
HUM4934: Key Concepts in Humanities and Cultural Studies

Equity and Equality

College of Arts and Humanities

3 Credit Hours

Fall 2021

Instructor Information

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- **Office:** PSY 243
- **Zoom Office Hours:** Wednesdays 11am to noon
- **Course Modality:** WEB

The key concepts we are engaging this semester are *equity* and *equality*.

The class will begin with the ways in which racialization, class location, gender, sexuality (and the intersections of these) shape social, social and cultural understandings of equity and theories of equality. We will be looking at cultural practices, cultural production, discourses of liberation, and assess the varied intellectual traditions emerging out of various historical social movements actively engaged in addressing questions of equity, and the tensions that exist between equity and equality.

The class provides students with a historical overview of various social movements for equity and equality that span the late 18th and the early 21st century. Throughout this class we will be exploring historical manifestations of these key terms and how approaches to these have influenced and shaped contemporary social and cultural practices. We will also consider the varied discourses on autonomy and liberation that circulate between and among communities actively engaging reforming and/or transforming institutions, cultures, and identity.

Students in this class will engage in contemporary research on social movements and or current events grappling with questions of equity and equality, and by the end of the semester produce their own Pressbooks research projects.

Course Objectives

In this course we will engage with larger theoretical debates around the key terms equality and equity. We will be reading both empirical treatments of social movements and theoretical analysis of key issues motivating social movements to seek equality, equity, both, or even one but not the other—and inclusive of approaches that launch interesting critiques of both concepts within the West. We will be particularly concerned with the social, political, cultural, and economic (in)equality while focusing on such questions as:

1. Under which circumstances did/do social movements for greater equity/equality emerge?
2. How might dissidents within these social movements choose symbolic language, cultural practices, geographical locations, political tactics and strategies that critique and transform debates and understandings of autonomy, freedom and equity?
3. How do social movements for equity and equality affect long-term social, cultural and political change?
4. In addition, how do movements influence and inform one another? (i.e. similarities and differences between Black power and Black Lives Matter, the Chicano Movement and Latino immigration reform, Puerto Rican Young Lords/Black Nationalist Education movement vs. contemporary school charter movement)?

By the end of this semester students will have mastery of the theoretical literature to ground their own research.

All Readings and Visual Material for this course are available via Webcourses.

As with any class there is a good amount of reading required. Please complete as much of the reading as you can.

Assignments

Two Surveys: 25%:

Both surveys will be visible by the end of the first week of class. These survey may ask questions about the syllabus and/or your individual familiarity, experience and engagement with the course material. Each survey is worth 12.5 points.

5 Quizzes: 25%

Each quiz may cover readings and video viewings. Typically each quiz will have 5 questions on the Module's material. The quizzes will have specific dates by which they need to be completed. The quizzes may include multiple choice questions, True/False, and/or short answers.

Pressbooks Assignment: Proposal and/or Reflection 5% and Final Project 45% (total):

For this assignment students will utilize Pressbooks (available via webcourses) to create one of the following projects: the Equity and Equality Portfolio, or, the PhotoVoice Project.

The assignment showcases a student's ability to apply key concepts covered within the course toward an area of personal interest within the field of cultural studies.

Detailed Instructions for completing both types of assignment are provided via Webcourses.

- For the Portfolio students will incorporate online visual material (designated as free to use). Some students may opt to search the websites of museums, galleries and other artistic venues to produce their project, but students are also highly encouraged to include when possible their own photographs and visual material/videos.
- For the PhotoVoice Project students are asked to identify a participant (friend or family member) in order to complete the assignment.

The work you create via Pressbooks is your intellectual property and where appropriate can be utilized as part of your professional resume for years to come.

If you select to complete the Portfolio: Students will select one of the following approaches:

- **A:** focus their portfolio on writers, artists, thinkers and themes covered in the course (for example, students can create a portfolio that focuses on poetry or art, or on various contemporary events.
- **B:** students have the option of producing a portfolio on materials found outside of the course--nationally and/or internationally.
- **C:** students can select for their portfolio topics and materials drawn from events occurring locally in Florida and/or Orlando (the Orlando focused portfolio can showcase the city and/or topics that are being explored by UCF faculty and students).

Students are encouraged to please practice safe social distancing and adhere to safety guidelines established to mitigate the spread of illness/Covid19.

If you select to complete the PhotoVoice Project you will be asked to turn in the following:

- One-page proposal for your Photovoice project submitted via Webcourses: 5 points
- Three images provided by your participant: 5 points
- Final version of Photovoice project: 40 points

In the past some students have added the following to their Pressbooks projects: interviews of peers or community on a topic related to the readings, included visual materials on their topic or the historical period, added music, poetry, art or other artistic expression that enhances a well-informed presentation, engaged with the ideas covered in the readings.

Pressbooks projects should:

1. Incorporate within the project **two main ideas encountered** within the reading(s) and/or other class material.

Example of arguments:

1. Sojourner Truth argues that true freedom for all and Women's suffrage are interconnected. She demonstrates this via her statement that until all women receive equality in voting, all men will not be truly free.
2. Avery Gordon argues that the history of slavery haunts contemporary society.
3. Toni Morrison argues that under conditions of extreme subjugation acts of loving motherhood includes making difficult choices such as as those that lead to the Margaret Garner case.
4. As per the class material on the Haitian Revolution, Knight argues that the French Revolution failed to extended freedom to those held in bondage on the French colonies in the Caribbean. This denial of equality is foundational to the Haitian Revolution. The theme of the contradictions within 'freedom': as evident in the denial of full freedom to the enslaved within the Haitian Revolution.

For each of the ideas you identified provide historical or contemporary examples (i.e how is Gordon's statement that slavery haunts the living is evident today?) Provide more background information on the Margaret Gardner court case and add historical or contemporary examples to the challenges of mothering under systems of oppression.

You can, if you find it useful to do so comment on the approach utilized by an author. For example, one author might utilized poetry, another historical sources, yet another may utilize art, music, or other visual materials. You can also include an assessment of the intellectual tradition the author appears to be engaging. For example, does the scholarship appear to be a Marxist interpretation (focused on labor), a Feminist analysis (gender)—or both.

Pressbooks Project

The Pressbooks project should apply the course materials to a topic of your interest.

Midway through the semester you will submit a brief (1 page) proposal for your Pressbooks project. The proposal should identify the following:

One, the topic of your interest (a historical movement, an individual thinker or person covered during the class, a contemporary topic from outside of the class).

Two, provide a research question.

Three, identify 5 class readings/other course materials you will be using for your project. Only one source from outside of the class can be used for this assignment. More direction and information will be given via Webcourses.

Course Materials and Resources

- All materials will be available via WebCourses@UCF
- Web courses are fully online.

Student Learning Outcomes

Students completing this course will be able to:

- Provide and analyze specific examples of Equity and Equality approaches within Cultural Studies by identifying theorists, historically significant events, persons, ideas, and concepts.
- Explain the impact of social movements for equity and equality on the works of writers, artists, thinkers and musicians creating works within a global context.
- Explain how writers, poets, thinkers, artists, etc. influence solution based approaches on topics of equity and equality.
- Identify specific writers, artists, poets, musicians and their place within larger field of Cultural Studies, and be able to place them on a historical and intellectual timeline.
- Demonstrate the ability to identify an intersectional framework and to analyze and produce scholarly work that is attentive to questions of social invisibility.
- Demonstrate the ability to produce scholarly work that is mindful of ethical engagement with diverse and vulnerable populations.
- Demonstrate the ability to produce scholarly work that develops new undergraduate research and learning to navigate new communication tools.

Course Activities

Students will take surveys, quizzes, and opt to produce either a Portfolio project or PhotoVoice project.

Students should have regular access to the internet and plan on accessing Webcourses at least four times per week.

Activity Submissions

Please see Webcourses course schedule for information on deadlines.

Students can submit assignments via WebCourses by clicking the Assignments tab.

Attendance/Participation

All Assignments must be turned in by their due date. Late assignments will not be accepted.

Make-up Exams and Assignments

Per university policy, you are allowed to submit make-up work (or an equivalent, alternate assignment) for authorized university-sponsored activities, religious observances, or legal obligations (such as jury duty). If this participation conflicts with your course assignments, I will offer a reasonable opportunity for you to complete missed assignments. The make-up assignment and grading scale will be equivalent to the missed assignment and its grading scale. In the case of an authorized university activity, it is your responsibility to provide me a signed copy of the Program Verification Form. In any of these cases, please contact me ahead of time to notify me of upcoming needs.

Assessment and Grading Procedures

Evaluation and Grading

Assignment	Percentage of Grade
Quizzes	25%
Class surveys	25%
Class Pressbooks Project	
Pressbooks Proposal	5%
Final Project	45 %
Total	100 %

Letter Grade	Points
A	93 – 100 points
A-	90 – 92 points
B+	87 – 89 points
B	83 – 86 points
B-	80 – 82 points
C+	77 – 79 points
C	73 – 76 points
C-	70 – 72 points
D+	67 – 69 points

D	63 – 66 points
D-	60 – 62 points
F	59 and below

Note: I, as the professor, reserve the right to make changes to the course content during the class.

University Services and Resources

Academic Services and Resources

A list of available academic support and learning services is available at [UCF Student ServicesLinks to an external site.](#). Click on "Academic Support and Learning Services" on the right-hand side to filter.

Non-Academic Services and Resources

A list of non-academic support and services is also available at [UCF Student ServicesLinks to an external site.](#).

<https://www.ucf.edu/services/Links to an external site.>

Click on "Support" on the right-hand side to filter.

If you are a UCF Online student, please consult the [UCF Online Student GuidelinesLinks to an external site.](#) for more information about your access to non-academic services.

Policy Statements

Statement Regarding COVID-19

University-Wide Face Covering Policy for Common Spaces and Face-to-Face Classes

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms (<https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf>[Links to an external site.](#)). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the [Golden RuleLinks to an external site.](#) for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.

Notifications in Case of Changes to Course Modality

In general, depending on what is occurring with the pandemic the university may make changes to classes. If that happens, please look for announcements or messages in Webcourses@UCF or Knights email about changes specific to this course.

COVID-19 and Illness Notification

Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.

Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here: (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html> (Links to an external site.))

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

In Case of Faculty Illness

If I as the instructor fall ill during the course there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in Webcourses@UCF or Knights email for any alterations to this course.

Course Accessibility and Disability COVID-19 Supplemental Statement

Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format. Students with disabilities should speak with their instructor and should contact sas@ucf.edu to discuss specific accommodations for this or other courses.

Academic Integrity

Students should familiarize themselves with [UCF's Rules of Conduct](#) (Links to an external site. . According to Section 1, "Academic Misconduct," students are prohibited from engaging in:

- *Unauthorized assistance*: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
- *Communication to another through written, visual, electronic, or oral means*: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.

- *Commercial Use of Academic Material*: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
- *Falsifying or misrepresenting* the student's own academic work.
- *Plagiarism*: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.
- *Multiple Submissions*: Submitting the same academic work for credit more than once without the express written permission of the instructor.
- *Helping another violate* academic behavior standards.

For more information about Academic Integrity, students may consult [The Center for Academic Integrity \(Links to an external site.\)](#).

For more information about plagiarism and misuse of sources, see "[Defining and Avoiding Plagiarism: The WPA Statement on Best Practices \(Links to an external site.\)](#)".

Responses to Academic Dishonesty, Plagiarism, or Cheating

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, [The Golden Rule. Links to an external site.](#) UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to academic misconduct. Penalties can include a failing grade in an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see <http://goldenrule.sdes.ucf.edu/zgrade>[Links to an external site.](#).

Course Accessibility Statement

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with [Student Accessibility Services](#)[Links to an external site.](#) (Ferrell Commons 185, sas@ucf.edu, phone (407) 823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

Campus Safety Statement

Emergencies on campus are rare, but if one should arise in our class, everyone needs to work together. Students should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at http://emergency.ucf.edu/emergency_guide.html[Links to an external site.](#).
- Students should know the evacuation routes from each of their classrooms and have a plan for finding safety in case of an emergency.
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/workplacesafety.html>[Links to an external site.](#) (click on link from menu on left).
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to ucf.edu[Links to an external site.](#) and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert," fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- Students with special needs related to emergency situations should speak with their instructors outside of class.
- To learn about how to manage an active-shooter situation on campus or elsewhere, consider viewing this video. [You CAN Survive an Active Shooter](#)[Links to an external site.](#)

Deployed Active Duty Military Students

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

Copyright

This course may contain copyright protected materials such as audio or video clips, images, text materials, etc. These items are being used with regard to the Fair Use doctrine in order to enhance the learning environment. Please do not copy, duplicate, download or distribute these items. The use of these materials is strictly reserved for this online classroom environment and your use only. All copyright materials are credited to the copyright holder.

Third-Party Software and FERPA

During this course you might have the opportunity to use public online services and/or software applications sometimes called third-party software such as a blog or wiki. While some of these could be required assignments, you need not make any personally identifying information on a public site. Do not post or provide any private information about yourself or your classmates. Where appropriate you may use a pseudonym or nickname. Some written assignments posted publicly may require personal reflection/comments, but the assignments will not require you to

disclose any personally identity-sensitive information. If you have any concerns about this, please contact your instructor.

Community and Respect

We all have a role in creating an environment of mutual respect within the class. And, as a community common courtesy within the class is important. This class offers a positive learning experience for all students, regardless of sex, race, religion, sexual orientation, social class, or any other feature of personal identification; sexist, racist, prejudicial, homophobic, or other derogatory remarks will not be tolerated. Every voice in the class is important. Please respect your fellow students' opinions and refrain from personal attacks or demeaning comments of any kind.

If you feel your differences may in some way isolate you from the UCF community, or if you have a need of any specific accommodations, please speak with me early in the semester about your concerns. I am available to discuss options and together arrive at solutions that may help you become an active and engaged member of our class.

UNIVERSITY WRITING CENTER

Please go to the University Writing Center (UWC) for assistance with your writing. The Center offers writing support to UCF students 407-823-2197 <http://uwc.cah.ucf.edu/>

Course Schedule

Module One

Introduction to the Class

1. Reading: What is Equity and Equality (Dr. Cespedes Lecture)
2. Reading: Article on the film "The Other Francisco"
3. Visual Stories: Watch the Film: "The Other Francisco"
4. **Assignment: Academic Activity: Survey**

Module Two:

1. Reading: A Look at Enslavement and Questions of Equality: The Case of Cuba and Haiti During the 18th and 19th Century (Dr. Cespedes Lecture)
2. Reading: The Haitian Revolution. By Franklin Knight
3. Reading: Declaration of the Rights of Woman and Citizen: Letter to Perigord. By Mary Wollstonecraft
4. Reading: Speeches attributed to Sojourner Truth
5. Visual Stories: Documentary: The Life of Sojourner Truth
6. Visual Stories: Documentary on the Haitian Revolution
7. Visual Stories: Video on the life of Mary Wollstonecraft
8. **Assignment: Quiz #1**

Module Three:

1. Reading: Dr. Cespedes Lecture
2. Reading: "To Catch the Vision of Freedom: Reconstructing Southern Black Women's Political History, 1865-1880." Elsa Barkley Brown
3. Reading: E.P Thompson "The British Working Class"
4. Reading: "Our America" Jose Marti
5. Reading: Claudia Jones: Black Marxist Feminism

Visual Stories:

"America" Poem: Alain Ginsburg

Frantz Fanon Documentary - Black Skin, White Mask

6. **Assignment: Quiz #2**

Module Four:

1. Reading: Dr. Cespedes Lecture
2. Reading: "The Cuban Revolution" Marifeli Perez Stable
3. Reading: Selected readings on the Situationists in France.
4. Visual Stories:
5. Documentary: Fidel
6. Film: Before Night Falls
7. Visual Stories: Documentary: Berkeley in the Sixties
8. Visual Stories: Videos on the impact of May '68 on French society

Module Six

1. Reading: Dr. Cespedes Lecture
2. Reading: Black Religious Movement by Ibram Kendi (piece originally published under his former name Ibram Rogers)
3. Visual Stories: Documentary: Eyes on the Prize: desegregation
4. Visual Stories: Documentary: Black Power Remix
5. Visual Stories: Documentary: Panther Vanguard of the Revolution
6. **Assignment: Quiz #3**

Module Seven

1. Reading: Dr. Cespedes Lecture on Latino Social Movements for Equity in the U.S.
2. Reading: Borderlands by Gloria Anzaldua chapters 1 and 7
3. Reading: The Latino Imaginary. by Juan Flores
4. Reading: *El desorden*: Nationalism, and Chicana/o Aesthetics.
5. Visual Stories: Documentary: Pa'lante! Young Lords
6. Visual Stories: Chicano Documentary: Part One

Module Eight

1. Reading: Lecture by Dr. Cespedes
2. Reading: Can the Subaltern Speak? Spivak
3. Reading: Selected Readings on Asian American activism
4. Reading: Selected Readings: Native American Resistance
5. Visual Stories: Documentary: Sing a Song for Ourselves
6. Visual Stories: Documentary: Alcatraz is Not an Island
7. **Assignment: Quiz #4**

Module Nine

1. Reading: Lecture by Dr. Cespedes
2. Three Selected Readings on Intersectionality
3. Cherrie Moraga "Queer Aztlan..."
4. Getting Skilled in Queer Diversity: Christopher Street West. Jane Ward
5. Visual Stories: Documentary: La Operacion or "No Mas Bebes"

Visual Stories: Documentary: Stonewall

Module Ten

Book: Cultivating Food Justice

1. Reading: Dr. Cespedes Lecture
2. Selected Readings on Environmental Racism, Environmental Justice and Food Sovereignty
3. Visual Stories: Documentary: Homeland: Four Portraits of Native Action
4. Visual Stories: Documentary: Cuba's Green Revolution
5. **Assignment: Quiz #5**

End of Semester Assignments:

1. End of Semester Survey
2. Pressbooks Projects:

Enjoy your break and congratulations on finishing the semester.