

Global Engagement Seminar Program

ARTS490

Global Populism and Democratic Futures

Jasmin Habib

Winter 2018

6:30 pm to 9:20 pm

Balsillie School for International Affairs, Room 1-42

In a time of tyranny, thoughtful and organised resistance is not a choice, it is a necessity. In the struggle to dismantle the authoritarian state, partial reform is inadequate.... Democracy involves a sharing of political existence, an embrace of the commons and the demand for a more democratic future that cannot arrive quickly enough. Henry Giroux, 2015.

*Democracy expresses itself in continuous and relentless critique of institutions; democracy is an anarchic, disruptive element inside the political system; essential, as a force of **dissent** and change. One can best recognize a democratic society by its constant complaints that it is not democratic enough.* Zygmunt Bauman, 2001

Contact Information

Course Instructor

Dr. Jasmin Habib, Director, Global Engagement Seminar Program
Associate Professor, Political Science + Global Governance Program

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Office: 3-19 Balsillie School for International Affairs

Office hours: Thursdays from 2 pm - 3 pm, or by appointment

Professor Jasmin Habib will be your first point of contact and it is best to reach her by posting your messages on LEARN (which will alert to any incoming messages during office hours). Depending on when you sent your message, you can expect a response usually within one business day (but not on weekend days). Email should only be **used sparingly** and you should expect fairly brief responses. For extended discussions about course assignments or concerns, please drop by during office hours or set an appointment.

Jarislowky Fellow in Global Engagement

Dr. Henry Giroux, Chair for Scholarship in the Public Interest at McMaster University will be joining us by Skype and in person throughout the term. Dr. Giroux's website (<https://www.henryagiroux.com>) includes a treasure trove of direct links to his many articles and interviews. You will also find a complete list of his publications.

Program Administrator

Dani Marcheva

Office: 3-37 Balsillie School for International Affairs

Hours: 8:30 am - 2:30 pm on Mondays & Tuesdays; 2:00 pm - 7:00 pm on Thursdays.

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As the GES's Program Coordinator, she is responsible for providing administrative support to the program. She will be publicising some of our events and activities over social media and the website (so feel free to share articles and events that are of interest with her). She will also be attending some of our classes and will act as the key point of contact for organising our Global Engagement Summit in March.

Course Description

Welcome to the inaugural class of the Global Engagement Seminar Program! Our goal for the program is to apply interdisciplinary approaches to understand contemporary global challenges and to consider meaningful responses to them. It has been designed to give students, faculty and fellows the opportunity to READ closely and carefully, to THINK critically, and to be prepared to ACT meaningfully.

This is not a lecture course. A unique feature of this course is that it brings together students who bring their intellectual curiosity and a commitment to engage from across all six faculties as well as all of the affiliated colleges of the University of Waterloo. You were selected for participation in the course on the basis of your academic standing along with the range of skills and experiences that you bring into the classroom, and the types of questions and concerns that you raised in your statement of interest.

We would like you to think about this class as a site for new beginnings, where you will have the opportunity to think critically and engage collectively to engender problem-solving ideas and to develop projects that you will have the opportunity to share publicly.

The theme for this year is “Global Populism and Democratic Futures.” There is probably no key word that has prompted more scholarly air time, print, tweets, or searches than the word “populism” and its related phenomena, such as globalism, neoliberalism, new authoritarianism, militarism, etc. While what’s “out there” will inform what it is that we discuss in class, we will need to concern ourselves with much more than what’s on the surface or represented in popular media outlets, and the like. We will explore the rise of populism – examine its meanings, and learn not only to critically analyse what social and political forces are at work but also discuss what conceptual tools we might apply to understand the phenomena (and, of course, there are a range of perspectives that may be brought to bear). It’s important to note that populism, while generally associated with rightward movements (and much of the criticism and attention is on this form) also has its leftward currents. We will examine both “streams” in order to come to some understanding of what may be at their core, and what we can learn about the grounds for their emergences.

There are, of course, many books and articles on the contemporary rise of populist movements. For this class, we are incredibly fortunate to have Dr. Giroux guide us to a deeper understanding of a range of issues, as well as how we might respond to the challenges they pose for a democratic future.

A number of carefully chosen articles written by Dr. Giroux will form the core of our discussions. These will be supplemented with a number of scholarly articles on populism, as well as a few carefully selected documentary films. Course readings and films provide us the opportunity to understand and to discuss a number of major themes including: the Economy (and its neoliberal variants), Violence (in particular, militarism), Politics (including authoritarianism and democracy) and Pedagogy (in the university, through film, and media). Students will also be exposed to a number of rich, dynamic and award-winning political documentaries that will enhance their knowledge of a range of visual forms and styles as well introducing them to a number of political moments/historical crises that are significant for appreciating the complexity of contemporary issues and concerns. We will enter into dialogue purposefully – in order to better understand as well as to be prepared to respond to global populism and, in turn, help to build a democratic future.

As students, you will also be leading the grounds for our inquiry and you will be tasked with thinking about the promise of a democratic future: that is, for example, how we might wish to respond as individuals, as a class, a university, a community, a society to the very forces that have led to the rise of global populism. You will have the opportunity to develop a project (either team based or individual) that emerges from our readings and discussions in class.

Dr. Giroux and I will be available to provide our expertise and will be supporting the development of ideas

as they come together – during the seminar as well as outside of the class time, if necessary.

Together we will be organizing an end of term high-level summit that will endeavor to engage a wide range of audiences, including local community members, teachers, journalists, activists, and political leaders, among others. It is at the summit that you will present your projects and ideas, in whatever forms you develop over the course of the term. That is, you may decide to write and perform a play, develop a work of public art, make a film, invent an app, produce a set of policy briefs, write a scholarly paper or report, curate a photo exhibit, write a poem, produce a graphic novel, among many other options.

A key goal of the summit is to prompt wider community understanding of the phenomenon of global populism. Pedagogically, this class represents the promise of a democratic future by giving you the opportunity to be critically, creatively and publicly engaged.

Course Objectives

After completing this course, students will have developed the skills essential to the critical analysis and understanding of global populism and democratic practices; developed high level research and writing skills; attained high level skills necessary for team work; and attained exemplary public presentation and facilitation skills.

Course Texts and Films

Students are not required to purchase any course materials. All of the assigned course readings have been selected from a range of academic and non-academic sources which will be made available to students through our LEARN. These articles are accessible from campus as well as when connecting from home. Using the title, you should also be able to search for all of the readings using the Google Scholar database.

All films have been ordered through the University's Multimedia Services and are subject to availability. Note that many of the films are brought to our campus from other universities and as such, they are not available for viewing except during the scheduled class period. However, many (but not all) of the films are also available on YouTube and most may be purchased on online bookstores and other retailers.

Course Requirements, Expectations, and Standards

Overview:

All assignments for this course are graded on a pass/fail basis. Students may work on their final projects as a team or on an individual basis. A student who does not engage *meaningfully* in class discussions, project updates, roundtable discussions, summit rehearsals and organizational meetings is not likely to pass this course. In order to satisfactorily complete the class, students are expected to attend and to actively participate in the seminar discussions and activities; submit blog posts on a regular basis; and actively contribute to the summit's organization and event. A student who does not participate in the final summit will not pass this course.

As a class (and with Dr. Giroux often present by Skype for the first hour), we will:

- discuss the readings and films
- compile new lists of relevant readings, films and other resources and post them on LEARN so that they may be placed on our website
- write blogposts on LEARN, some of which we will use to publicise on our website and using other social media what we are learning as individuals and as a group
- share our project ideas and proposals with classmates

- keep regular progress reports so as to stay on track and meet timelines
- collectively organize a high-level summit
- present our analyses and cultural productions at the summit

Attendance And Participation: in order to satisfactorily complete the class, you will attend and participate in all classes. Except in exceptional circumstances (for example, serious illness), students who miss more than two classes in the term will not pass the course. The course has an intensive time commitment. Additional time will be expected of students to pursue the appropriate training, (for example, digital photography, sound recording, collecting oral histories, scanning techniques, and the like) and gaining access to resources in order to develop their final projects.

Assignments

PART ONE: For the first half of the class/to Reading Break:

In Class Quizzes 5 X 2% = 10% (pass/fail)

Blog Posts 2 X 10% = 20% (pass/fail)

PART TWO: For the second half of the class/after Reading Break:

Project Idea (presentation) = 5% (pass/fail)

Project Proposal (written) = 10 % (pass/fail)

Progress Report (written) = 5% (pass/fail)

Summit Rehearsal (presentation) = 10% (pass/fail)

Summit Participation and Presentation = 30% (pass/fail)

PART THREE: After the Summit:

Self Evaluation 5% (pass/fail)

Team work/Group Evaluation 5% (pass/fail)

Details

Class Preparedness and Participation

Attending the class, while obviously essential, is not the same as nor does it count as participating in class. You must attend an entire class in order to get full participation grades for that class. As such, unless you have good reason, arriving late or departing early will affect your participation grade (either pass or fail).

To a considerable degree the success of this course lies in your willingness to read the materials assigned, to link what you learn in the classroom with the 'real world', as well as to share your ideas, pertinent questions, and doubts. Be sure to come to class prepared to listen as well as to offer informed opinions and probing questions.

Your contributions to class discussion might involve introducing a topic, examining assumptions, assessing the source and reliability of information, and formulating new questions about a topic. They might also include statements of where you are confused, or questions about the meaning of core concepts if you are uncertain about them; or questions about what the author, film, or lecturer, is trying to communicate. The purpose of the discussion is to help everyone learn. Learning improves when you indicate what you do not know as well as what you know or understand.

We expect that you will have carefully prepared your notes about the readings and/or your projects and that you will bring them with you. In your notes on the readings, be sure to highlight and cite with a page number key statements or points made by the author(s) that relate to a theme or issue you would like to discuss. Be sure to indicate when you think these themes link to other assigned readings we have completed to date.

Please also note that in sharing your evaluation of any source (e.g., article, book, film, etc.), it is important for us to know what you found useful and enlightening before you move on to tell us if you found it to be problematic. Telling us that you liked or disliked a piece or that it was difficult to read can be useful but you should only feel free to share those thoughts after also providing us with something you found worthwhile about the piece.

When you raise a point for discussion about the readings, be sure to tell us what page it is that you're referring to, and repeat it at least once, so that we have time to locate it as you speak.

It is always important to pay attention to group and interpersonal skills. These skills may involve active discussion, effective listening, demonstrating tolerance for differences, giving effective feedback, and supporting others' learning and performance.

I will be taking notes on discussion and facilitation periods so please remember to tell me your name so that we can get to know your name and so that I can make a note of your participation at that time. Of course, I will make every effort to ensure inclusiveness as I expect that there are a range of opinions will be expressed and experiences shared.

PART ONE: UNDERSTANDING GLOBAL POPULISM

a) Quizzes EVERY CLASS TO FEBRUARY 15

You will be asked to submit short on the spot answers to in class quizzes. These quizzes may be given at the beginning, middle or just before the end of class. For many quizzes, there are no wrong answers and you will simply be asked to reflect on the discussions with Dr. Giroux and/or about the film we have watched in the context of that week's assigned readings. However, when the quiz is given at the beginning of class, you will be expected to discuss key themes covered in the week's assigned readings.

You cannot "make up" a quiz that you have missed as it forms a part of your participation grade, so please do not ask. If you happen to miss one or two classes (e.g., in cases of illness), your quiz score will not be affected.

b) Blog posts DUE NO LATER THAN FEBRUARY 15

Carefully prepare and submit at least **2 blog posts** in the period before the Reading Break in February (that is by February 15 at the very latest). Blog posts should be no fewer than 250 words and no more than 500 words in length. Each blogpost must be uploaded to the appropriate LEARN site (called Discussions) by 12 noon on the day that the class meets. **NO LATE SUBMISSIONS. NO EXCEPTIONS.**

When you write, please be sure to check your grammar and your spelling (do not rely on computing spell and grammar checks), and the structure of your sentences and your paragraphs. This is a chance for you to pay attention to the craft of writing. Blog posts that are marred by grammatical or spelling errors or that have not properly cited sources will be failed and returned to the student. Students may choose to resubmit that work within one week or write another blog instead.

PART TWO: PREPARING AND SHARING IDEAS FOR A DEMOCRATIC FUTURE

The Global Engagement Projects and Summit

Research essays, policy papers and cultural production will be judged on content (the extent to which you demonstrate a keen understanding of course themes, the quality of the sources you choose, and the strength of your analyses, as well as form (grammar, spelling, organization, proper citation of all sources, bibliography).

There are several stepped components and each will be graded. You MUST complete and pass each step in order to move to the next step.

NB: Please see sample frameworks and further guidelines for projects and proposals at the end of this syllabus

a) Presentation of Your Project Idea DUE FEBRUARY 1

Prepare and present to the class their project idea for a community project, scholarly paper, cultural production, report, policy brief, film script, etc. You will choose your own topic and the form that you would like the final project to take. You may work individually or with a group. The more interested in you are in the topic you choose, the more committed you will be to conducting careful research.

Each student or team will have 4 minutes and up to two PowerPoint slides to provide an overview of the core issue you have selected to examine or explore and the project that you have chosen to work on. An excellent presentation is one that communicates your interests clearly and concisely.

Remember to open your presentation with a title. Be sure to discuss the most important issues and questions you have worked through in the course of your research and production to date. Be sure to discuss how your proposal directly reflects on the course themes.

You may read your presentation – as you would a conference paper – or use notes to guide you. But I would strongly suggest that you practice your presentation so as to remain within the 4-minute limit, as you will be timed.

Presentation Components:

- Title of your project: Be creative with it but be sure it is descriptive enough to reach your intended audience. You may change the title in the final project.
- Description of your project and its relationship to the course theme on *Global Populism and Democratic Futures*: Explain why you think this is an important topic for the public to consider. You will need to provide evidence of the public or political significance of this topic or issue. Be sure to select sources that offer a range of perspectives. Include personal reflections on the topic if you like.
- Experiences that you bring to the project (as an individual and to the group): Consider what practical as well as life experiences you bring to the project and discuss how these will help guide you through the steps to completion. We may stop you from trying to do research in a field that we do not believe is sustainable, or we may suggest you either broaden or narrow your scope. Please also think carefully about whether you have the background or commitment to address this topic in the time that you have to work on this course.

NB: A group presentation will pass or fail collectively. You will be asked to re-do a failed presentation.

b) Formal Written Project Proposal DUE FEBRUARY 15

A couple of weeks following the presentation of your Project Idea, you will submit a formal project proposal. The proposal must meet word limits (noted below) and include additional information, as follows:

- Title of your project
- Description of your project and its relationship to the course theme on “Global Populism and Democratic Futures” (1000 to 1500 words)
- Experiences that you bring to the project (at least 100 words about each participant if this is a group project)
- A timeline to the completion for each task. If this is a group project, the proposal must also list the tasks assigned to each member of the group
- A bibliography of the sources and a list of resources (word count does not apply). We will review as well as practice how to cite your sources in class. Note as well that it is always useful to meet with a librarian to discuss your research plans. Meet early to benefit most.

NB: A group project proposal will pass or fail collectively. You will be asked to resubmit a failed proposal.

c) Progress Report DUE MARCH 1

A 1 page (250 word) Progress Report on the Project should be submitted to LEARN by the end of that week (Due March 1).

A progress report form will be uploaded to LEARN for you to complete and submit. Those who are working in groups must submit an *individual* report on their progress on the project and in the course.

d) Summit Rehearsals MARCH 15 AND MARCH 22

We will gather in the classroom for these rehearsals which will be in preparation for the summit. We may invite faculty, grad students, and other university and community guests to participate and to comment on the presentations.

e) Summit Participation MARCH 29 (& POSSIBLY MARCH 28)

The course builds towards the Global Engagement Summit, which is the student- driven event that will cap off the term. Dr. Giroux has offered to be the keynote speaker. We will all be involved in its organization throughout the term. It will be a one- or two-day event that will be held on the campus. The event is going to be open to the public.

PART THREE: AFTER THE SUMMIT: REFLECTIONS AND RESPONSIBILITIES

a) Self Evaluation Report

You will provide a written response to a set of questions on a form that will be made available on LEARN. You will be asked to describe your efforts as well as whether you met the goals you set for yourself in this course. The form should be completed and uploaded to the appropriate LEARN dropbox by the deadline.

b) Team Work Evaluations

Whether you worked on a group or an individual project, the course involved teamwork, especially in the

organization of the summit, among other things. A form will be available on LEARN and will need to be completed and uploaded to the appropriate LEARN dropbox.

Course Policies

Late Policy and Penalties

Deadlines must be adhered to. You must plan your work so as to meet all deadlines. If your assignment is handed in late, it will be penalized unless I have granted you an extension. An extension will only be granted in exceptional circumstances on the basis of supporting documentation, for example, a medical certificate. The standard extension will be for a maximum of 3 days.

Page and Word Limits

An assignment that exceeds the page or word limit will be returned for resubmission. Assignments that either do not contain a bibliography or fail to cite some sources will be failed. Students who are uncertain about standards of adequate referencing should consult me and/or Chelsea and/or a librarian and/or consult the online Academic Integrity Tutorial.

University Regulations

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>.

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>.

Appeals: A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, <http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>.

Academic Integrity website (Arts): http://arts.uwaterloo.ca/arts/ugrad/academic_responsibility.html
Academic Integrity Office (uWaterloo): <http://uwaterloo.ca/academicintegrity/>

Accommodation for Students with Disabilities:

Note for students with disabilities: The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

Turnitin.com: Plagiarism detection software (Turnitin) will be used to screen assignments in this course. This is being done to verify that use of all material and sources in assignments is documented. In the first week of the term, details will be provided about the arrangements for the use of Turnitin in this course.

Students who choose NOT to have their assignment screened by Turnitin need to make an appointment to see me on or before class on Thursday, January 18 in order to discuss an alternative assignment which would include the submission of (a) a research workbook, (b) an annotated bibliography of all sources used, (c) a draft of their paper two weeks in advance of deadlines, and (c) an oral presentation after the final submission of their paper.

Class Schedule Winter 2018

Please note that films are subject to availability

January 11: Introduction and Overview

Introductions

Review course outline, including key themes, readings, assignments, and expectations

Film Selection: *Billionaire's Tea Party* or *Occupy Love* (student's choice)

January 18: Democracy Unsettled

Post one of your blog discussions (due by noon today)

In class quiz

Assigned Readings:

Henry Giroux. 2012. Henry Giroux on Democracy Unsettled: From Critical Pedagogy to the War on Youth. Interview with Michael A. Peters. *Geopolitics, History and International Relations*. 4(1), pp. 156-174.

Henry Giroux. 2017. Rethinking Higher Education in a Time of Tyranny. *Bill Moyers and Company*. October. <http://billmoyers.com/story/rethinking-higher-education-in-a-time-of-tyranny/#>

Cas Mudde. 2004. The Populist Zeitgeist. *Government and Opposition*. 39(4), pp. 541-563.

Film Selection: *The Human Scale* or *Manufactured Landscapes* (student's choice)

Recommended Readings:

Henry Giroux. 2013. The Disimagination Machine and the Pathologies of Power. *Sympoke*. 21(1-2), pp. 257-269.

January 25: The Disappearance of the Social

Post one of your blog discussions (due by noon today)

In class quiz

Assigned Readings:

Doreen Massey. 2013. Vocabularies of the Economy in *After Neoliberalism* available at https://www.lwbooks.co.uk/sites/default/files/01_vocabularieseconomy.pdf

Henry Giroux. 2017. Poisoned City in the Age of Casino Capitalism. *Theory in Action*. 10(1), pp. 7-31.

Henry Giroux. 2003. Neoliberalism and the Disappearance of the Social in *Ghost World*. *Third Text*. 17(2), pp. 153-161.

Vedi R Hadiz and Angelos Chrysogelos. 2017. Populism in world politics: A comparative cross-regional perspective. *International Political Science Review*. 38(4), pp. 399-411.

Recommended Readings:

Henry Giroux. 2014. Neoliberalism's War on Democracy. *Truthout*. April 26. <http://www.truthout.org/opinion/item/23306-neoliberalisms-war-on-democracy>

Film selection: *When the Levees Broke*

February 1: New Media and the Crisis of Public Values

Post one of your blog discussions (due by noon today)

In class quiz

Assigned Readings:

Henry Giroux. 2015. Selfie Culture in the Age of Corporate and State Surveillance. *Third Text*, 29(3), pp. 155-164.

Henry Giroux. 2011. The Crisis of Public Values in the Age of the New Media. *Critical Studies in Media Communications*. 28(1), pp. 8-29.

Benjamin Krämer. 2017. Populist online practices: the function of the Internet in right-wing populism. *Information, Communication and Society*. 20(9), pp. 1293-1309.

Film selection: *Citizen Four*

Roundtable Discussion I: Be prepared to discuss your Project Ideas with the class

February 8: Militarism and the (Dis)Imagination

Post one of your blog discussions (due by noon today)

In class quiz

Assigned Readings:

Henry Giroux. 2015. Hiroshima and the responsibility of intellectuals: Crisis, catastrophe, and the neoliberal disimagination machine. *Thesis Eleven*. 129(1), pp. 103-118.

Henry Giroux. 2008. The Militarization of US Higher Education after 9/11. *Theory, Culture & Society*, 25(5), pp. 56-82.

Recommended Readings:

Henry Giroux. 2015. Totalitarian Paranoia in the Post-Orwellian Surveillance State. *Cultural Studies*, 29(2), pp. 108-140.

Henry Giroux. 2004. War on Terror: The Militarising of Public Space and Culture in the United States. *Third Text*. 18(4), pp. 211-221.

Film selection: *Fog of War*

February 15: Pedagogy and Insurrectional Democracy

Post one of your blog discussions (due by noon today)
In class quiz

Assigned Readings:

Henry Giroux. 2017. Manufactured Illiteracy and Miseducation: A Long Process of Decline Led to President Trump. *Salon* (reproduced in *Alternet* at <https://www.alternet.org/education/manufactured-illiteracy-and-miseducation-long-process-decline-led-president-donald-trump>). April 26.

Henry Giroux. 2017. Pedagogy, Civil Rights, and the Project of Insurrectional Democracy. *Howard Journal of Communications*, 28 (2), pp. 203-206.

Recommended Readings:

Henry Giroux. 2013. The Quebec student movement in the age of neoliberal terror. *Social Identities*. 19(5), pp. 515-535.

Henry Giroux. 2013. Occupy Colleges Now: Students as the New Public Intellectuals. *Cultural Studies and Critical Methodologies*. 13(3), pp. 150-153.

Film: *Occupy Love or Billionaire Tea Party (also open to suggestions)*

Roundtable Discussion 2: Be Prepared to Share Your Project Proposals

February 22: No Class Reading Break

March 1: Progress Reports on Your Projects

Roundtable Discussion 3: Be Prepared to Share Your Progress Reports

March 8: Summit Day Prep - No Formal Activities Planned

The class will not formally meet on March 8 students but the classrooms will be available for your use.

March 15: Rehearsals Summit Presentations/Briefs/Performances

March 22: Rehearsals Summit Presentations/Briefs/Performances

March 29: Global Engagement Summit

April 5 (to be confirmed): Wrap Up and Next Steps

Make Up for Missed Class: OPTIONAL meeting date due to Examination Period

Sample Guidelines for your Proposals

A colleague at another university has written some helpful guidelines, which I thought I would slightly revise and share with you:

- *A position or policy paper or cultural production is different from an academic essay. An academic essay provides a clear and well-structured argument about a specific issue. The degree of success of an essay is related to how well the argument is made (including counter-arguments), how well it is structured and the diverse range of references it integrates into the argument. An essay is thus subjective as it provides the author's view on the issue under investigation. In an essay, I want to know what your view of the subject matter is. (NOTE: It is okay to use phrases, such as "I argue...", "in my view...").*

In contrast, a position or policy paper or cultural production provides information about a specific problem (in form of graphs, tables, illustrations, reflections), then discusses the relevant issues and provides some solutions in the form of recommendations or is evocative in some way, written to provoke the targeted audience into action. The success of these depends on whether relevant and viable data has been collected, how well the collected data has been analysed and discussed and then integrated into a report or cultural production which has clear recommendations for policy or pathways for other actions.

- *In short, excellent essays, reports and cultural productions can demonstrate excellent research, analytical and communication skills. You need to present your own critical thinking about the topic. The overall difference between assessments is that in the essay you need to provide your argument (your point of view on the issue by engaging critically with the argument of others), whereas in the report and in the cultural production you need to engage critically with the relevant available information and then provide some recommendations or pathways through advocacy, identification, or empathy to solve the problem.*

A Research Essay

A conventional scholarly essay includes:

- A statement of your major research question and what you are going to argue is the best response to the question;
- A statement about how you have organized the paper to demonstrate your argument;
- A statement outlining the evidence in favour of your argument;
- An analysis (not a description) of the evidence. Make certain that you take account of possible counter-points to your argument;
- A statement of how your understanding has progressed in the research and writing process;
- A statement of how your paper makes a contribution to the literature, furthers the understanding of the themes of the course, and what new questions arise for further research; and
- A Bibliography.

Policy Brief or Position Paper

Following the UN Association model, a position paper should include:

- A brief introduction to the issue under consideration;
- A brief discussion indicating who the brief is being prepared for
- A history of relevant policies with selections/direct quotes on the issue;

- A discussion of relevant Global Conventions and/or Resolutions that have been proposed, circulated, signed or ratified;
- Relevant statistics/evidence that you have gathered that are important to understand the issue;
- Actions that you believe a government or agency should consider with regard to the issue;
- What you believe should be done to address the issue; and/or how your goals might be accomplished should your proposals be adopted; and
- A bibliography.

Do not simply list or present charts and graphs indicating that there is a problem. Rather, interpret the data and be sure to indicate how the problem may be ameliorated if your proposal was to be adopted by your government/other governments/appropriate agencies/the UN, etc.

Documentary Film / Exhibit for a Gallery or Museum

1) The Cover Page: Please be sure to provide us with:

- the title of your film (be creative)
- your name and student number
- the course title and number
- date of submission
- the instructor's name.

2) The Introduction: Your introduction should be approximately 2 pages in length (or 500 words) and it should include:

- a description of the topic in general and why it is of political interest
- a description of the sources (books or articles, websites, reports, etc.) you have gathered
- a discussion of the topic in relation to Global Populism and Democratic Futures

3) The Main Body: The main body of your essay should be between 3 to 4 pages (750 to 1000 words) in length and should provide an analysis of the information that you have gathered about this political issue. You should be able to answer the following:

- What have the books, articles, films, discussions, among other sources that you have selected taught you about the Global Populism and Democratic Futures
- How does your approach inform what we already know or what is already out there? For example, how would your approach contribute to our understanding of a topic that has been covered in newsmagazines, tv news, newspapers, or political blogs?; Have government, non-governmental organisations, or activist groups released reports or held pressers on the issue? If so, what do they tell us? Have there been any public demonstrations on the issue? Where and when were they held? Is there any way to gauge how the public responds to this issue (e.g., polls)? If so, tell us how? and Are there websites one might go to in order to get further information on the topic/issue? What do they offer?
- Which of your sources best informs the position you will be taking in your film /exhibit and why.
- Who is your audience for this film/exhibit? Government? The Public? Political Party? Activists?

5) The Methodology: The methodology section should be between 2 to 3 double-spaced pages (500 to 750 words) in length and should provide us with an outline of your documentary's organizing features. Please be sure to answer the following questions:

- Where will you travel to make this film/exhibit (one locale? several?) and why these sites?
- Who will you interview and why would you select these particular individuals?
- What will you ask them? A list of 3 key questions will suffice.
- What other archival material would you use?
- Who should narrate the film/produce this exhibit? Why/why not.

4) Conclusions: In approximately 2 double-spaced pages (500 words), your conclusions should reiterate why you believe a documentary film/exhibit should be made about the topic you have selected. Please be sure to cover the following:

- Let us know why you feel that the scholarly and non-scholarly sources that you have covered do not do the issue justice in the way that a documentary format could.
- Discuss how your documentary would either introduce or supplement your audience's understanding of a particular issue.
- Discuss how your film/exhibit compares other films/exhibits you have viewed. One thing to consider is which of these could serve as a model for your project and why you might reject other models.

5) Your Bibliography:

- Be sure to cite any and all sources, including scholarly and non-scholarly sources, in alphabetical order (with the author's last name first.)
- Note that the assignment fails if there is no bibliography.

Other Cultural Productions

These projects can take a number of different forms but some explanation, in the form of a series of labels (if it is a museum exhibit, let's say), or brief description (similar to something one might find in a catalogue for an artist), should include the following.

- A description of the topic and how it addresses an issue in the public interest;
- A description of your cultural product and the implications of your choice (why this form over another?);
- A discussion that describes why an innovative approach is important in the context of the issue you have decided to represent. Note here that you should consider how this approach might work to draw interest from a non-academic audience/reader;
- A discussion of any difficulties you encountered as you set about translating your research into a Cultural Product and/or any difficulties you anticipate the public might encounter in understanding your work; and
- A Bibliography.