

Postindustrialism and the Humanities

Old Dominion University
Department of Communication
Instructor: Assistant Prof. Tim Anderson, Ph.D.

Class Meetings: BAL 2070 7:10 pm - 9:50 pm

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Course Objective - Between 2007 and 2008 the United States effectively shed 1/3 of its manufacturing jobs, thus completing what many note has been close to a 40 year process of de-industrialization. While the industrial sector may return in some areas, the defoliation of the manufacturing base completes a process that has placed the US, Canada, most of Western Europe and Japan in the position as the communication, designing and creative forces that initiate the creation of hard goods. For example, hard goods such as electronics and clothing are designed in the US and throughout Europe, but manufactured in Southeast Asia.

The implication for the humanities is multifold as it effects the following:

- 1) The creation of a new labor base.
- 2) A key ingredient to industrial design.
- 3) The key factor to creating a culture of experiences and valued commodities.
- 4) The humanities as key for the multiculturalism that develops and retains the liberal arts labor base that is key for creative industries.

In order to make this link the class will engage in something of a seminar fashion that will consist of lectures, group discussion and responses. Thus the quality of the class and your performance will be dependent on the quality and intensity of the discussion generated out of in relation to the writings at hand.

As such, your work will be writing intensive and will require that we discuss your projects in order to keep a critical theoretical focus on your final project. Your final project will result in presentation that summarizes your 20-25 page paper that researches the importance of humanities as necessary capital for posindustrial success.

Course Evaluation and Assignments

Your grade will be determined through a combination of factors. These include:

in-class discussion notes and questions	3 x 5% = 15%
Two written midterms/Research Proposal/First Draft	
	15% + 25% = 40%
final draft of research project	= 25%
in-class participation, etc.	= 20%

	Sum Total %100

A+ -- 100%--97%
A -- 96.9-- 93%
A- -- 92.9-90%

B+ -- 89.9%--87%
B -- 86.9%--83%
B- -- 82.9%--80%

C+ -- 79.9%--77%
C -- 76.9%--73%
C- -- 72.9%--70%

D+ -- 69.9%--67%
D -- 66.9%--63%
D- -- 62.9%--60%

F -- 59.9%--0%

I reserve the right to a) change the syllabus at any time I find it necessary, and b) establish a curve on all assignments and the final grade.

Important Note Regarding All Assignments All assignments should be received on the due date and time given. I tend to be more flexible on the time portion rather than the date. Unless discussed beforehand, all late assignments will not be accepted and you will receive a "0" for said assignment. If there is an emergency please talk to me ASAP and let me know in the form of an email or one-on-one contact.

Also, I only accept written assignments over the internet through email at tjanders@odu.edu. Please send your work as a word doc in MLA format.

Academic Integrity -- If you cheat and I catch you, I will send your case to the proper office on campus with the recommendation that you fail you the course. I take it very seriously and so does the university. Please do not cheat.

Cheating also includes issues surrounding plagiarism or turning in work performed in other classes as original work for this class. If you have any questions surrounding your work and want to clarify what is acceptable and unacceptable PLEASE TALK TO ME.

Discussion Notes and Questions -- You will be required to turn in three sets of reading notes and preliminary reading questions to help lead the class forward with your interests. You will be paired with someone and you should work together to help generate your notes. They are due on the Monday before our meeting include the following

- 1) 50-75 word summation of the reading's "thesis"
- 2) 200 words that briefly explain the pertinence of the readings to issues of postindustrialism and/or the humanities.
- 3) Offer the class three short, thoughtful, and unique guiding questions that the readers and respondent's should consider as they engage the next set of readings.

You will receive either "+" (excellent), "O" (adequate), or "-" (below adequate) as your grades. These assignments will result in 15% of your grade.

Midterm Exams – There will be two "midterms" that will be given detailed explanations when assigned. Each of these will ask you to generate a research proposal and a first draft of the final project. As a result the exam will be take-home, synthetic and ask you to work with other students, if you wish. I will talk more about these later, but I think you will enjoy this unique experience to draw from the readings in a way that directly influences and becomes part of your work.

Final Draft of the Final Project

The final draft should:

- 1) Be prepared in accordance to MLA style (if you do not have an MLA Handbook, please acquire one)
- 2) Be anywhere from 20 to 25 pages in length
- 3) Lack misspellings and general errors of style and grammar
- 4) Be typewritten
- 5) Double-spaced with respectable margins and reasonable fonts
- 6) Be prepared as if it could be submitted for publication

The formalities aside, I do look forward to reading your papers. If you wish to consult me regarding your topic please feel free to do so during my office hours or by appointment.

In-Class Participation

Before I get into how I grade this portion, I would like to note that this is a seminar and will be driven more by the efforts and observations of the students than those of the teacher. I may lecture at times and even interrupt, but this will only be to bring up points and isolate methods. Because I believe that a seminar is driven by its participants in a collective fashion rather than that of a specific leader, a significant portion of your grade will be determined through this particular assignment. In other words do not be afraid to speak in class or ask questions.

Attendance will be taken and repeated absences will be noted and figured into your participation grade. I feel that this is justified given that this particular class is a Graduate level class. As a result, missing a lecture or a discussion means missing a substantial amount of material. Because your participation grade is a substantial portion of your overall grade you may want to attend and make your presence felt.

It should also be noted that simply attending the class does not guarantee excellent or above average marks for participation. Again, you must actually participate.

All work that is missed due to an unexcused absence will result in a "0" for those assignments. If you know that you will miss a class, please contact me beforehand. Again, e-mail is the preferred mode of communication

Extra Credit -- There will be no opportunity for extra credit.

The Design of the Class – the class is designed to be a seminar in the best sense of the word: I will provide some introduction to the material, however you will be required, from time to time to provide introductions and summations of material in written form. While there may be some screenings, much of this will come from discussions that are motivated by the class's collective close reading and debate. In a few cases we will have some speakers and may even decide to take a field trip to some local areas, but for the most part the seminar will provide us with an opportunity to do some deep analysis of what it means to be a person of arts and letters as an essential part of 21st century economies.

Readings

The Communist Manifesto - Marx and Engels (Publisher: Penguin Classics)
ISBN-10: 0140447571

Beyond the Ruins: The Meanings of Deindustrialization - Eds. [Jefferson R. Cowie](#), Joseph Heathcott, and Barry Bluestone (Publisher: Cornell University Press)
ISBN-10: 0801488710

The Condition of Postmodernity - David Harvey (Publisher: Wiley-Blackwell; Reprint edition)
ISBN-10: 0631162941

The Rise of The Creative Class - Richard Florida (Publisher: Basic Books)
ISBN-10: 0465024777

The Creative Industries - Ed. Hartley (Publisher: Wiley-Blackwell; illustrated edition edition)
ISBN-10: 1405101482

The Cultural Industries, 2nd Edition - David Hesmondhalgh (Publisher: Sage Publications Ltd; 2nd edition)
ISBN-10: 1412908086

The Global Culture Industry: The Mediation of Things - Scott Lash and Celia Lury (Publisher: Polity)
ISBN-10: 0745624839

Who's Your City?: How the Creative Economy Is Making Where to Live the Most Important Decision of Your Life - Richard Florida (Publisher: Basic Books; Reprint edition)
ISBN-10: 0465018092

Remix: Making Art and Commerce Thrive in the Hybrid Economy - Lawrence Lessig (Publisher: Penguin Press HC, The)
ISBN-10: 1594201722

Week 1 - Sep 1 Meet up and discuss, talk about objectives of the class

Week 2 - Sep 8 The Communist manifesto - Turbulent laborers in a time of mass economic transition - 218-258 +

Week 3 - Sep 15 Industrialization Readings - How society adapts and changes to a changing economy. Begin Harvey The Condition of Postmodernity 3-195; 284-307

Week 4 - Sep 22 Finish The Condition of Postmodernity readings - Guest Speaker Dr. Tom Chapman

Week 5 - Sept 29 No class. Read The Meanings of Deindustrialization 1-87

Week 6 Oct. 6 The Meanings of Deindustrialization and The Cultural Industries- Readings from Beyond the Ruins: The Meanings of Deindustrialization 201-304 and begin Hesmondhalgh 1-155

First Midterm/Research Proposal due at tjanders@odu.edu by 8pm on Oct. 4th.

Read online about "The Meaning of Detroit"

<http://www.tnr.com/article/metro-policy/the-detroit-project>

<http://www.nytimes.com/2010/04/11/t-magazine/11talk-brubach-t.html>

<http://wunderkammermag.com/politics-and-society/essay-detroit>

Week 7 Oct 13 Finish 1-155; 189-211 from Hesmondhalgh The Cultural Industries

Week 8 Oct 20 Discuss The Cultural Industries + Begin The Creative Industries Hartley 1-104; 105-132; 157-176; 197-213; 219-311; 324-398 - Guest speaker - Dr. Avi Santo

Week 9 Oct 27 Finish Hartley readings

States, Creative Regions and the Arts

http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/creative_econ_brief.pdf

<http://www.nasaa-arts.org/Research/Key-Topics/Creative-Economic-Development/State-Arts-Agency-Creative-Economy-Initiatives.php>

Week 10 Nov 3 The Rise of Creative Class readings chapters 1-9; 12-17 - Invited discussant Kevin Murphy on Rickard Florida and the influence it made on him.

Week 11 Nov 10 Finish Rise of Creative Class readings, see online readings Second Midterm/First Draft of Research due at tjanders@odu.edu by 8pm on Nov. 8th.

The Creative Economy Report 2008

http://www.unctad.org/en/docs/ditc20082cer_en.pdf

Report on the Creative Economy of the the Los Angeles Region

http://www.culturela.org/press/Economic_Report_OTIS_2008.pdf

Creative Economic Conditions and Infrastructural Conjectures

<http://www.nationmultimedia.com/home/2009/09/07/business/%22Creative-Economy%22-contains-vague-condit-30111621.html>

<http://futureofmusic.org/article/article/future-digital-infrastructure-creative-economy>

http://blog.artsusa.org/artsblog/wp-content/uploads/greenpapers/documents/FutureofMusic_FracturedAtlas_NAMAC_GreenPaper.pdf

<http://blog.artsusa.org/2010/04/02/if-we-build-it/>

Week 12 Nov 17 Who's your City? - Florida readings plus Alt Daily editor Jesse Scaccia as guest discussant

Week 13 Thanksgiving Break

Week 14 Dec 1 Global Culture Industry: The Mediation of Things - 1-155, 189-211

Week 15 Dec 8 Remix Culture - Lawrence Lessig - Read entire book

Final exam day will be the research presentation day - Dec 15 - 7pm-10pm - should be fun!