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Seminars: Wednesdays, 1-3
BT 319 (Conference Room at the Centre for Comparative Literature:
Isabel Bader Theatre, 93 Charles Street, 3rd floor, entrance at the south
side of the theatre)

COURSE OVERVIEW:

This course is about art and social change. More specifically, it considers multiple possible relationships between culture and human security.

Security, in conception and practice, is a fundamental bulwark of contemporary societies that affects our daily lives. Against a longstanding tradition that focuses exclusively on the security of states and regimes, the post-Cold War advent of the human security paradigm sought to humanize the practice and understanding of security by focusing on the threats confronting individual people in their everyday lives. If to be human is to be culture (re)producing, then culture should be a central consideration for such a paradigm, but has been largely omitted from the human security literature. This course addresses this missing link by exploring the multiple relationships between human security and culture in the context of several major human security issues, ranging from armed conflict to HIV/AIDS.

To do so, the course employs two different conceptions of 'culture'. Invoking the social science conception of 'culture' as a system of meaning encompassing people's shared identities, values, norms, and beliefs, we will consider the role of cultural factors in the causation of human security issues. For example, we will consider how taboos and gender identities contribute to the spread of AIDS or whether social alienation causes youth to join criminal gangs. If culture has a significant role in the problem, can it play a significant role in the solution? We thus turn to the humanities conception of 'culture' as artistic agency and examine the ways in which artists have used (or could use) their creativity to address an important human security issue - by raising popular awareness, using the arts to build human security directly, or by exacerbating human security threats. While the course adds new complexity to the human security problematic by examining it through a cultural lens, it simultaneously attempts to open space for new agents – cultural practitioners – to engage with the international peace agenda.

The course begins by exploring the contestation around both the basic concepts of 'security' and 'culture'. Through this discussion, we will develop a framework for assessing the relationships between culture, human security, and social change. The ensuing seminars will consider these relationships in the context of specific human security issues that involve culture: conflict, genocide, migration, youth gangs, HIV/AIDs and gender inequality.

This seminar is not a traditional graduate course. It is designed to workshop the ideas and themes of a broader project which joins academics from Canada and Europe in the development of a uniquely cultural approach to human security. We will not take the traditional academic approach in which analysts pretend to be objectively disconnected from the reality they study. Instead, we aim to provide new and potent cultural tools to politicians, civil society, activists, artists and citizens aspiring to contribute to constructive social change. The course's multidisciplinary course will thus challenge students to explore new forms of analysis, engage in original creative thinking, and consider the practical implications of our discussions.

SEMINAR THEMES AND READINGS:**Week 1: Sept. 11 – Course Introduction****Week 2: Sept. 18 – Core Concepts: Human Security and Culture**

Cultural Case Study: Bertolt Brecht, *The Mother* [play]

In this seminar we will explore the two framing concepts of the course: human security and culture. Situating the human security paradigm within the recent evolution and diversity of security conceptions, we will ask: what are the merits and advantages of 'human security'? What are the concept's chief limitations and problems? We will then explore different conceptions of 'culture' ranging from the broad anthropological notion of culture as a system of values, norms, identities and beliefs to the more practical understanding of culture as the arts. Using Bertolt Brecht's approach to theatre as a helpful example, we will consider the ways in which culture relates to politics, security and social change. The key goal of this seminar is thus to familiarize ourselves with the core concepts of the course and begin to explore its central questions.

- United Nations Development Program, "New Dimensions of Human Security," in *Human Development Report 1994*, available at: http://hdr.undp.org/en/media/hdr_1994_en_chap2.pdf, p. 22-46.
- J. Peter Burgess and Taylor Owen et al., "Special Section: What is Human Security?" *Security Dialogue* vol. 35 no. 3 (September 2004), 345-71. Read contributions by: Burgess & Owen; Thakur; Axworthy; Hampson; Leaning; Acharya; Grayson; Newman; Bajpai; Winslow and Erikson; Mack; and Buzan.
- Dick Stanley "The Three Faces of Culture: Why Culture is a Strategic Good Requiring Government Policy Attention," in Caroline Andrew, ed. *Accounting for Culture: Thinking through Cultural Citizenship* (Ottawa: University of Ottawa Press, 2005), 21-31.
- Danny Schechter, "The Politics of Culture and Culture as Politics," in David Held and Henrietta L. Moore, eds. *Cultural Politics in a Global Age: Uncertainty, Solidarity and Innovation* (Oxford: Oneworld, 2008), 98-105.
- Bertolt Brecht, "The Street Scene," in John Willett, ed./trans. *Brecht on Theatre: The Development of an Aesthetic* (New York: Hill and Wang, 1964), 121-9.

Recommended Readings:

- Commission on Human Security, *Human Security Now* (New York, 2003), available at: <http://www.humansecurity-chs.org/finalreport/index.html>, chapter 1, p. 2-13.
- Roland Paris, "Human Security: Paradigm Shift or Hot Air?" *International Security* vol. 26, no. 2 (Fall 2001), 87-102.
- Mohammed Nuruzzaman, "Paradigms in Conflict: The Contested Claims of Human Security, Critical Theory and Feminism," *Cooperation and Conflict* vol. 41 no. 3 (2006): 285-303.

- Ken Booth, "Security and Emancipation," *Review of International Studies*, vol. 17, no. 4 (Oct. 1991), 313-326.

Week 3: Sept. 25 – The Culture of Security: Security and the Public Sphere

Cultural Case Studies: Samir Nasr's 2005 film *Folgeschäden (Seeds of Doubt)* and David Rockeby's video installations *Watch* and *Sorting Daemon* (available at <http://www.davidrokeby.com/installations.html>)

Seminar Guest: David Rockeby

Beginning with a discussion of securitization theory, we will examine security policy-making as a type of performance act that draws upon cultural motifs and popular persuasion. We will then examine the ways in which security policy and practice shape popular culture and the public sphere. We will explore both issues in the context of 9/11 and the global 'war on terror' as the dominant security paradigm of the past decade. Samir Nasr's *Seeds of Doubt* raises a variety of issues in this regard and David Rockeby's installations consider the role of surveillance in the contemporary public sphere.

- Barry Buzan, Ole Waever and Japp de Wilde, "Chapter 2 – Security Analysis: Conceptual Apparatus," in *Security: A New Framework for Analysis* (Boulder, Co: Lynne Rienner, 1998), 21-47.
- Richard Jackson, "Writing Threat and Danger," in *Writing the War on Terrorism: Language, Politics and Counter-Terrorism* (Manchester and New York: Manchester University Press, 2005), 92-120.
- Tyler Schuenemann, "(Un)Making Threats out of Race in the War on Terror: Contesting the Dynamics of Exclusion on America's Domestic Front," [unpublished manuscript].
- Fahimeh Farsaie, "Make Use of Stereotypes – Then Break them Down," (interview with Samir Nasr) *Qantara.de* (2006), available at: <http://en.qantara.de/content/interview-with-samir-nasr-make-use-of-stereotypes-then-break-them-down>.
- Rania Gaafar, "The Dangerous Edge of Things," (interview with Samir Nasr) *Al-Ahram* iss. 770 (24-30 November 2005), available at: <http://weekly.ahram.org.eg/2005/770/cu2.htm>.

Recommended:

- Assorted short essays in the Social Science Research Council's essay forum '10 Years After September 11': <http://essays.ssrc.org/10yearsafter911/2001-essays/>.
- Richard Jackson, "Writing September 11, 2001," in *Writing the War on Terrorism: Language, Politics and Counter-Terrorism* (Manchester and New York: Manchester University Press, 2005), 29-58.
- Didier Bigo and Anastassia Tsoukala, eds. *Terror, Insecurity, and Liberty: Illiberal Practices of Liberal Regimes after 9/11* (London and New York: Routledge, 2008).
- Nicholas Jackson O'Shaughnessy, "A Question of Meaning," and "Nine-Eleven and War," chapters 1 and 8 in *Politics and Propaganda: Weapons of Mass Seduction* (Ann Arbor: University of Michigan Press, 2004), pp. 13-36, 193-209.

Week 4: Oct. 2 – The Security of Culture: Genocide and Ethnocide

Cultural Case Study: Terry George's 2004 film *Hotel Rwanda*

This week's discussion will begin by considering the question: what role do cultural factors (identities, values, norms, and beliefs) play in the causation of genocide? We will consider how the instigators create genocidal ideologies and mobilize support for atrocity. We will also consider the cultural dimensions of the 'will to intervene' – artistic efforts (such as *Hotel Rwanda*) to mobilize political will for Western countries to prevent and stop genocides in other countries. If cultural factors play a role in the mobilization of genocide, we will consider whether cultural interventions can help to prevent genocides and promote reconciliation in their aftermath.

- Charles Mironko, "The Effects of RTLM's Rhetoric of Ethnic Hatred in Rural Rwanda," in Allan Thompson, ed. *The Media and the Rwandan Genocide* (London, Kampala and Ottawa: Pluto Press, Fountain Publishers and International Development Research Centre, 2007), 125-35.
- Mohamed Adhikari, "*Hotel Rwanda* – The Challenges of Historicising and Commercialising Genocide," *Development Dialogue* no. 50 (December 2008), 173-95.
- Montreal Institute for Genocide and Human Rights Studies, *Mobilizing the Will to Intervene: Leadership and Action to Prevent Mass Atrocities*. Read the Prefaces, "Introduction," and "Policy Recommendations" sections.
- Amanda Breed, "Performing the Nation: Theatre in Post-Genocide Rwanda," *The Drama Review* vol. 52 no. 1 (spring 2008): 32-50.

Recommended:

- Ervin Staub, "The Origins and Prevention of Genocide, Mass Killing and Other Collective Violence," *Journal of Peace Psychology* vol. 5 no. 4 (1999), 303-36.
- Ervin Staub, "Justice, Healing, and Reconciliation: How the People's Courts in Rwanda can Promote them," *Journal of Peace Psychology* vol. 10 no. 1 (2004), 25-32.
- United Nations General Assembly, "Convention on the Prevention and Punishment of the Crime of Genocide," 9 December 1948. Available at: <http://www.hrweb.org/legal/genocide.html>.
- Michael Ignatieff, "Is Nothing Sacred? The Ethics of Television," in *The Warrior's Honour: Ethnic War and the Modern Conscience* (Toronto: Penguin Canada, 1998), 9-33.
- Robert van Krieken, "Rethinking Cultural Genocide: Aboriginal Child Removal and Settler-Colonial State Formation," *Oceania*, vol. 75, no. 2 (2004), 125-51.

Other Suggested Cultural Case Studies:

- Rwanda's Gacacca tribunals and *Fambol Tok* (documentary) in Sierra Leone (both cases of traditional grassroots reconciliation)
- Nationalist propaganda and the disintegration of Yugoslavia

- The international (non)response to genocide in Darfur and the film *Waltz with Bashir*

Week 5: Oct. 9 – The Security of Culture: Trauma and Historical Memory

Cultural Case Study: Atom Egoyan's 2002 film *Ararat*

Seminar Guest: Arsinée Khanjian

This seminar expands upon the themes of the previous week by examining the long-term impacts of genocide and atrocity. We will consider the inter-generational transmission of trauma in cases where it is not the act of atrocity but rather its memory and its legacy that comprise a threat to people's well-being. In this vein, we will explore a key debate in the definition of genocide: as biological extinction versus the destruction of a cultural identity. Atom Egoyan's *Ararat* aptly explores the transmission of trauma and the politics of historical memory in relation to the 1917 Armenian genocide.

- Samantha Power, "Race Murder," "A Crime Without a Name," and "A Crime *With* a Name," in *"A Problem from Hell": America and the Age of Genocide* (New York: Harper Perennial, 2002), pages 1-45.
- Atom Egoyan, "In Other Words: Poetic License and the Incarnation of History," *University of Toronto Quarterly* vol. 73 no. 3 (Summer 2004), 886-905.
- Lisa Siraganian, "Telling a Horror Story, Conscientiously: Representing the Armenian Genocide from *Open House* to *Ararat*," in Monique Tschofen and Jennifer Burwell, eds. *Image + Territory: Essays on Atom Egoyan* (Waterloo: Wilfrid Laurier University Press, 2007), 133-56.

Other Suggested Cultural Case Studies:

- Wajdi Mouawad, *Scorched* [play] trans. Linda Gaboriau (Toronto: Playwrights Canada Press, 2005) and Denis Villeneuve's *Incendies* [2010 film version of *Scorched*]
- Michael Redhill, *Goodness* [play] (Toronto: Coach House Books, 2005).
- Colleen Wagner, *The Monument* [play] (Toronto: Playwrights Canada Press, 1996).
- The politics of holocaust memorials around the world.
- The Truth and Reconciliation Commission of Canada
(<http://www.trc.ca/websites/trcinstitution/index.php?p=3>)

Week 6: Oct. 16 – Student Presentations on Security and the Public Sphere

*Creative assignment on art and the public sphere is due. Each student will make a 5-7 minute presentation explaining their work (see evaluation section).

Week 7: Oct. 23 – The Arts and Peacebuilding

Cultural Case Studies: Daniel Barenboim's West-Eastern Divan Orchestra and Ariane Mnouchkine's *Au Soleil Même la Nuit* (documentary)

We will consider two efforts to promote peace in active warzones through the arts. The discussion will begin with the social-psychology of conflict in order to understand the creation and dissolution of conflictive identities. In this light, we will examine Daniel Barenboim's West-Eastern Divan Orchestra which brings together youth musicians from Israel and surrounding Middle-Eastern countries in an effort to promote peace. Considering the importance of rebuilding a cultural sphere as a part of peacebuilding (in terms of its ability to build democratic citizenship, restore trust in communities, prompt exchange and help cope with the causes and legacies of conflict), we will turn to the work of Ariane Mnouchkine's Théâtre du Soleil company in Kabul where they attempted to revive the country's dramatic tradition.

- Roger Brown, "Introduction to Ethnic Conflict," and "Conflict Resolution" in *Social Psychology* 2nd Ed. (London: Collier MacMillan, 1986): 533-9, 610-26.
- Daniel Barenboim, "On the West-Eastern Divan Orchestra," and "The Orchestra," in *Everything is Connected: The Power of Music* (London: Weidenfeld & Nicolson, 2008): 181-4, 60-89.
- Elena Cheah, *An Orchestra Beyond Borders: Voices of the West-Eastern Divan Orchestra* (London: Verso, 2009): assorted chapters.
- Arthur Lubow, "Conductor of the People," *New York Times Magazine* (October 28, 2007), available at: http://www.nytimes.com/2007/10/28/magazine/28dudamel-t.html?_r=3.
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Recommended:

- Daniel Barenboim and Edward W. Said, *Parallels and Paradoxes: Explorations in Music and Society* (New York: Pantheon Books, 2002): 6-14, 24-7, 57-68, 144-155 (excerpts).
- *Knowledge is the Beginning: Daniel Barenboim and the West-Eastern Divan Orchestra* (Documentary, 2007).

Week 8: Oct. 30 – Immigration

Cultural Case Study: Eileen Thalenberg's *Up Against the Wall* (documentary film) and Ariane Mnouchkine's *Le Dernier Caravanserail* (Theatre Production on DVD)

New patterns of global migration are frequently securitized under several security rubrics – human, cultural, societal and state – and in relation to the well-being of both migrants and receiving societies. New migratory realities entail cultural change for both, but in many parts of the world, new population flows are met not with adaptation but with walls and the denigration of 'the migrant' as a social, cultural, or economic threat. In this session we will examine this discursive practice of constructing self and other, and the ways in which it can foment conflict and insecurity for both. We will consider the extent to

which migration threatens social cohesion, democracy and welfare in recipient countries, and the extent to which the backlash against migration is a product of xenophobia and incitement.

- Zuhail Yesilyurt Gündüz, "The European Union at 50—Xenophobia, Islamophobia and the Rise of the Radical Right," *Journal of Muslim Minority Affairs* vol. 30 no. 1 (March 2010), 35-47.
- Maggie Ibrahim, "The Securitization of Migration: A Racial Discourse," *International Migration* vol. 43 no. 5 (2005): 163-87.
- Judith G. Miller, "New Forms for New Conflicts: Thinking About Tony Kushner's 'Homebody/Kabul and the Théâtre du Soleil's Le Dernier Caravansérail,'" *Contemporary Theatre Review* vol. 16, no. 2 (2006): 212-9.
- Patricia Krus, "Postcolonial Performance," *Ariel* vol. 38 no. 1 (January 2008), 121-7.
- William McEvoy, "Finding the Balance: Writing and Performing Ethics in Têâtre du Soleil's *Le Dernier Caravansérail*," *New Theatre Quarterly* vol. 22 no. 3 (August 2006), 211-26.
- John Lahr, "The New Nomads," *The New Yorker* vol. 81 no. 22 (August 1, 2005): 88-9.

Recommended:

- Anthony H. Richmond, "Global Apartheid: Migration, Racism, and the World System," in Anthony H. Richmond, *Global Apartheid: Refugees, Racism, and the New World Order* (Toronto, New York and Oxford: Oxford University Press, 1994), 206-217.
- Majid Tehranian, "Cultural Security and Global Governance: International Migration and Negotiations of Identity," in Jonathan Friedman and Shalini Randeria, eds. *Worlds on the Move: Globalization, Migration, and Cultural Security* (London and New York: I. B. Taurus, 2004), 3-22.
- Didier Bigo, "From Foreigners to 'Abnormal Aliens': How the Faces of the Enemy have Changed Following September the 11th," in Elspeth Guild and Joanne van Selm, eds. *International Migration and Security: Opportunities and Challenges* (New York: Routledge, 2005): 64-81.
- Didier Bigo et al., "What Future for the Area of Freedom, Security and Justice? Recommendations on EU Migration and Border Policies in a Globalising World," *CEPS Policy Brief* no. 156 (March 2008).

Week 9: Nov. 6 – Youth Gangs

Cultural Case Studies: Eileen Thalenberg's 2007 Documentary *Streets of Encounter* and *Wut [Rage]* (Production of the Stuttgart Staatstheater)

Seminar Guest: Scot Wortley

While many treatments of youth gangs point to family breakup, socio-economic factors and the absence of public security as causes, we will apply a cultural lens to assess the extent to which alienation and social marginalization drive youth to gangs in search of identity, belonging and social support. We will then consider various initiatives to use the arts to provide alternative opportunities and cultural support to vulnerable youth.

- Scot Wortley and Julian Tanner, "Criminal Organizations or Social Groups? An Exploration of the Myths and Realities of Youth Gangs in Toronto," [first draft]. Available at: <http://www.csgv.ca/counselor/assets/CriminalOrg.pdf>. Read: "results" section, 61-92, "reasons

for gang membership,” 100-17, and “preventing gangs,” 132-6.

- Saul Levine, “Youth in Terroristic Groups, Gangs, and Cults: The Allure, the Animus, and the Alienation,” *Psychiatric Annals* vol. 29 no. 6 (June 1999): 342-7.
- Art Starts Homepage, <http://artstarts.net/> (check out the ‘Press’ section).

Recommended:

- Jana Grekul and Patti LaBoucane-Benson, “Aboriginal Gangs and Their (Dis)placement: Contextualizing Recruitment, Membership, and Status,” *Canadian Journal of Criminology and Criminal Justice* vol. 50 no. 1 (January 2008), 59-82.
- Humansecurity-cities.org (various authors), *Human Security for an Urban Century: Local Challenges, Global Perspectives* (Ottawa: humansecurity-cities.org, 2007), Chapter 4 “Conflict Resilient Cities”.

Week 10: Nov. 13 – HIV-AIDS, Social Norms, and Cultural Agency in South Africa

Cultural Case Study: John Greyson’s video opera *Fig Trees*

Seminar Guest: John Greyson

HIV/AIDS has been a central but debated ‘threat’ on the human security agenda, and in this session we will consider its multiple relationships to culture, using South Africa as a case study. In many cases, cultural accounts of AIDS in Africa have obscured our understanding of the pandemic, blamed the victim, and reproduced colonial discourses. Yet there is also evidence that constructions of gender identity and sexual norms significantly influence the spread of HIV/AIDS. We thus begin by considering if and how culture plays a causal role in the transmission of the virus. Second, we consider the discrimination and social exclusion that exacerbates the insecurity of those living with HIV/AIDS. Finally, we will consider the multiple ways in which the arts have contributed to a global activist movement to prevent the spread of the disease, improve the living conditions of those affected, and promote effective AIDS education.

- Steven Sovran, “Understanding Culture and HIV/AIDS in Sub-Saharan Africa,” *Sahara-J: Journal of Social Aspects of HIV/AIDS* (2013), 1-10.
- Elina Oinas and Katarina Jungar, “A Luta Countina! – South African HIV Activism, Embodiment and State Politics,” *Development Dialogue* no. 50 (December 2008), 239-58.
- Deevia Bhana and Rob Pattman, “Researching South African Youth, Gender and Sexuality within the Context of HIV/AIDS,” *Development* vol. 52 no. 1 (2009), 68-74.
- “South African Rape Survey Shock,” *BBC News* (18 June 2009), available at: <http://news.bbc.co.uk/2/hi/africa/8107039.stm>.
- Hayley N. MacGregor, “Mapping the body: tracing the personal and the political dimensions of HIV/AIDS in Khayelitsha, South Africa,” *Anthropology & Medicine* vol. 16 no. 1 (April 2009), 85-95.
- Sabine Marschall, “Getting the Message Across: Art and Craft in Service of HIV/AIDS Awareness in South Africa,” *Visual Anthropology* vol. 17 no. 2 (2004), 163-82.

Recommended:

- *Empower: Youth, Arts and Activism: An HIV/AIDS Art Activism Manual for Youth by Youth* (Toronto: Youth Action Network, Gendering Adolescent AIDS Prevention and the Centre for Urban Health Initiatives, 2009). Peruse the parts that interest you.
- Stefan Elbe, "Should HIV/AIDS be Securitized? The Ethical Dilemmas of Linking HIV/AIDS and Security," *International Studies Quarterly* vol. 50 (2006), 119-44.

Week 11: Nov. 20 – Gender and Security

Seminar Guest: Astrid Jansen

Gender and sexual orientation have long served as the basis of exclusion and oppression, leaving many around the world in unique positions of vulnerability. We will consider how such forms of discrimination undermine human security, and the extent to which cultural agency can change sexist and homophobic beliefs and norms.

- Ghada Mousa, "Gender Aspects of Human Security," *International Social Science Journal* vol. 59 no. 1 (September 2008), 81-100.
- United Nations Security Council, "Resolution 1325," 31 October 2000, S/Res/1325 (2000), available at: http://www.un.org/events/res_1325e.pdf.
- Roksana Bahramitash, "Saving Iranian Women: Orientalist Feminism and the Axis of Evil," in Barbara Sutton et al., eds. *Security Disarmed: Critical Perspectives on Gender, Race, and Militarization* (New Brunswick, New Jersey and London: Rutgers University Press, 2008), 101-10.
- Human Rights Watch, *Together, Apart: Organizing Around Sexual Orientation and Gender Identity Worldwide* (May 2009), available at: <http://www.hrw.org/en/reports/2009/06/10/together-apart-0>.

Week 12: Nov. 27 – Towards Better Cultural Policy?

In this week, we will have an open discussion on the policy implications of the topics and themes explored in the course. Can culture help improve human security? If so, what kinds of cultural policies would best promote human security? What are the limitations of culture as a means to human security? As discussion points for this week, students are asked to respond to these and similar questions, and bring their ideas on cultural policy to the discussion. We will also discuss the planned book and the future of the Human Security and Culture project.

COURSE RESOURCES:

Blackboard: The course will draw heavily on a course web-page which you can access through University of Toronto's Portal login system (<http://portal.utoronto.ca>). The discussion boards will be used to continue seminar discussions, post event logistics, and for sharing information.

Readings: All course readings are available under the 'course documents' heading of the course's Blackboard website. Each week will also include recommended links and extra readings.

Cultural Case Studies: Most case studies are films or plays which can be signed out from the Centre for Comparative Literature. Play scripts are available on the Blackboard site under 'course documents'. Students must view the films and read the plays prior to the seminar in which they are to be discussed

Websites: The following websites are may be useful for seminars and essays.

- The Power of Culture: <http://www.powerofculture.nl/en>
- Institute for Cultural Diplomacy: <http://www.culturaldiplomacy.org/index.php?en>
- Human Security Report Project: <http://www.hsrgroup.org/>
- Canadian Consortium on Human Security: <http://www.humansecurity.info/>
- Institute for Development and Peace (Institut für Entwicklung und Frieden, Universität Duisburg-Essen): http://inef.uni-due.de/cms/index.php?article_id=1&clang=1
- PBS Frontline: <http://www.pbs.org/wgbh/pages/frontline/view/>

EVALUATION SCHEME:

Weekly Discussion Points – Each week you are required to email to us by Monday at noon a one page response to the week’s readings. Your response should consist of two or three ‘discussion points’ in which you briefly develop a question, issue, reflection, criticism, or connection arising from the readings that you could raise during the next seminar. The total submission should be no longer than one page, single-spaced. Discussion points should loosely adhere to the course’s basic line of inquiry (how is culture relevant to human security?) but may also focus on issues of security, artistic representation, or politics. You are encouraged to relate readings and course themes to other materials and provide fresh examples of cultural agency as it relates to human security. Submitting these points in advance allows us to identify common concerns and points of interest and plan the seminar discussion accordingly. You may be called on during the seminar to introduce a point made in your submission. 15%

Seminar Participation – As this is a workshop, all students are expected to be present and actively participate in all sessions. Ten percent of the attendance grade will be deducted for each session missed unless for a valid reason with prior notification. 15%

Seminar Presentations – Each student (either alone or in pairs) will choose a seminar (weeks 3-12) in which they will be responsible for making a 30 minute presentation of the readings, identifying common themes, key issues and connections to broader course topics, and then lead the ensuing class discussion. 15%

Assignment: Security and the Public Sphere – The purpose of this assignment is to creatively explore the way that ‘security’ – the word, the concept, and the practice – infiltrates and shapes the public sphere in Canada. You will highlight a particular example, issue or theme, in response to the question ‘how does security affect the public sphere in Canada?’ You are encouraged to be as creative as possible in the format you use: visual composition, short story, script, poetry, etc. If you prefer, you may use a more traditional essay format. Your assignment will be evaluated both for its insights into the ways that security shapes everyday life and on the originality of your approach to the question. You will present (in 5-7 minutes) your assignment to the class on October 16 and submit a 3 page written explanation along with your creative work. 20%

Due: Wednesday, October 16 at the beginning of class

Final Essay – Each student will choose one of the seminar themes and write an essay related to the human security issue. The basic model for the essay consists of two questions. 35%

- What role does culture play in creating/perpetuating this human security threat? The analysis should rely primarily on the social science definition of culture and descriptively assess whether and how identity, values, and norms play a causal role in the creation of the threat and/or a similar role in facilitating/expanding it. The paper must be careful to distinguish ‘cultural’ factors from other causes of these multi-faceted phenomena.
- How has cultural agency contributed or how could it contribute to an effective

response to this issue? This part of the analysis should rely primarily on the humanities approach to culture in order to assess the relevance and potential of a cultural response to the issue, examining the actual impact of existing creative initiatives and the potential opportunities for an artistic response (including issues surrounding representation, authenticity, effectiveness and power).

Students from comparative literature and drama are encouraged to collaborate with students from the social sciences in order to develop a multidisciplinary approach to a human security issue.

Due: Wednesday, December 11 by email.