for his/her absences by copying someone else's notes. Consistent attendance is essential to learning in this course.
2. Thorough preparation for class--readings must be completed before class and assignments must be completed as requested.
3. Regular contributions to class discussions—the success of this course for the student learning depends on active intellectual engagement with his/her peers. Discussions will take place during every class meeting in both small group exercises and as a whole class and students will have opportunities throughout the semester to develop oral communication skills.

In general, a "good" participation grade comes from volunteering answers and speaking in class as much as possible. "Excellent" participation means reading all the assignments on time, preparing conscientiously for class, and taking responsibility for one's own learning. Students are expected to contribute to an environment that is conducive to learning for all members of

the class. If a student is disruptive and inconsiderate of others in the classroom (faculty included), the instructors reserve the right to take appropriate official action.

**Oral presentations:** Oral presentations (with PowerPoint component) will allow students (working in small groups) to prepare a presentation related to one of the topics covered in class. The oral presentation will allow students to expand on the topic of their choice, either within one of the cultures under study or in relation to the musical production of an additional one.

**Tests and Quizzes:** There will be three-hour exams and a final exam. Tentative dates appear on the topical outline. Students should review it now and make arrangements to be present at every exam. No make ups will be provided without a medical excuse or **previous** permission from the assigned instructor. Call the instructor if an emergency prevents you from taking a scheduled test. Speak to the instructor personally or leave a message. Make-up exams may be scheduled if you inform the appropriate instructor prior to the exam date.

If you miss one exam your total average will reflect a missing score.

**GRADE SCALE**

100-98: A+	97-93: A	92-90: A-	89-88: B+	87-84: B	83-81: B-
80-78: C+	77-73: C	72-70: C-	69-68: D+	67-66: D	65: D- 64-0: F

Final grades will be made available at the end of the semester on UNCGenie.

**EVALUATION AND GRADING:**

<b>Course requirements</b>	<b>% of Final Grade</b>	<b>SLO</b>		
Class participation	15%	(SLO ii, iii, iv)	(SLO 1, 2, 3)	(SLO c, d, e)
Exams and Quizzes	30%	(SLO i, ii, iii, iv)	(SLO 1, 2)	(SLO a, b, c, d, e)
Final Exam	15%	(SLO i, ii, iii, iv)	(SLO 1, 2)	(SLO a, b, c, d, e)
Oral Presentations	20%	(SLO ii, iii, iv, v)	(SLO 1, 2, 3)	(SLO a, b, c, d, e)
Assignments	20%	(SLO ii, iii, iv, v)	(SLO 1, 2, 3)	(SLO a, b, c, d, e)

**REQUIRED TEXTS/READINGS/REFERENCES**

Guins, Raiford A. and Omayra Zaragoza Cruz (eds.) Popular Culture: A Reader. London: Sage Publications, 2005.

This class will incorporate current material from the internet and most texts, links to music clips/videos and articles will be provided through Blackboard.

### TOPICAL OUTLINE/CALENDAR

Date	In the classroom	Homework	Dates to remember
August 22-26	Introduction to the course  How to read and speak about pop culture  Explorations in Contemporary German Pop Culture		August 26: Last day to drop course for tuition and fees refund
August 29-Sept. 2	Historical exploration: Postwar-Germany until today  The 60' and 70's: Der deutsche Schlager		
September 5	Labor Day	No classes	
Sept. 7-9	The 80's NDW and the Cold War  Against the State: German Punk  Germany meets the US: German Hip Hop		
Sept. 12-16	German Music and Neo-Fascism Rammstein  Current Trends in German Pop Culture /Conclusions  Review for Exam I		Review for Exam I Sept. 16
Sept. 19-23	<b>Exam I</b>  Explorations in Contemporary Spanish Pop Culture  Historical exploration: Post Civil War-Spain until today		<b>Exam I - Sept. 19</b>
Sept. 26-30	The 60' and 70's: From the <i>copla</i> to the cantautores		

	The late 70's and 80's: censorship, democracy and the <i>Movida</i>		
Oct. 3-7	Spanish Hip Hop New Wave Flamenco  Current Trends in Spanish Pop Culture /Conclusions		
Oct. 10	Fall Break/No class meeting		
Oct. 12-14	Review for Exam II  <b>Exam II</b>		Oct. 14: Last day to drop without academic penalty  Review for Exam II - Oct. 12  <b>Exam II - Oct. 14</b>
Oct. 17-21	Explorations in Contemporary French Pop Culture  Historical exploration: Post war-France until today  The 60' and 70's: "La chanson engagée" and "la vague yéyé"		
Oct. 24-28	Post May 1968: the Hippy and Beatnik movement  The 80's: Rock, Post Punk and the French Cold Wave  The 90's: French House, Rap, Hip Hop and Rai		
Oct. 31-Nov. 4	Current Trends in French Pop Culture /Conclusions  Review for Exam III		Review for Exam III – Nov. 4
Nov. 7-11	Exam III  Explorations in Traditional Asian Music		<b>Exam III –Nov. 7</b>

	Explorations in Asian Pop Culture		
Nov. 14-18	Modern cultural development and 60s and 70s music culture in Asia		
Nov. 21	The 80's: J-Rock and other Popular music in Asia		
Nov. 23-25	Thanksgiving holiday		
Nov. 28- Dec. 2	Hip Hop in Asia Current Trends in Asian Pop Culture /Conclusions		
Dec. 5	Review		Last Day of Classes Review for Exam IV
Dec. 12		12 noon- 3 p.m.	<b>Exam IV- December 12</b>

**ACADEMIC INTEGRITY POLICY:** Each student is required to adhere to the Academic Integrity Policy on all work submitted for the course. All work submitted for a grade must be your own. Violations of academic integrity include using online translation programs; obtaining help from any other individual(s) (friends, native speakers, former instructors, etc.); copying from the Internet, copying from a source without properly crediting it, etc. For more information on UNCG's Academic Integrity Policy, including breaches of the Policy (cheating, plagiarism, etc.) and the recommended sanctions, please go to <http://academicintegrity.uncg.edu/complete/>

**Make sure to review this academic policy in regards to plagiarism:** "Representing the words of another, as one's own in any academic exercise. Plagiarism may occur on any paper, report, or other work submitted to fulfill course requirements. This includes submitting work done by another, whether a commercial or non-commercial enterprise, including Web sites, as one's own work. Faculty should take into account whether the student has had the opportunity to learn appropriate citation procedures based on previous course work successfully completed before formalizing Academic Integrity charges." **Please let me know if you have any questions about this matter.** For guidelines regarding proper citation, please consult me or refer yourself to the Webpage for the Writing Center, where proper citation is clearly explained.

**All work must bear a statement signed by the student confirming that s/he understands and accepts the Academic Honor Code.**

**ATTENDANCE POLICY:** Regular class attendance and participation are mandatory. Faithful attendance is the most basic requirement the student must meet as a member of this class. Participation grade will be based not only on the fact that the student is in class, but also on HOW MUCH and HOW WELL s/he is prepared for class. Students who arrive late for class or leave class early will be considered tardy: 2 tardies equal 1 absence. With the exception of days scheduled for tests, oral presentations and other announced activities, students are allowed up to two absences without penalty (when it meets for 75 minutes, twice a week) or three absences without penalty (if the course meets for 50 minutes, three times per week). Any absences beyond the number set above must be justified to the instructor's satisfaction in writing upon return to class. If a student misses (for any reason) the equivalent of two weeks of class, the instructor has the right to drop the student from the course. If the student stops attending class, however, it is his/her responsibility to drop the class. Students are expected to remain in the classroom for the entire class period. Any student who leaves class for any reason must ask permission from the instructor. A substantial part of the course grade will be determined by class preparation and participation. Repeated absences can result in the student failing this course, both because active class participation is a vital part of learning, and because instructors have the right to deal with chronic absenteeism by dropping offending students from the roll with a failing grade.

**FINAL EXAMINATION:** The Final Exam will take place on the date scheduled in the Final Exam Calendar.

**ADDITIONAL REQUIREMENTS:** Cell phones, laptops, and other electronic devices should be only be set on a vibrating mode during class. If an emergency situation should happen on campus, we would be able to obtain important information. They are entirely prohibited during exams. Although laptop computers may be appropriate for other classes, they are not needed for this class, and would distract attention from the focus of the class.

**STUDENTS WITH DISABILITIES:** If you have a disability (such as limited vision, impaired hearing, a learning disorder, or a speech impediment) that might negatively affect your performance in this class, you should contact the Office of Disability Services (ODS) at [ods@uncg.edu](mailto:ods@uncg.edu) (or by phone at 336.334.5440) **as soon as possible** to request appropriate academic accommodations. The ODS Home page is available at <http://ods.dept.uncg.edu/>

Let your instructor know if you have any special circumstances that may affect your performance in this class. The instructors will hold regular office hours and will also be available by appointment. The University Writing Center and the University Speaking Center (located in the third floor of MHRA) provide support to students. Please check their websites for useful information regarding appointment times and other assistance.