

**San José State University**  
**Communication Studies**  
**COMM 161F, Communication and Culture**  
**Class 48169, Section 1, Fall 2017, Area: Foundations**

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<b>Homepage:</b>	<a href="http://www.professorwood.com">http://www.professorwood.com</a>
<b>Course Website:</b>	<a href="http://www.sjsu.edu/faculty/wooda/161F/">http://www.sjsu.edu/faculty/wooda/161F/</a>
<b>Class days/time:</b>	Tuesday, Thursday: 3:00 p.m. to 4:15 p.m.
<b>Classroom:</b>	HGH 225
<b>Office hours:</b>	Tuesday, Thursday: 12:30 p.m. to 1:30 p.m. (Sign up via Google Calendar <a href="https://goo.gl/FMdtsh">https://goo.gl/FMdtsh</a> - and ensure that your calendar settings reflect the correct time zone) <i>For all visits, be prepared to show your reading/classroom notes.</i>
<b>Prerequisites:</b>	Upper division standing

### **Catalog Description**

Human communication explored as a mechanism of control and as a vehicle of cultural change. Applies theoretical principles of communication to social issues and communication settings in different cultures.

### **Succeeding in a Four-Unit Course**

SJSU students are expected to spend two hours outside of class for each single hour of class time. Because this is a four-unit class, you can expect to spend a minimum of **eight hours** per week in addition to time spent in class and on scheduled tutorials or activities. Careful time management will help you keep up with readings and assignments and enable you to be successful in all of your courses.

### **Engagement Unit**

All four-unit courses in Communication Studies include a unit of engagement. This unit of engagement is designed to enrich students' learning experiences and to facilitate student achievement of course learning objectives. Students enrolled in four-unit courses are expected to spend on average 45 hours (average of three hours per week over the course of a regular semester) outside of the classroom to complete engagement activities. This unit is worth 25% of the overall grade. For COMM 161F, this component is the *Fourth Unit Concept Mastery Project*.

## FOUNDATIONS, Inquiry, Practice

Each course in the Department of Communication Studies primarily focuses on one of three areas: Foundations (theoretical underpinnings of the discipline), Inquiry (research in the discipline), or Practice (application of communication theories and concepts to real world contexts). COMM 161F is a Foundations course. Although the course addresses research (inquiry), and practice (application), the primary purpose of COMM 161F is to help you employ terms, frameworks, and theories to investigate communication within a culture of modernity.

### Foundations Area Outcomes

This course satisfies the FOUNDATIONS area of Communication Studies learning outcomes. All FOUNDATIONS courses, including COMM 161F, share these learning outcomes:

- ***Understanding Communication Theories:*** Demonstrate an understanding of the major theories that have shaped the field of communication, including historical developments, ethical issues, current trends.
- ***Critiquing Communication Theories:*** Demonstrate the ability to discuss the strengths and limitations of theoretical perspectives on communication.

### Course Goals

Our class explores the *culture of modernity* as an intersection of seemingly discreet practices of urban life, disciplinary apparatus, touristic performance, and global exchange. This is an admittedly idiosyncratic approach. An alternate version of this class might focus on demographic markers like “gender,” “ethnicity” and “nationality,” and you are indeed encouraged to deploy these perspectives (and any others that you deem appropriate) in your coursework. But in this class we will explore *modernity* as a cultural framework that underlies and complicates these perspectives. Our goal is to discover the hidden grammar that shapes who we are, what we say, and how we live. Key terms to be explored include the following:

Authenticity • Cosmopolitanism • The Enlightenment • *Flânerie* • Fragmentation • Industrialization • Modernist Architecture • Omnitopia • Panopticism • Postmodernity • Simulacra • Tourism

Check out the course concepts page to see supplemental ideas and authors that we’ll explore:

<http://www.sjsu.edu/faculty/wooda/161F/161-concepts.html>

### Student Learning Outcomes

- SLO1. Articulate ways in which modern culture influences human communication. (Understanding Communication Theories)
- SLO2. Identify and evaluate significant perspectives on modern culture. (Critiquing Communication Theories)
- SLO3. Engage in active and theory-driven exploration of modern culture. (Understanding and Critiquing Communication Theories)

**Required Readings [in order of appearance – located in Canvas]**

- Stilgoe, J.R. (1998). Outside lies magic: Regaining history and awareness in everyday places. New York: Walker and Company. [**“Beginnings” excerpt, OCR Scan, Canvas**]
- Harvey, D. (1992). The condition of postmodernity: An enquiry into the origins of cultural change. Cambridge, MA: Blackwell. [**“Modernity and modernism” excerpt, OCR Scan, Canvas**]
- Goh, R.B.H. (2011). Competitive cities and human scales: The semiotics of urban excess. Semiotica, 185(1/4), 189-211. [**Canvas**]
- Foucault, M. (1995). Discipline & punish: The birth of the prison (A. Sheridan, Trans.). New York: Vintage Books. [**“Panopticism” excerpt, OCR Scan, Canvas**]
- de Certeau, M. (1984/1999). Walking in the city (S.F. Rendall, Trans.). In S. During (Ed.), The culture studies reader (2nd ed.) (pp. 126-133). London: Routledge. [**Canvas**]
- Benjamin, W. (1936). The work of art in the age of mechanical reproduction. Retrieved from <http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm> [**Web version, Canvas**]
- Sontag, S. (1973). On photography. New York: Farrar, Straus & Giroux. [**“In Plato’s Cave” excerpt, eBook version, Canvas**]
- Wood, A.F. (2010). Two roads diverge: Route 66, “Route 66,” and the mediation of American ruin. Critical Studies in Media Communication, 27(1), 60-76. [**Canvas**]
- Wood, A.F. (2005). “What happens [in Vegas]”: Performing the post-tourist *flâneur* in “New York” and “Paris”. Text and Performance Quarterly, 25(4), 315-333. [**Canvas**]
- Dickinson, G. (2002). Joe’s rhetoric: Finding authenticity at Starbucks. Rhetoric Society Quarterly, 32(4), 5-27. [**Canvas**]
- Hilliker, L. (2002). In the modernist mirror: Jacques Tati and the Parisian landscape. The French Review, 76(2), 318-329. [**Canvas**]

**Assignments and Grading Policy**

**Unannounced Quizzes** (25 points each, 100 points in total – meets SLO1 and SLO2): To inspire you to read and retain the material we cover in this class, I will conduct seven brief multiple-choice quizzes. Each quiz will test only that you’ve read and considered the reading for that day. I will only use your four top scores for this component. *Missed quizzes may not be made up.*

**Concept Collection** (50 points – meets SLO2): Research and write definitions for six ideas found on the [Modernity Concepts](#) page. Four definitions must come from a Central Set (to be assigned in class); the other two should come from any of the Supplemental Sets. Additional instructions:

- Review the [rubric](#) (which includes a definition example) available on our course website.
- Define each term (3 to 6 sentences per definition) – and state its correlation to Course Goals and/or the Student Learning Objectives (listed on page 2).
- Employ no quotations or close paraphrases; write in your own words.
- Include an insightful link to a distinct course reading (avoid excessive repetition of readings; strive for variety) for each definition.
- While you are not expected to attach a gradesheet to this assignment, you are nonetheless expected to edit your definitions to a professional standard of composition.

**Urban Analysis** (75 points – meets SLO1, SLO2, and SLO3): 2 to 3 pages, apply one [Modernity Concept](#) (from any group) to analyze a specific site that is unique to the San Jose region. Effective topics include “panoptic elements of San Jose City Hall design,” “practices of omnitopia at Valley Fair Mall,” and “performing ‘authenticity’ at the Tech Museum.” Additional instructions:

- Review the [rubric](#) and [examples](#) available on our course website.
- Provide vivid, detailed description of your site.
- Examine the impact of your chosen [Modernity Concept](#) on *communication* at this site.
- Include brief, insightful quotations from three separate course readings.
- Download and attach gradesheet (*not rubric*): <http://www.sjsu.edu/faculty/wooda/gradesheet.pdf>  
[No APA reference sheet is required for this assignment]

**Midterm and Final Examinations** (50 points for midterm, 100 points for final – 150 points in total – meets SLO1 and SLO2): Each exam invites you to synthesize the knowledge gained throughout the course. The exams employ multiple choice, true/false, and matching questions. The final examination is not comprehensive. *Bring an 882-E Scantron and a #2 pencil to both exams.*

**Fourth-Unit Concept Mastery Project Proposal** (25 points – meets SLO1, SLO2, and SLO3): Using the exact headings found on the proposal [rubric](#), type a ¾ to one-page proposal for a Fourth-Unit Project that enables you to deepen your mastery of one [Modernity Concept](#) beyond the time available in a three-unit class. Your proposal should include scholarly book-length course-related reading beyond our assigned articles and excerpts and the production of a multimedia project (eg., website, blog, YouTube video, poster session, etc.) that demonstrates what you learned. Include an estimate for the number of hours that each element of your project will require (should total 45 hours). Additional instructions:

- Review the [rubric](#) available on our course website.
- For the additional course-related reading component, read one scholarly book from which one of our excerpts is drawn or closely related. [Do not select a book you’ve read for another class.]
- For the multimedia project, consider building a publically-accessible website or blog with the equivalent of eight double-spaced pages of academic writing, a 5-7 minute YouTube video (comprised of material that you voice, shoot, and edit), or a complex, well-designed presentation/performance for your peers. [NOTE: If you are submitting a poster-session, an object, or some other kind of visual artifact, you must email me a well-lit, high-resolution photograph of that submission before the deadline.]
- Ensure that no hours in your estimate duplicates time for which you are already receiving credit (either in this class or in another).
- Include a specific statement about how your proposed project will help you meet your personal and/or professional goals related to communication studies.

**Fourth-Unit Concept Mastery Project** (100 points – meets SLO1, SLO2, and SLO3): This professionally rendered project represents the fulfillment of your Fourth-Unit Proposal. While you have a certain degree of leeway in how you develop this assignment (given the varieties of multimedia strategies you may use to summarize your learning), your project should clearly reflect 45 hours of productive learning. Moreover, despite the flexibility this assignment affords, it is your responsibility to ensure that I can access all project materials without undue reconfiguration of my workflow. When in doubt, consult with me. Additional instruction:

- Review the [rubric](#) available on our course website.

**Grading:** Your final grade is based on the following point system:

Quiz 1	_____ out of	25 points	(5%)
Quiz 2	_____ out of	25 points	(5%)
Quiz 3	_____ out of	25 points	(5%)
Quiz 4	_____ out of	25 points	(5%)
Concept Collection (due 9/12, 9/14)	_____ out of	50 points	(10%)
<b>Fourth Unit</b> Proposal (due 9/26)	_____ out of	25 points	(5%)
Urban Analysis (due 10/5)	_____ out of	75 points	(15%)
Midterm Exam (scheduled 10/12)	_____ out of	50 points	(10%)
<b>Fourth Unit</b> Concept Mastery Project (due 11/30)	_____ out of	100 points	(20%)
Final Exam (scheduled 12/14)	_____ out of	100 points	(20%)

### Determining Your Final Grade

Your grade will be assessed on a 500-point scale:

Total	_____ out of	500 points	(100%)
A+ = 485+ points	A = 465-484 points	A- = 450-464 points	
B+ = 435-449 points	B = 415-434 points	B- = 400-414 points	
C+ = 385-399 points	C = 365-384 points	C- = 350-364 points	
D+ = 335-349 points	D = 315-334 points	D- = 300-314 points	
F = 299 and fewer points			

### University Policies

The following link contains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.: <http://www.sjsu.edu/gup/syllabusinfo/>

### Communication Center

The Communication Center is located in Hugh Gillis Hall 229. The Center provides support for all students interested in developing their personal and professional communication skills, and offers specialized support for those enrolled in Communication Studies courses. Services include in-person workshops and self-paced online modules via Canvas. Upper-division Communication Studies students staff the Center and are trained in coaching students on a variety of topics related to our department courses. Need a quiet place in HGH to study or meet? We have several rooms available! To make an appointment with one of our tutors or to reserve a breakout room, go to <http://mywco.com/sjsucommcenter>. More information can be found through the website <http://commcenter.sjsu.edu/>

## Academic Counseling Center for Excellence in the Social Sciences (ACCESS)

Clark Hall Room 240, 408-924-5363, [socsci-access@sjsu.edu](mailto:socsci-access@sjsu.edu)  
Dr. Hien Do, Faculty Director, [Hien.Do@sjsu.edu](mailto:Hien.Do@sjsu.edu), 408-924-5461  
Valerie Chapman, Academic Advisor, [Valerie.Chapman@sjsu.edu](mailto:Valerie.Chapman@sjsu.edu), 408-924-5364

All COSS students and interested students are invited to stop by the Center for general education advising, help with changing majors, academic policy related questions, meeting with peer advisors, and/or attending various regularly scheduled presentations and workshops. Call or email for an appointment, or just stop by.

### Library Liaison

The Communication Studies Department encourages vigorous and ethical research as part of information literacy for all of its students. For assistance in the library go to the King Library Reference Desk (2<sup>nd</sup> floor; 408-808-2100) and use the Communication Research Guide available at <http://libguides.sjsu.edu/communication>.

### Classroom Protocol

*Student Conduct:* It is your responsibility to know what constitutes improper behavior at San José State University. This information can be found in the SJSU university catalog and on this website: <http://www.sjsu.edu/studentconduct/Students/>. Sanctions for improper behavior can include removal from the class.

*Attendance:* In this class, we will frequently discuss issues and concepts that cannot be found in the assigned readings. Therefore, your participation is required. If you miss class, it is your responsibility to get class notes or other necessary information from a colleague. As a means to that end, I recommend getting contact information for at least three classmates (see last page of syllabus).

*Tardiness:* Be seated when class begins. I reserve the right to mandate a personal behavioral contract if you are excessively tardy.

*Make-ups:* Assignments are due at the beginning of the class period noted on the syllabus. Unexcused late assignments may be made up before finals week (in a regular semester). However, I deduct 10 percent per 24-hour period after the assignment is due.

*Back-ups:* You are expected use a cloud-based backup system (eg., Dropbox or Google Docs) to limit the risk of document-loss.

*Extra Credit:* Allowing some students a chance to earn additional points is unfair to those who work within the range of assignment values, requirements, and opportunities available in this class. Accordingly I do not offer extra credit.

*Intellectual property:* Course material that I have developed for this class cannot be shared publicly without my approval. You may not publicly share or upload my materials (including lecture notes) without my consent.

*Mobile devices:* Cell phones, computers, and other tools are permitted in my classroom if they are used responsibly. Read my full policy: <http://www.sjsu.edu/faculty/wooda/mobile-device-policy.html>

*Written Work:* Excepting the Personal Profile Sheet, quizzes, and exams, all work submitted for this class will be typed. You are expected to employ double-spacing, one-inch margins, and 12 point Times New Roman font.

*FAQ:* Read the Frequently Asked Questions page at: <http://www.sjsu.edu/faculty/wooda/faq.html>

**COMM 161F, Fall 2017 Class Schedule***Subject to change with reasonable notice.*

<b>Dates</b>	<b>Action</b>	<b>Reading</b>	<b>Assignments</b>	<b>Notes</b>
Aug 24	Disorient			
Aug 29 Aug 31	Explore	Stilgoe		Be prepared to discuss your Urban Analysis Preview with classmates.
Sep 5 Sep 7	Order	Harvey		
Sep 12 Sep 14	Calibrate		<b>Concept Collection: Group (9/12), Non-Group (9/14)</b>	Be prepared to discuss your Concept Collection with group and with non-group colleagues.
Sep 19 Sep 21	Sprawl	Goh		<b>No class meeting on Thursday</b>
Sep 26 Sep 28	Discipline	Foucault	<b>Fourth Unit Proposal (9/26)</b>	
Oct 3 Oct 5	Stroll	de Certeau	<b>Urban Analysis (10/5)</b>	
Oct 10 Oct 12	Assess		<b>Midterm Exam (10/12)</b>	
Oct 17 Oct 19	Copy	Benjamin		
Oct 24 Oct 26	Copy	Benjamin		
Oct 31 Nov 2	Frame	Sontag		<b>No class meeting on Tuesday</b>
Nov 7 Nov 9	Tour	Wood (“Two Roads”)		
Nov 14 Nov 16	Drag	Wood (“What Happens”)		
Nov 21 Nov 23	Localize	Dickinson		<b>No class on Thursday (Thanksgiving)</b>
Nov 28 Nov 30	Humanize	Hilliker	<b>Concept Mastery Project (11/30)</b>	
Dec 5 Dec 7	Synthesize			Be prepared to discuss your Fourth Unit Project with classmates.
Thu, Dec 14	Conclude		<b>Final Exam (12/14)</b>	Final Exam on Tuesday, 2:45 p.m. to 5:00 p.m., in our classroom.

**Peer Contact Information** (folks to call if you have questions about a missed class)

Name: \_\_\_\_\_ Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Name: \_\_\_\_\_ Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Name: \_\_\_\_\_ Phone: \_\_\_\_\_ Email: \_\_\_\_\_