THE UNIVERSITY OF NORTH TEXAS
COLLEGE OF VISUAL ARTS AND DESIGN

Spring 2018
AEAH 4899-001 IADS CAPSTONE
Race, Ethnicity & Virtual Representation:
Identity and the Internet
Tu Th 12:30-1:50 P.M.
ROOM #: ART 226

INSTRUCTOR: DR. LAUREN CROSS
OFFICE: ART 224E
OFFICE HOURS: Tu/Th 11-12:30 p.m. and by appointment.
EMAIL: EMAIL THROUGH BLACKBOARD
(Note: Correspondence sent via Blackboard Messages instead of the course email tool will not be answered)

COURSE DESCRIPTION:
Capstone course for Interdisciplinary Art and Design Studies majors. Advanced interdisciplinary study of art and design. Specific topics will vary. Delivered as a seminar consisting of assigned readings, class discussion, oral presentations, and written research. Prerequisite(s): ART 1200 or 1301, 1440, 1450, 1500, 1510, 2350, 2360, 6 hours of advanced art history, and 3 hours from IADS Menu 2.

REQUIRED TEXTBOOK:
Cybertypes: Race, Ethnicity and Identity on the Internet by Lisa Nakamura
Additional assigned articles/chapters/essays posted on Blackboard (Bb).

RECOMMENDED READING:
Race in Cyberspace edited by Beth Kolko, Lisa Nakamura, and Gilbert Rodman.
Representation: Cultural Representations and Signifying Practices edited by Stuart Hall, Jessica Evans, and Sean Nixon
Race After the Internet edited by Lisa Nakamura and Peter Chow-White

Note: Recommended readings are for students who are interested in reading additional resources into the course topic.

COURSE CONTENT:
In the course ART 4899 Interdisciplinary Art and Design Studies Capstone, students will explore the interconnections between race, ethnicity, and representation on the internet. The course will weave together a collection of readings, films, as well as moving and still images comparing the representation of race and ethnicity face to face to its visuality online. In order to understand the ways in which race and ethnicity relate to the internet we will not only pull from readings in the digital humanities but also resources from the social sciences such as racial definition, construction and stratification to set the groundwork for the course. We will also investigate content from interdisciplinary fields such as cultural studies, ethnic studies, and women & gender studies to understand how the representation of race and ethnicity on the internet are the result of social and cultural constructs.

Students should be aware that when examining issues of race and ethnicity the topics and discusses might be uncomfortable and challenging to discuss. The tension and discomfort surrounding discussions on race are normal and should be expected (See Dr. AnaLouise Keating’s Presuppositions handout for guidelines for classroom discussion). Students will be required to engage in course topics with fellow classmates and the instructor respectfully; behavior that does not display this requirement at a minimum will not be tolerated. With that being said
your engagement in the course material is required. Those who find it easy to speak up should make sure to balance their contributions by allowing those who do not talk enough space to speak.

Lastly, we will explore the implications of race, ethnicity, and identity on the internet in order to come up with practical tools beyond the class. The class is designed to help students to think through how one can apply course topics within everyday interactions, creative projects and professionally. At the conclusion of the course students will produce with a digital humanities project that will allow students to apply their learning creatively. The project can range in outcomes based on student interest such as, a website, digitally-fabricated object, or face-to-face project that is promoted online. Students will utilize an online portfolio to host the project along with other professional materials, such as a professional profile and resume/cv. The course will also include assigned trips in North Texas as well as featured guest lectures from local/regional creatives, scholars, and practitioners who explore the connections between race, ethnicity, and the digital humanities.

**Note: Students should come to each class session prepared to bring an electronic device such as a smartphone, iPad/tablet, or laptop in order to access online material, case studies, and assignments on the internet.**

**COURSE OBJECTIVES LEARNING OUTCOMES:**

Students will:

1. Communicate and apply key terms and concepts regarding race, ethnicity, and the internet in class assignments, discussions, and presentations.
2. Respond to critical writings on race, ethnicity and the internet through photo-voice research methods, which uses documentary photography, reflection, and sharing knowledge as a creative source of inquiry.
3. Collaborate with local organizations/institutions on service-learning project(s) that enhance community awareness of the ways in which representations of race and ethnicity on the internet can be challenged or enhanced.
4. Compare and contrast projects implemented by artists/designers and institutions/organizations.
5. Create a digital humanities project that creatively applies theories and knowledge of how transformative representations of race and ethnicity online or hybrid environments can create social change.
6. Analyze academic scholarship and creative approaches within the digital humanities that highlights the interconnections between the representation of race and ethnicity on the internet in order to produce new theories and creative strategies for using the internet as a platform for cultural equity and social change.

**COURSE STRUCTURE:**

**In-Class Reflection & Discussion:** Reflexive & discussion-based learning are the primary modes of teaching in this class, which will be prompted by brief lectures and reflection assignments. For this reason, you can expect that this course will not privilege extensive lecturing and relies on student discussion. Nonetheless, lectures that are presented will be featured during the beginning or at the end of class in order to ensure that students feel comfortable with their understanding of course material. Students should come to class prepared for discussion, having read all assigned readings before each class session. I will occasionally call on students to engage in course readings and topics. When provided reflection assignments, students will complete them and turned them in by the end of class.

**Active Learning/Collaborative Learning Activities:** As an extension of our class discussions, students will also engage in active and collaborative learning activities in class in order to engage course topics in innovative ways. Pre-class assignments may also be required in order to help students to evaluate key terms and concepts.

**Service-learning Tasks:** A major requirement in the course will be service-learning project(s) with local organizations/artists/designers. Students should be prepared for required class trips off campus to visit with service-learning partners, which dually becomes an opportunity for professional development. Transportation for field trips may or may not be provided.
STUDENT EVALUATION (OR GRADING):
The grading system for the course is the following:

- Participation (10 per class session x 20 sessions) ..............................................................200
- Race and Ethnicity on the Internet: A Photo-voice Presentation ..............................................100
- Service Learning Project(s) ........................................................................................................100
- Digital Humanities Project .........................................................................................................300

Total Possible Points 700

Extra Credit (up to 20 points)

READINGS AND ONLINE MATERIALS:
This course will use Blackboard to distribute course materials, to communicate and collaborate online, to turn in course assignments and quizzes, and to post grades. You can access Blackboard at http://learn.unt.edu using your university login and password. You can find support using Blackboard at the UNT Helpdesk on the web (http://helpdesk.unt.edu) by email (helpdesk@unt.edu) or by phone (940) 565-2324.

PARTICIPATION (IN-CLASS/PRE-CLASS ACTIVITIES/HOMEWORK) (up to 10 points per class session; Total of 20 sessions): An important component of the class will be active and collaborative learning exercises and discussion. For this reason, your attendance and participation in class exercises and discussions is required. Exercises allow opportunities for previously assigned and impromptu reflections on readings and engagement with classmates. Participation points are earned not only through attendance but completing and participating in in-class assignments. Due to the nature of our course being about the internet and representation, students should be prepared to engage with related course topics during class via social media platforms (i.e., Twitter, Instagram, Pinterest, Facebook, etc), blogs/vlogs, or websites. A big part of the class is to think through how we represent and communicate ourselves online. Most Assignments will require you to document your online or in-class activities and submit them to the instructor. Missing in-class activities can not be made up by turning in assignments after the fact via email. Students with unexcused absences who miss in-class assignments may only use extra credit opportunities offered in the course or proposed in writing to make up missing points. Only students with excused absences that have been documented and approved by the Dean of Students office may be given the opportunity to do make up assignments. Students must contact the instructor in writing w/document to make arrangements.

RACE AND ETHNICITY ON THE INTERNET: A PHOTO-VOICE PRESENTATION (100 points):
Photo-voice is a critical method of research that allows the researcher or research participant to “show and tell” their experiences. Each student will select an issue related to the representation of race and ethnicity on the internet to reflect on and present in class using the photo-voice research method. Students must: 1) select at least one course assigned reading as inspiration that is related to 2) an current event, physical event, resource, organization or trending topic that is referenced online. Then, students will create a Photo-voice presentation reflecting on their interpretations of their selected topic.

Using the Photo-voice method, students will use five photographs that reflect one’s interpretation and understanding of both the selected reading and online topic of choice (Note: photographs must be original images taken by the student, no internet images). Photographs should be documentary in nature; however, images may be expressive and do not need to explicitly represent concrete concepts but may be abstract interpretations. Next, students will take their photographs and produce a 5-10 minute visual presentation (no more than 1-2 minutes per slide/image) summarizing their reflections on their chosen topic. Students will have a work week during Week 5 to prepare their Photo-voice Presentations. Students will present during Weeks 6 & 7. Class presentations should include the following slides & information:
SERVICE LEARNING PROJECT(S) (100 points): Students will collaborate on a series of service learning project(s) with local artists, designers, and organizations that explore the potential for addressing race and ethnicity on the internet in innovative ways. Service learning partner artist(s)/organization(s), students, and the instructor will collectively define the scope of each project based on student professional goals. More detailed information about service learning projects will be provided by the instructor. Keep in mind that the course schedule may change after service learning projects have been finalized. In the event of course changes, a new course schedule will be posted on Blackboard.

DIGITAL HUMANITIES PROJECT (up to 300 points):

Part I: Project Proposal (up to 25 points): Students will propose a digital humanities project that addresses the representation of race and ethnicity on the internet. Projects outcomes may include but are not limited to the use of digital fabrication tools, the creation of virtual and/or hybrid initiatives or content housed on websites and/or social media platforms. Students hoping to use digital fabrication tools must take the scheduled training for the FabLab in order to use this option (the class will schedule a time to take a training class collectively if the schedule permits). Project proposals must be submitted by the end of Week 7, and must receive approval or revision recommendations from the instructor.

Part II: Annotated Bibliography (up to 75 points): During Week 10, students will submit an annotated bibliography paper on their approved project, and identify at least 5-6 sources/projects that relate to your proposed project. Annotated entries must be critically written and cited using MLA format. See Purdue Owl’s MLA formatting guide for information on how to cite books, articles, websites, images/designs/works of art. Paper should begin with a brief summary of project proposal before outlining annotated bibliography entries and end with concluding reflections of how your found materials relate to your project (up to 75 points).

Part III & IV: Final Project & Presentation (up to 200 points): Beginning in Week 16, students will give a brief 3-5 minute presentation summarizing their digital humanities project and analyzing how your relates to existing research and projects. Presentations should include:

1) Project title and student name
2) Demonstration of final project (i.e., what the project is? what your project does?)
3) Summary of how your project relates to existing research related to the course.
4) Challenges and contrast how your project is different or similar to related projects.
5) Conclusion
6) Works Cited
EXTRA CREDIT (up to 40 points):

Students have the opportunity to earn extra credit by reviewing at least two relevant films on Kanopy, which is available via UNT Libraries. Films must cover topics related to race and ethnicity and must not have been screened in class (Bb). In order to receive credit, students must submit a 500 word film review through the appropriate Blackboard assignment portal that includes:

1. Summary of the film (4 points)
2. Interpretation and/or evaluation of the film (4 points)
3. At least two direct quotes from our assigned readings that you believe relate to the film (4 points).
4. Use correct MLA format (i.e., in-text parenthetical citations and Works Cited to support your claims) (4 points).

Each film review is worth up to 20 points. Film review papers must be submitted due by Sunday, April 29th by 11:59 p.m. to receive credit.

SERVICE-LEARNING PARTNERS:

The following is a brief list of potential service learning partners we may be collaborating with this semester. This list also serves as a resource for students investigating related projects for their digital humanities projects.

Art Tooth--www.arttooth.com
Cedars Art Union--http://www.cedarsunion.org
City of Dallas, Office of Cultural Affairs--http://dallasculture.org
Creating Our Future Dallas/Fort Worth--https://www.facebook.com/createourfuturedallas/
Dallas Arts Equity--www.dallasartsequity.com/about#!
Dallas Dinner Table /www.dallasdinnertable.com/
A Dallas Drinking Fountain Project: https://www.facebook.com/fountainsdallas/
Dallas Faces Race--http://www.dallasfacesrace.com
Embrey Family Foundation--http://embreyfdn.org/
Fort Worth Public Art--www.fwpublicart.org
North Texas Digital Fabrication Group
Project Implicit--https://implicit.harvard.edu/implicit/
Project Naptural--www.projectnaptural.com/
WoCA Projects--www.wocaprojects.com

SYLLABUS POLICY 06.049: Please go to the following link for a copy of the policy:
https://policy.unt.edu/policy/06-049

ATTENDANCE POLICY: A class attendance sheet will be passed around before the end of every class session. Students are only allowed a maximum of two excused/unexcused absences, before it starts to negatively impact your grade. Students will be deducted 10 grade points for each additional excused/unexcused class session (i.e., Missing in-class exercises/participation grades). Beyond the first two absences, students will need to make up missing in-class exercises/participation grades through extra credit assignments. Students who have six or more unexcused absences will be automatically dropped from the course. **Excused absences, such as a result of medical or personal emergencies must be documented and approved by the Dean of Students office and submitted in writing to the instructor no more than 48 hours after the absence.**

ACCEPTABLE STUDENT BEHAVIOR: Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and
the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

**ACADEMIC INTEGRITY STANDARDS AND CONSEQUENCES:** According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

**ADA ACCOMMODATION STATEMENT:** UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

**ACCESS TO INFORMATION—EAGLE CONNECT:** Students’ access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student’s Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/

**COURSE RISK FACTOR:** According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

**EMERGENCY NOTIFICATION & PROCEDURES:** UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

**SEXUAL DISCRIMINATION, HARRASSMENT, & ASSAULT:** UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

**CENTER FOR STUDENT RIGHTS AND RESPONSIBILITIES:** Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information.
Weekly Class Schedule

Part I: Defining Race & Ethnicity and Representation

Week 1 (January 16-19): Race and Implicit Association
Tuesday, January 16: An Introduction to Race and Representation
Introductions
Film: Santa’s Slave: A Colonial Hangover
Handout: Film Reflection Sheet

Thursday, January 18: Implicit Racial Bias
Discussion: Santa’s Slave: A Colonial Hangover
Due: Santa’s Slave Film Reflection Sheet
Due: Online Implicit Race Quiz by Project Implicit (Please bring an electronic device such as a smart phone, ipad, or Laptop to class to take the online quiz.)

Week 2 (January 23-27): Race, The Power of an Illusion
Tuesday, January 23: Race, The Power of an Illusion
What is Race & Ethnicity?
Film: Race, The Power of an Illusion, Part I “The Difference Between Us”
Due: In-Class Activities/Participation

Thursday, January 25: Race, The Power of an Illusion
Film: Race, The Power of an Illusion, Part II “The Story We Tell”
Due: In-Class Activities/Participation

Week 3 (January 29-February 2): Race and Representation
Tuesday, January 29: Race, The Power of an Illusion, Part III “The House We Live In”
Due: In-Class Activities/Participation

Thursday, February 1: Representation, Signifiers, and Stereotypes
Film: Stuart Hall: Race and the Floating Signifier
Due: In-Class Activities/Participation

Part II: Cybertypes and Race

Week 4 (February 6-9): Cybertyping and Race
Tuesday, February 6: Cybertyping and Race
Due: In-Class Activities/Participation
**Thursday, February 8: Cybertyping and Web Activity**

**Assigned Readings:** Cybertypes: Race in the Construct and the Construction of Race: The “Consensual Hallucination” of Multiculturalism in the Fictions of Cyberspace”; “Where Do You Want to Go Today?”. Cybernetic Tourism, the Internet, and Transnationality”

**Due:** In-Class Assignments/Participation

**Week 5 (February 13-16): Photo-voice Presentation (Work Week)**

**Tuesday, February 13 & Thursday, February 15: Work Week (No Class)**

**Assignment:** Work on Photo-voice Presentation

**Week 6 (February 20-23): Photo-voice Presentations**

**Tuesday, February 20: Photo-voice Presentations**

**Thursday, February 22: Photo-voice Presentations**

**Part III: Race and the Digital Humanities**

**Week 7 (February 27-March 2): Race, and Expanding the Digital Humanities**

**Tuesday, February 27: Photo-voice Presentations**

**Thursday, March 1: Bailey, “All the Digital Humanists Are White, All the Nerds Are Men, but Some of Us Are Brave”**

**Due:** Digital Humanities Project Proposal

**Week 8 (March 6-9): Digital Humanities Project Work Week**

Tuesday, March 6 and Thursday, March 8: No Class

**Week 9 (March 13-17): Spring Break**

No Class

**Week 10 (March 20-23): Evaluating Race Online**

**Tuesday, March 20: Race and Cybertypes on Online Environments**

**Assigned Readings:** Cybertypes: “Menu-Driven Identities: Making Race Happen Online.; “Keeping It (Virtually Real: The Discourse of Cybersapce as an Object of Knowledge”

**Due:** In-Class Activities/Participation

**Thursday, March 22: The Effects of the Internet on Racial Relations**

**Assigned Readings: Race After the Internet:** Chun, “Race and/as Technology or How to do Things to Race” (Bb); Everett, “Have We Become Post-Racial Yet? Race and Media Technology in the Age of President Obama” (Bb)

**Due:** In-Class Activities/Participation

**Due:** Digital Humanities Annotated Bibliography Paper on Blackboard by Sunday, March 25th, 2018 at 11:59 p.m.
Week 11 (March 27-30): The Internet and mobilizing change
Tuesday, March 27: Social Media, Race and Communication
Assigned Readings: Demby, "On Social Media, As In Life, White People Are Way Less Likely To Talk About Race"; Zhou, "How Race Influences Social Media Sharing"
Due: In-Class Activities/Participation

Thursday, March 29: Social Networking on the web
Assigned Reading: Zelkowitz, Advances in computers, Volume 76, Social networking and the web (UNT Libraries online)
Due: In-Class Activities/Participation

Week 12 (April 3-6): Digital Social Change
Tuesday, April 3: Digitally-enabled social change
Assigned Reading: Hill, Digitally enabled social change: activism in the digital age (UNT Libraries online)
Due: In-Class Activities/Participation

Thursday, April 6: Art, Activism and the Internet
Assigned Reading: Institutions and People Creating Change Online
Assigned Readings: Davidson and Goldberg’s The future of thinking: Institutions as Mobilizing Networks (Bb); Move On’s 50 Ways to Love Your Country: How to Find Political Voice and Become a Catalyst for Change
Due: In-Class Activities/Participation

Week 13 (April 10-13): Intersectionality: Race, Gender and the Internet
Tuesday, April 10: Race, Gender Visual Culture Online
Assigned Reading: Nakamura, Digitizing Race: “Alllooksame?Mediating Visual Cultures of Race on the Web”; “Ramadan Is Almost Here!’ The Visual Culture of AIM Buddies, Race, Gender and Nation on the Internet”(Bb)
Due: In-Class Activities/Participation

Thursday, April 12: #sayhername
Brown, “#sayhername: a case study of intersectional social media activism”(Bb)
Due: In-Class Activities/Participation

Part IV: Race, Art/Design, and Online Activism
Week 14 (April 17-20):
Tuesday, April 17: Assigned Readings: Chandler and Neumark, At a distance: precursors to art and activism on the Internet (Bb)
Due: In-Class Activities/Participation

Thursday, April 19: Ai Wei Wei
Film: Ai Wei Wei, Never Sorry
Due: In-Class Activities/Participation

Due: Service Learning Project with North Texas Digital Fabrication Symposium April 20-22, 2018
Week 15 (April 24-27): Artists, Institutions, and Social Media

Tuesday, April 10: Artsy, “Can Art Change the Future for Racial and Ethnic Identity?”; Cheyenne T, “Meet the Teens Using Intersectional Art as Feminist Activism”

Due: In-Class Activities/Participation

Thursday, April 26: Art, Race and Social Media on Campus; Greene, “Beyond ‘Mona Lisa Smile’: Art, Race and Social Media on Campus”; Medley-Rath, “A Sociologist Visits an Art Museum: Race, Art and Selfies”

Due: In-Class Activities/Participation

Due: Extra Credit Film Reviews due by Sunday, April 29th at 11:59 p.m.

Week 16 (May 1-4): Analysis Presentations

Tuesday, May 1: Digital Humanities Presentations

Thursday, May 3: Digital Humanities Presentations

Week 17 (May 8-11): Finals Week

Due: Digital Humanities Project & Presentations

Note: Please note that the above schedule is tentative; I retain the right to change the syllabus with or without notice.
**STUDENT ACKNOWLEDGEMENT:**

I (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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