# IE-HUMANITIES

**IE University**
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Academic year: 21-22
Degree course: FIRST
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

## PREREQUISITES
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## SUBJECT DESCRIPTION

Sociology and Cultural Studies have the significant responsibility of analyzing critically the reality in which we live. They consider different concepts such as gender, identity, and ethnicity, among others, and develop their studies and research under those statements.

Sociology and sociological thinking are powerful tools for understanding the world we live in and the interactions between social and cultural structures. Developing a firm basis on this ground and understanding culture from a broad perspective will allow future designers and creative professionals to approach challenges and projects with a more in-depth, critical, and global viewpoint.

This course addresses design as a cultural phenomenon and a powerful territory to promote critical thinking, make contributions that change paradigms, and think about building a better world.

## SUBJECT DESCRIPTION
## OBJECTIVES AND SKILLS

- Development of analytical, critical, and creative thinking.
- Comprehensive reading of complex texts.
- Writing and argumentation.
- Research and information competence.
- Sensitivity to other cultures and human experiences.
- Acquire basic notions from sociology and cultural studies and relate them with their practice as creative professionals.
- Understand their role as active members of society and culture.
- Be inspired and awake curiosity towards social and cultural dynamics.
- Understand and reflect on the importance of design in shaping a better future.
- Promote critical thinking to understand that design does not only solves problems but materialize principles, ideas, and emotions.

Skills

- Develop an eye for cultural and social observation and analysis.
- Develop tools tools to take advantage of one's cultural richness.
- Improvement of critical thought to approach design more holistically.
- Identify types of sociological research for the practice of design.
- Be able to identify assumed views on the social world.

## OBJECTIVES AND SKILLS
## METHODOLOGY

The course will be taught employing I.E.'s Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions, and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. For example, attending classes (Lectures, discussions, labs, studios) in-person or virtually, working with classmates on team projects in a work-room or video-conference platform or getting help and feedback from professors in-person or online. Asynchronous Interaction and Individual Inquiry and Discovery a learning experience that happens interactively and asynchronously using collaboration tools and digital platforms.

## METHODOLOGY

| Teaching methodology | Weighting | Estimated time a student should dedicate to prepare for and participate in |
|---|---|---|
| Lectures | 26.67 % | 40 hours |
| Discussions | 20.0 % | 30 hours |
| Exercises | 13.33 % | 20 hours |
| Group work | 26.67 % | 40 hours |
| Other individual studying | 13.33 % | 20 hours |
| TOTAL | 100.0 % | 150 hours |

## PROGRAM

The following program is tentative. Although we will cover all the listed topics, the selected readings, activities, and class pace depend on group performance. Additionally, we may have to rearrange some sessions to accommodate guest speakers or field trips. Unless otherwise noted, you are expected to complete all corresponding reading BEFORE attending the sessions

## KEY CONCEPTS

### CULTURE

If we understand culture as the group's shared practices, values, beliefs, norms, and artifacts, it will be essential to comprehend the different sociological perspectives used to understand society and social issues, focusing on macro and micro levels.

### COMMUNICATION

We cannot think of culture without communication. Design and creative practices tell stories, generate emotions while defining historical moments of our culture. For this reason, it is essential to understand the critical elements of the social and cultural construction of communication, where perception and identity play a fundamental role.

### PARTICIPATION

Participation is defined as the state of being related to a larger whole. By engaging in social and cultural practices, subjects negotiate and re-negotiate their participation in their environments. As individuals, we are part of multiple contexts; some of them are very important in our social shaping.

## SOCIOLOGY AND CULTURE

For designers and other curious and creative individuals!

## SESSIONS 1 - 2 (LIVE IN-PERSON)

**Class Intro (Professor: Cristina Mateo)**
**Sociology and culture. Unpacking the assumed views.**

Key concepts: Paradigms in Sociology, Structural-Functional Theory, Conflict Theory, Symbolic interactionist theory.

*Book Chapters: Introduction to the Routledge Classics. Distinction: A Social Critique of the*

*Judgement of Taste. Harvard University Press. (ISBN 9780415567886-Printed)*

*Video: Qualitative research methods*

*Technical note: Understanding Ethnography*

## SESSION 3 (LIVE ONLINE)

**Professor: Cristina Mateo**
**Identity enacted**

Identity, self concept, self perception in the digital age

With the advent of social media platforms, varying subculture practices and styles are able to expand worldwide and allow youth to try out different forms of identity. Consequently, the concepts of identity, self-expression, language, style, time, space and energy are continually refashioned by digital media.Facebook, twitter, chatting, blogging, virtual gamming, text messaging, are just a few examples of subcultures today, which will be analysed in the next sessions.

*Book Chapters: The Presentation of Self in Everyday Life. (ISBN 9780140135718)*

*Article: Branding in the Age of Social Media*
*Article: THE DIGITAL NOSTALGIA OF TODAY'S TIKTOK E-GIRLS AND BOYS*
*Article: RuPaul's Drag Race is inventing a whole new internet subculture and language*

## SESSION 4 (ASYNCHRONOUS)

**We are all culture - Popular culture. (Professor Pía Mazzanti)**

We will examine popular culture from a holistic approach as a collective creation of a subculture appropriated by the market system. We will analyze the representation of specific groups and themes and cultural production as a form of social reproduction and as a meaning producer.

Key Concepts: Pop culture, hybrid cultures, counterculture.

*Book Chapters: Montanari, Massimo (2004) "Taste Is a Cultural Product" in Food Is Culture. Columbia University Press, (Pp 62-65)*
*Book Chapters: Parasecoli, Fabio (2008) Introduction: Pop Culture Drama in "Bite Me, Food in Popular Culture" (Pp.1-14)*

## SESSIONS 5 - 6 (LIVE IN-PERSON)

**We are all culture - Popular culture. (Professor Pía Mazzanti)**

Key Concepts: Pop culture, hybrid cultures, counterculture.

*Article: An Ironic Fad: The Commodification and Consumption of Tattoos*
*Article: TOWARD A DEFINITION OF POPULAR CULTURE. History and Theory, 50(2), 147–170. http://www.jstor.org/stable/41300075*

## SESSIONS 7 - 8 (LIVE IN-PERSON)

**Part I. Where are we? (Professor Pía Mazzanti)** .

Does globalization make people around the world more alike or more different? What is the role of culture? We will discuss some viewpoints and perspectives in an attempt to answer this question, understanding our place in the world.

Key Concepts: World- Systems approach, globalization, Covid-19.

*Book Chapters: Steger, Manfred B. (2017) "The Cultural Dimension of Globalization". In*
*Globalization: A very short introduction. Oxford: Oxford University Press. (pp.80-91)*
*Video: Globalization I - The Upside: Crash Course World History #41*

## SESSION 9 (ASYNCHRONOUS)

**Part II. Where are we? (Professor Pía Mazzanti)**

Does globalization make people around the world more alike or more different? What is the role of culture? We will discuss some viewpoints and perspectives in an attempt to answer this question, understanding our place in the world.

Key Concepts: World- Systems approach, globalization, Covid-19.

*Article: The Clash of Civilizations? Foreign Affairs, 72(3), 22–49.*
*Video: The Economics of Happiness*

## SESSIONS 10 - 11 (LIVE IN-PERSON)

**Telling stories. The voice**

**(Prof. Pia Mazzanti)**

Stories arouse curiosity and invite us to action. So does design and other creative disciplines. Stories are part of the way we build our individual and collective identities. Storytelling provides us with tools that will enrich the narrative of all the projects we decide to undertake**.**

**Key concepts**: Storytelling, transmedia.

*Book Chapters: Harari, Y. N. (2018). "The Storytellers" in Homo Deus : A brief history of tomorrow.*
*Harper Perennial. (pp.167-190)*
*Video: The Danger of a Single Story*

## SESSIONS 12 - 13 (LIVE IN-PERSON)

**The Gaze. Ways of seeing**

**(Prof. Pia Mazzanti)**

"Acknowledging the power of the gaze helps designers understand the roving, searching activity of vision" (Lupton, 2017:118)

When we look, we make decisions, we communicate and establish relationships with subjects and objects. The way of looking changes according to the historical, social, religious, cultural context etc., Also how we feel when we are observed.

**Key concepts: female gaze, point of view, aesthetics and representation.**

*Article: What Does the Selfie Say? Investigating a Global Phenomenon.*
*Technical note: Visual Pleasure and Narrative Cinema*
*Book Chapters: Guerrilla Girls (Group of artists). (2003). Bitches, bimbos, and ballbreakers : the*
*guerrilla girls' illustrated guide to female stereotypes. Penguin Books.*
*Video: Guerrilla Girls – 'You Have to Question What You See' | Artist Interview*

## SESSION 14 (ASYNCHRONOUS)

**On the web.**

**(Prof. Pia Mazzanti)**

an we imagine our life without the Internet? (especially after Covid-19), probably not.

The 'internet paradox' states that the net is making us more and more lonely. Is this a reality? The Internet and social media are tools that give us great opportunities. We decide how to use them.

Key concepts: Mass media, memes, hate speech, influencers, representation

*Article: Hate Speech on Social Media: Global Comparisons.*
*Article: The Deliberate Awfulness of Social Media*
*Podcast: No Filter: Jasmyn Lawson*

## SESSION 15 (LIVE ONLINE)

**(Prof. Pia Mazzanti)**

**Change the world, Culture and Activism**

What is the role of your discipline in the paradigm shift that our world needs? What is your cause? What is your voice?. We will discuss 'Design Activism and possible ways of using your talents to impact the world positively.

Keywords: Activism, social movements, CSV...

*Book Chapters: Design Rebel: Jonah Sachs, Activism goes viral in The design activist's handbook:*

*How to change the world (or at least your part of it) with socially conscious design.*
*Article: The Disruptive Aesthetics of Design Activism: Enacting Design Between Art and Politics*
*Article: Social Movements, Collective Action and Activism. Sociology, 53(3), NP1–NP12.*


## SESSIONS 16 - 17 (LIVE IN-PERSON)

**Feedback Sessions**

**Prof. Cristina Mateo & Pia Mazzanti**


## SESSIONS 18 - 19 (LIVE IN-PERSON)

**Subcultures (Prof. Cristina Mateo)**

These sessions will deal in detail with how style and artistic expressions of subcultures (clothes, hairstyle and consumer and creative practices) are related to social, cultural and political concerns of young people, in particular. It will also focus on how the different subcultures have used space (physical and digital) to construct an identity, ranging from Brighton Pier (mods and rockers) to the screens of Instagram or Snapchat (2020´s e-boys, e-girls).

The sessions will provide the background into the sociological theories that understand subcultures as manifestations of conflict and resistance, including the notion of habitus and cultural capital

*Book Chapters: Subculture: The Meaning of Style. (ISBN 0203220927)*

*Video: Clubland: Beauty and Subculture Through the Ages*

*Video: Ways Of Seeing Episode 2*

*Video: Where Have All the Subcultures Gone?*


## SESSION 20 (ASYNCHRONOUS)

**Preparation for Subcultures Workshop**

**Prof. Cristina Mateo**

Q&A in preparation for presentations around existing materia

*Video: Young Blood: Exploration into British Youth Culture | Youth In Transition*


## SESSIONS 21 - 22 (LIVE IN-PERSON)

**Subcultures presentations (Prof. Cristina Mateo)**

Students will have to present a critical analysis of a 'subculture' of their choice, including the myths (values, beliefs, etc.), symbols (language, style, behaviour, activities, etc.) and purposes (aims, goals, etc.) and spatial practices.


## SESSIONS 23 - 24 (LIVE IN-PERSON)

**The Cultural Dimension of emotion**

**Prof. Pia Mazzanti**

**Introduction to Subjective Cartographies**

Key Words: Nostalgia, Non-Place, Emotional Creativity

Places and things cease to be neutral when they are observed and perceived by people. How do you locate yourself? How do you relate to spaces and places? Maps are documents that help with this endeavor; however, it does not usually bring together the collection of emotions or ideas that arise when we travel through a territory, nor do they represent our complex relationship with space

*Article: Berlin artist uses 99 phones to trick Google into traffic jam alert*

*Article: Map Power and Map Methodologies for Social Justice*

## SESSION 25 (ASYNCHRONOUS)

**Subjective Cartographies - Workshop**
our complex relationship with spaces

Prof. Pia Mazzanti

Key concepts: Non-Place, nostalgia, hope, emotional creativity

*Other / Complementary Documentation: Atlas of Emotions*
*Article: What Matters*

## SESSIONS 26 - 27 (LIVE IN-PERSON)

**Subjective Cartographies – Presentations**
**our complex relationship with spaces**
**(Prof. Pia Mazzanti)**

Key concepts: Non-Place, nostalgia, hope, emotional creativity

## SESSIONS 28 - 29 (LIVE IN-PERSON)

**What is to come.**

Prof. Pia Mazzanti

Today more than ever, we live in uncertainty. How will our future be? How will spaces, communications, relationships be from now on? Will "normality" return to our lives? We do not know, but for sure, we will play a crucial role in building what is to come. Let us think about it together.

Key concepts: shared value, design dreaming, scenario planning, design fiction.

*Book Chapters: Dunne, A., & Raby, F. (2013). "Between Reality and the Impossible" in Speculative everything : design, fiction, and social dreaming. MIT Press. (pp. 159-189)*
*Podcast: Turning to Tarot*
*Book Chapters: The Do Good Pledge. Do Good Design: How Design Can Change Our World. Berkeley, CA: New Riders. (pp.146-158)*

## SESSION 30 (LIVE ONLINE)

**Final Exam**

## IE IMPACT

This course in the Humanities is the first course of the IE IMPACT learning journey. Consisting of courses in the Humanities, Technology and Entrepreneurship, IE IMPACT reinforces these three foundational pillars of IE University, and centers Diversity and Sustainability throughout the entire learning journey, which culminates with the IE Challenge.

IE Impact is a transversal academic program for all IEU students whose mission is to prepare students to be agents of positive change. Students from all IE schools and undergraduate degrees come together in this dynamic learning journey where they first select a course in the Humanities and are introduced to some of the most complex issues and challenges facing humanity; the second course is Technology where students develop a working knowledge of the disruptive technologies that are applied to address these challenges; the third course is Entrepreneurship where students begin to develop an entrepreneurial mindset by learning to ideate, design and validate sustainable business models that can serve to drive positive change at scale. Finally, students work in teams as innovation consultants in the IE Challenge to tackle real-world problems by ideating and designing proposals to help an enterprise advance, amplify or its impact on achieving one or more of the Sustainable Development Goals.

## BIBLIOGRAPHY

### Compulsory

 - Some of these readings are provided as PDF document and some are in the library.. *The readings assigned for each seminar, as detailed above, are mandatory..* .... ISBN 0000000000 (Digital)

## EVALUATION CRITERIA

I.          CLASS PARTICIPATION
It is expected from students to participate in class discussions. It is expected that participation should be oriented to enrich the intellectual climate of the class, participating in debates, respectfully and carefully listening to peers and engaging in dialogues with them.

II.          Subcultures Story Workshop.

III.          Workshop and assignments
In various sessions, practical workshops and exercises will be developed. Students must be actively involved and provide various deliverables that will be explained at the beginning of each workshop/Class.

It is essential that students get involved actively, engage with their peers, and contribute their own experiences to the activity.

IV. Argumentative essays

**Grades**

Sobresaliente/Outstanding: 9.0-10.0 (A to A+) Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.

Notable: 7.0-8.9 (B to B+) Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.

Aprobado: 6.0-7.0 (C to C+) Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.

Aprobado: 5.0-6.0 (D) Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.

Suspenso: 0-4.9 (F) Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.

Automatic Failure/Suspenso: 0 (F) Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second "convocatoria."

| Criteria | Percentage | Comments |
|---|---|---|
| Class Participation and preparation | 20 % | 10% subcultures 10% others |
| Midterm evaluation | 20 % | 20% Essay |
| Final Evaluation | 30 % | 10% subcultures 20% final exam |
| Continuos assessment | 30 % | 10% subcultures  10% Exercises 10% Maps Workshop |

## PROFESSOR BIO

### Professor: **CRISTINA MATEO REBOLLO**

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Cristina Mateo is Associate Dean at IE School of Architecture and Design. She is a specialist in urban ethnography, branding, communication, and the impact of technology and the city. Prior to joining IE, she was Head of Strategic Planning at Fundación Siglo, The Department of Culture and Tourism for Castile and Leon between 2011-2015.

Prof. Mateo worked at Madrid City Council, for the International Strategy and Action Bureau, Madrid Global. Her work involved managing the city brand through a strategy of participation in large events such as the Olympics and World Expos. Prior to her position with the City of Madrid, she was marketing director between 2002 and 2007 at VisitBritain (Britain's Tourism Board).

In Madrid and London she worked for AT Kearmey, marchFirst and Razorfish managing the customer experience and information architecture for transactional, information and service oriented portals, between the years 2000 and 2002.

Cristina Mateo trained as a journalist and holds a Ph.D. in Sociology, from Goldsmiths College, University of London and an Executive MBA specialised in E-business, from IE Business School. She lived in London for 12 years, where she gave university lectures on the topics of the Media in Spain and Spanish contemporary culture. She lectures and writes regularly on the impact of technology in everyday urban living:

- https://theconversation.com/are-the-tech-giants-taking-over-as-your-city-leaders-108259

- https://theconversation.com/tiers-lieux-de-quoi-parle-t-on-exactement-113135

- https://elpais.com/elpais/2019/05/07/planeta_futuro/1557237398_070350.html

-  https://www.archdaily.mx/mx/919033/estos-6-megaproyectos-estan-transformando-la-movilidaden-nuestras-ciudades

- https://www.ie.edu/insights/infographics/towards-happy-airports/

- https://www.ie.edu/insights/articles/i-hashtag-therefore-i-am/

- https://blogs.elconfidencial.com/economia/ignicion/2020-01-27/tolerancia-educacion-ie_2425792/

- https://es.weforum.org/agenda/2020/05/asi-se-las-ingenian-las-grandes-ciudades-para-disenar-el- mundo-pos-covid-19/

- https://blogs.elconfidencial.com/espana/tribuna/2020-03-25/iniciativas-ciudadanas-salir-aislamiento-coronavirus_2515739/

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Professor: **PIA MAZZANTI**

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Pía Mazzanti is Associate Director at IE School of Architecture and Design.

She trained as an Anthropologist and received a Master's degree in Contemporary Art History and Visual Culture from the U. Complutense de Madrid and a Master's degree in Corporate and Marketing Communications from IE School of Human Sciences and Technology.

From 2015 to 2019 she was an Adjunct Professor at La Universidad de la Sabana, Colombia, teaching courses related to the interconnection between Food Culture, History, Anthropology, and Creative Practices.

**BIBLIOGRAPHY**

10th October 2021