

# THREE-MINUTE EUROPE

## NATION, IDENTITY, AND THE *EUROVISION* SONG CONTEST

### SYLLABUS AND SCHEDULE | Winter Quarter 2019

In this course, you will study the ideas of nation, national identity, and cultural representation by exploring recent editions of the *Eurovision Song Contest* – the most watched TV entertainment show on earth. What is a nation? How do nations represent and brand themselves through musical performance? What cultural, linguistic, and historical contexts help explain national affiliations or animosities? And what hidden gems give us clues to understanding national cultures?

To explore these questions, we'll be drawing primarily from the intellectual toolbox and analytical methods of humanities disciplines, in particular literature, history, and cultural studies, while keeping in mind all along the political and social contexts in which Eurovision takes place.

*This course is an Inquiry Seminar in the Humanities as part of the Core Curriculum. It is designed to introduce you to the subjects and methods of study in the humanities. At the same time, my aim is that it gives you a glimpse into the interdisciplinary world of International Studies through this humanities lens. As you will discover, Eurovision is a unique, perplexing, and often hilarious exchange of multi- and inter-cultural imagery, music, art, and controversy. I hope the subject motivates, intrigues, amuses, and challenges you as much as it does me.*

I am looking forward to exploring the course's themes with you, as well as finding out your ideas for improving the course in future years.

#### Course information

#### Instructor information

Course number **UCOR 1440-10**  
# credits **5**  
Class location **Hunthausen 110**  
Class times **T/Th 3:45–5:50**

First session Tue, Jan 8  
Last session **Thu, Mar 21 | 4:00–5:50** (finals week)

Instructor **David A. Green, Ph.D.**  
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e-mail **greend@seattleu.edu**  
*Please do not email via Canvas*  
Office hours **Thu 1:00–2:00 or by appointment**  
(Mon/Tue/Thu/Fri)

I will check my e-mail regularly. You can e-mail me at any time, but you may not receive a response outside business hours. Generally, e-mails received before 3 p.m. will receive a response before I finish work for the day, and e-mails received after 3 p.m. will receive a response on the following business day. Business days are Monday—Friday, except for holidays (this quarter: Martin Luther King Jr Day, Jan 21; Presidents Day Feb 18).

*Please only use your SU email account to contact me. I do not open emails from unknown addresses.*

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## Learning outcomes

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On successful completion of this course (i.e. by *passing* the course), you will be able to:

1. Present key aspects of a participating Eurovision country using appropriate library research skills.
2. Evaluate a country's perceived national identity in contrast to its Others.
3. Engage carefully and analytically with texts, including performances, primary, and secondary sources, using a range of methods from humanities disciplines.
4. Evaluate a country's attitude toward Eurovision and/or nation branding.
5. Express yourself – both in speech and writing – clearly and succinctly using formal language for specific purposes and audiences.

## University Core learning objectives

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1. This course teaches students to engage in careful, analytic reading of primary texts.
2. All sections of this course introduce students to subjects, contents, methods, and perspectives of humanities disciplines.
3. Together with several other courses that explore different disciplines, this course helps students understand and value the breadth and diversity of academic inquiry.
4. All freshman-level inquiry seminars help students develop as thoughtful writers of effective academic prose.
5. The oral presentation incorporated in this course helps students develop confidence and basic skills in public speaking.

## Personal learning goals

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In addition to the academic learning outcomes above, my hope and expectation is that by participating actively and genuinely in this class you will:

- Work effectively and supportively in groups and value the different skills your classmates bring to the group
- Learn to give constructive feedback to help your peers
- Know more about yourself and the study practices that work best for you
- Enjoy the subject and look forward to coming to class

## Feedback and flexibility

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It's important to me that you understand the material and can apply it on your own. If you're making a serious effort to grasp the concepts, I want to help you get there. I can anticipate some confusing concepts and terms, but we all have different background knowledge and learning preferences, and those differences make some ideas easier to grasp, some harder. I'll ask for regular feedback to find out when concepts need more attention.

Your learning is my primary concern in this course, so I may modify the schedule if, for instance, we discover we want or need to spend more time on a certain topic and less on another.

## Instructional methods

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We learn best when we work with one another to make sense of new ideas. This is called "social constructivism," and we will use it throughout the course, so you can expect to

- be involved in plenty of classroom activities to build on the preparation you have done for each class
- work in small groups during class and for those groups to change on a regular basis
- ask your instructor for clarifications, rather than expecting lectures.

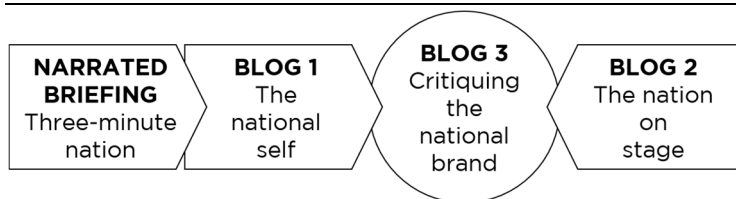
If you haven't managed to finish all the preparation tasks before a class, you will likely find that class frustrating. For most readings, there will be online questions to answer 24 hours before class so that I can gear the class time to areas you're finding difficult; we won't regurgitate the readings. I hope you find this approach enjoyable.

## Evaluation: Overview of assignments

All grades are given using grading rubrics. Each rubric will be handed out with the details of each assignment. Make sure you understand what the rubrics mean so that you focus your energies appropriately.

Value	Assignment	Learning outcomes	Due date
10%	<b>CONSTRUCTIVE CONTRIBUTION IN CLASS</b> A rubric later in the syllabus explains how you earn this grade.	5, 1, 2, 3, 4	Ongoing
15%	<b>NARRATED BRIEFING: THREE-MINUTE NATION</b> In line with Eurovision rules, you will record a three-minute presentation on your Eurovision nation.	1, 5	Jan 22
20%	<b>BLOG POST 1: THE NATIONAL SELF (AND THE OTHER)</b> You will use a range of sources to establish your chosen nation's core "national identity."	2, 3, 5	Jan 29 • Optional revision Feb 7
25%	<b>BLOG POST 2: THE NATION ON STAGE</b> You will analyze two consecutive Eurovision performances by your country, focusing on literary, visual, and (optionally) musical, devices.	2, 3, 5	Feb 19 • Optional revision before class, Feb 28
30%	<b>BLOG POST 3: CRITIQUING THE NATIONAL BRAND</b> You will examine how well the information from your past assignments aligns, and thereby draw conclusions about Eurovision as a tool for nation branding.	2, 3, 4, 5	Mar 21 (exam session)

## How the assignments connect



Your narrated briefing creates the foundations of your blog post 1 on national identity. Blog post 2 introduces the element of performance at Eurovision. In blog post 3, you draw on all your previous assignments to critique the national "brand" as you see it at Eurovision.

## Choosing a country for your assignments

For all your graded assignments, you will focus on a single country at Eurovision since 2009, and each of you will be looking at a different country. Almost all are central or eastern European countries, and many did not exist 30 years ago. Before the second class of the quarter, you will provide a ranked list of your top three preferred *regions*, and in the second class, you and your regional group will decide who will study which country.

To inform your selection, watch some of the recent performances at Eurovision semi-finals or grand finals. To do this, go to the Canvas home page for this course and click “Your country choices.” Each country has a page.

You can choose from the following regions/country groupings.

BALKAN	BALTIC	CAUCASUS/C.I.S.	EASTERN	HABSBURG
1. Albania	1. Estonia	1. Armenia	1. Bulgaria	1. Austria
2. Bosnia & Herzegovina	2. Finland	2. Azerbaijan	2. Greece	2. Czech Republic
3. FYR Macedonia	3. Latvia	3. Georgia	3. Moldova	3. Hungary
4. Serbia	4. Lithuania	4. Russia	4. Romania	4. Slovenia

## Indicative reading and viewing

### A. ESSENTIAL READING

#### ARTICLES:

- Baker, C. (2008). Wild dances and dying wolves: Simulation, essentialization, and national identity at the Eurovision Song Contest. *Popular Communication*, 6, 173–189.  
<https://login.proxy.seattleu.edu/login?url=http://openurl.ebscohost.com/linksvc/linking.aspx?sid=ufh&volume=6&date=20080717&spage=173&issn=1540-5702&stitle=&genre=article&issue=3&title=Popular+communication.&epage=189>
- Berger, S. (2009). On the role of myths and history in the construction of national identity in modern Europe. *European History Quarterly*, 39(3), 490–502.  
<https://login.proxy.seattleu.edu/login?url=http://journals.sagepub.com/doi/abs/10.1177/02656691409105063>
- Carniel, J. (2015). Skirting the issue: Finding queer and geopolitical belonging at the Eurovision Song Contest. *Contemporary Southeastern Europe*, 2(1), 136–54. <http://unipub.uni-graz.at/cse/periodical/titleinfo/457420>
- Chalkley, E. (2017, Apr 21). Westerner’s karma: Eurovision and cultural appropriation 101. *ESC Insight*. Retrieved from <https://escinsight.com/2017/04/21/cultural-appropriation-at-eurovision-song-contest/>
- Christensen, M., & Christensen, C. (2008). The after-life of Eurovision 2003: Turkish and European social imaginaries and ephemeral communicative space. *Popular Communication*, 6, 155–72.  
<https://login.proxy.seattleu.edu/login?url=http://openurl.ebscohost.com/linksvc/linking.aspx?sid=ufh&volume=6&date=20080717&spage=155&issn=1540-5702&stitle=&genre=article&issue=3&title=Popular+communication.&epage=172>
- Coleman, S. (2008). Why is the Eurovision Song Contest ridiculous? Exploring a spectacle of embarrassment, irony and identity. *Popular Communication*, 6, 127–140.  
<https://login.proxy.seattleu.edu/login?url=http://openurl.ebscohost.com/linksvc/linking.aspx?sid=ufh&volume=6&date=20080717&spage=127&issn=1540-5702&stitle=&genre=article&issue=3&title=Popular+communication.&epage=140>
- Lane, A. (2010, June 28). Only Mr. God knows why. *The New Yorker*. Retrieved from <http://www.newyorker.com/magazine/2010/06/28/only-mr-god-knows-why>
- Sieg, K. (2012). Cosmopolitan empire: Central and eastern Europeans at the Eurovision Song Contest. *European Journal of Cultural Studies*, 16(2), 244–63.  
<https://login.proxy.seattleu.edu/login?url=http://journals.sagepub.com/doi/abs/10.1177/1367549412450639>
- Triandafyllidou, A. (1998). National identity and the “Other.” *Ethnic and Racial Studies*, 21(4), 593–612.  
<https://login.proxy.seattleu.edu/login?url=http://openurl.ebscohost.com/linksvc/linking.aspx?sid=sih&volume=21&date=19980701&spage=593&issn=0141-9870&stitle=&genre=article&issue=4&title=Ethnic+%26+racial+studies.&epage=612>
- Wolther, I. (2012). More than just music: The seven dimensions of the Eurovision Song Contest. *Popular Music*, 31(1), 165–71.

[https://login.proxy.seattleu.edu/login?url=https://search.proquest.com/docview/919021411?accountid=28598&rft\\_id=info%3Aaxri%2Fsid%3Aprim0](https://login.proxy.seattleu.edu/login?url=https://search.proquest.com/docview/919021411?accountid=28598&rft_id=info%3Aaxri%2Fsid%3Aprim0)

## B. ESSENTIAL VIEWING AND LISTENING

*Eurovision Song Contest: Lisbon 2018: All aboard!* (2018). [DVD] Baarn, NL: Universal Music Group.

(DVD in Library on four-hour loan, or watch with a Norwegian commentary at <https://tv.nrk.no/serie/eurovision-song-contest/2018/MUHU24006318/avspiller>)

Sloan, N., & Harding, C. (2016, December 2). How to listen to music in four easy steps (Episode 50). Switched on Pop. Podcast retrieved from <http://www.switchedonpop.com/50-how-to-listen-to-music-in-4-easy-steps/>

Sloan, N., & Harding, C. (2016, June 30). When good music happens to bad people (Episode 39). Switched on Pop. Podcast retrieved from <http://www.switchedonpop.com/39-when-good-music-happens-to-bad-people/>

For each class session, we will view specific Eurovision entries, “postcards,” interval acts, or voting procedures from one of the following sites

<https://www.youtube.com/eurovisioncontest> | [www.everyeurovision.tumblr.com](http://www.everyeurovision.tumblr.com)

## C. OTHER ONLINE SOURCES

European Broadcasting Union. (2018). *Eurovision.tv*. Retrieved from [www.eurovision.tv](http://www.eurovision.tv)

Individual blog postings (as indicated during class) from ESC Insight: [www.escinsight.com](http://www.escinsight.com)

Older song lyrics and their translations: The Digiloo Thrush. (2013). [www.digiloo.net](http://www.digiloo.net)

## D. RECOMMENDED READING

Baker, C. (2016). The “gay Olympics?” The Eurovision Song Contest and the politics of LGBT/European belonging. *European Journal of International Relations*. Advance online publication. doi: 10.1177/1354066116633278

Bohlman, P. V. (2014, May 13). There is hope for Europe: The ESC 2014 and the return to Europe. *OUPblog*. Retrieved from <http://blog.oup.com/2014/05/eurovision-hope-for-europe/>

Fricker, K., & Gluhovic, M. (Eds.). (2013). *Performing the “new” Europe: Identities, feelings, and politics in the Eurovision Song Contest*. Basingstoke, UK: Palgrave Macmillan.

Gessen, M. (2016, May 17). Russia declares war on Eurovision. *The New Yorker*. Retrieved from <http://www.newyorker.com/culture/culture-desk/russia-declares-war-on-eurovision>

Imre, A. (2009). *Identity games: Globalization and the transformation of media cultures in the new Europe*. Cambridge, MA: MIT Press.

Jordan, P. (2014). *The modern fairy tale: Nation branding, national identity and the Eurovision Song Contest in Estonia*. Tartu, Estonia: University of Tartu Press.

Jordan, P. (2014). Nation branding: A tool for nationalism? *Journal of Baltic Studies*, 45(3), 283–303.

Nittle, N. K. (2017, October 11). Introduction to cultural appropriation. *ThoughtCo*. Retrieved from [www.thoughtco.com/cultural-appropriation-and-why-iits-wrong-2834561](http://www.thoughtco.com/cultural-appropriation-and-why-iits-wrong-2834561)

Raykoff, I., & Toibin, R. D. (Eds.). (2007). *A song for Europe: Popular music and politics in the Eurovision Song Contest*. Aldershot, UK: Ashgate.

Said, E. W. (1979). *Orientalism*. New York, NY: Vintage.

Smith, A. D. (1991). *National identity*. London: Penguin.

Tragaki, D. (Ed.). (2013). *Empire of song: Europe and nation in the Eurovision Song Contest*. Lanham, MD: Scarecrow Press.

## Making the most of your learning opportunity

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My goal is to create a learning environment in which you can be incredibly successful. I will work hard to create and improve the learning environment throughout the quarter based on my observations of the course and your feedback on what would help you learn better. In return, I encourage you to make the most of this learning opportunity. In the sections below, I have listed “Tips for Success in this Class” based on past teaching experiences. Below that, I list various central SU academic resources that I encourage you to use.

### TIPS FOR SUCCESS IN THIS CLASS

1. GIVE YOURSELF TIME TO READ the texts, respond to online questions, and view the videos.
2. PLAN AHEAD. Check to see how much preparation is involved for each class, when assignments are due, and *book time in your calendar in advance* so that you don't have last-minute panics.
3. DEVELOP HABITS that enable you to study for each class, rather than leaving everything until an assignment is due. Research finds you'll recall more material and make better connections between different concepts by studying in small, regular increments rather than cramming it all into one longer session at the last minute. Time management gurus call this being “startline focused,” not “deadline focused.” See if you can achieve this; come and chat in office hours if you'd like help mapping this out.
4. PAY ATTENTION TO WHICH STUDY HABITS WORK FOR YOU in this course and which ones do not. Putting in a lot of time is not the same as putting in EFFECTIVE time. If you do your best work between 11 p.m. and 3 a.m., see if your schedule will allow you to use that time for your studies, and fit the rest of your commitments around them. If you know you struggle to concentrate early afternoon, see if a 20-minute nap makes a difference. Make effective use of your study time and fit things around the set hours of your classes.
5. FIND A STUDY PARTNER. Exchange contact details with someone in the class or in your group. Students often find it easier to learn new material when discussing it with others. Get together with a study partner and verbally quiz each other on the material, or try to explain key concepts to each other. This is often more effective when your partner isn't a close friend.
6. EXPECT UNCERTAINTY. One of the beauties of studying culture is that there are so many good questions to ask and so many variables. At the same time, don't expect there to be a clear, unequivocal answer. Get ready for ambiguity!
7. CONTACT ME to set up an appointment to discuss the material, the course, or your interests in cultural and international studies. As well as my office hours, I can be available on other days if we schedule our meeting times in advance. Please be mindful of the fact that I will typically be off-campus one day each week.
8. PICK SOMETHING THAT INTERESTS YOU whenever you are offered a choice for assignments. Maybe you'll want to focus on a culture you're motivated to study, or maybe you'll concentrate on a particular theme to make your choices. Whichever, your own motivation to find out more will spur you on and lead to greater success.

## Academic resources

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**LIBRARY AND LEARNING COMMONS** <http://www.seattleu.edu/learningcommons/>

**The Writing Center** employs undergraduate writing consultants who assist students at all stages of the writing process. Consultants will help you begin writing tasks, organize and develop first drafts, and revise and edit later drafts.

**Learning Assistance Programs** provide peer tutoring, facilitated study groups, and learning strategy development through scheduled workshops and individual meetings with a learning specialist.

**Research Services** Need help finding research? Save time by starting with your Research Services Librarians. They are eager to help you at any stage of the research process. Contact them if you need help brainstorming keywords, using library databases, finding articles and books, or sorting through the information you find on the internet. You can receive help in person, by chat, phone, or email, or by scheduling a research consultation.

**The Math Lab** is a drop-in service available to those of you enrolled in lower division mathematics courses. You can stop by the lab to work with a tutor who will assist you with your particular mathematics assignments.

## **General course and university policies**

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### **SUPPORT FOR STUDENTS WITH DISABILITIES**

If you have, or think you may have, a disability (including an “invisible disability” such as a learning disability, a chronic health problem, or a mental health condition) that interferes with your performance as a student in this class, you are encouraged to arrange support services and/or accommodations through Disability Services staff located in Loyola 100, (206) 296-5740. Disability-based adjustments to course expectations can be arranged only through this process.

Disability Services will then contact me with information about the accommodations you need to make this a fair learning experience for you. You should also **let me know** at the beginning of the course so that I can make appropriate arrangements for you – I will prompt you to do so.

### **NOTICE ON RELIGIOUS ACCOMMODATIONS**

It is the policy of Seattle University to reasonably accommodate students who, due to the observance of religious holidays, expect to be absent or endure a significant hardship during certain days of their academic course or program. Please see, Policy on Religious Accommodations for Students (<https://www.seattleu.edu/media/policies/Policy-onReligious-Accommodations-for-Students---FINAL.PDF>).

### **CLASSROOM AGREEMENTS**

During our first class session, we will jointly create classroom norms (or “agreements”) to which we will all abide so that we have the most productive and positive learning environment. We will also revisit these norms regularly during the quarter. Typical examples from previous years include that we agree to:

- Start and end on time
- Come to class prepared
- Participate actively in discussion
- Show one another courtesy, including when we disagree
- Agree that it is ok (and helpful) to be wrong. (To quote Yoda, “The greatest teacher, failure is.”)

### **MISSED CLASSES**

If you expect to be absent or to be late, **please e-mail me beforehand** (or as soon as possible). I will pass on your apologies to the group at the start of class.

If for any reason you do miss a class, be sure to get notes from one of your peers to catch up. If, after going over those notes and checking the material for the class, you still have questions, please arrange to meet me during office hours to discuss them. Remember to bring those notes with you so that we can work on your specific, focused questions. Please also note that researchers have found that attendance and grades ARE related, even



when there is no attendance grade. In other words, missing class for anything but a very good reason is a risky decision; that decision still rests with you.

### **CELL PHONES, LAPTOPS, TABLETS, AND RECORDING DEVICES**

So that we can all be present for one another and stay focused in order to we get the most from our time in class, our cell phones – including my own – must be switched to “DO NOT DISTURB” except by prior agreement. (For instance, if you’re a primary caregiver, a relative or close friend of someone who’s critically ill in hospital, or an expectant birth partner, please let me know so that we can make a suitable arrangement.) If your phone does accidentally go off, I expect you to turn it off immediately, and not to answer the call.

There will be a few opportunities during class to use your laptops and I will let you know when these occur. If you want to use a laptop, other mobile device, or recording device in class at any other time, you NEED TO ASK FOR PERMISSION IN ADVANCE. There are very few instances where I will agree (such as an accommodation through Disability Services), and there are good reasons for this:

- **GOOD NOTE-TAKING SKILLS** are vital for you in your future careers: You can’t always rely on technology being available, can’t expect to be given prepared summaries or notes, nor can you afford the time to write everything long-hand. It’s important that when you graduate, you have some good note-taking techniques and can differentiate essential facts from background information. We’ll discuss this in class.
- **DISTRACTION** is an issue both for students and for the instructor if we’re on our devices. Recent research finds that just having a cell phone *in sight* – even when face-down and switched off – lowers concentration levels.
- **FREEDOM TO MAKE MISTAKES:** Recording devices can make people feel less free to express themselves and make the mistakes that are an essential part of the learning process, and so can inhibit discussion.

Please be respectful of other students’ time and commitment to their studies by not breaching this policy so that we don’t end up in the embarrassing position of having to ask you to leave the class.

### **ACADEMIC POLICIES ON THE REGISTRAR WEBSITE**

Be sure that you understand the following university academic policies, posted on the Registrar’s website at [www.seattleu.edu/redhawk-axis/academic-policies/](http://www.seattleu.edu/redhawk-axis/academic-policies/) -

(a) Academic integrity policy; (b) Academic Grading Grievance Policy

## **Grading procedures and policies**

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### **HOW TO SUBMIT YOUR WRITTEN ASSIGNMENTS**

Your blog assignments need to be (a) uploaded to Canvas as MS Word documents and (b) publicly posted on the blog you create on Blogspot. Both versions must be uploaded before the start of class on the due date. You have the option to revise the first two blog posts for the instructor. I will give you more information on revisions after each assignment.

### **HOW TO FORMAT YOUR ASSIGNMENTS**

It is important that your work is clearly presented and easy to read. Equally, your efforts should be focused on the content, not the layout, so you **MUST** present your work as follows.

## BLOG POSTS

HOW?	WHY?
<b>Sans serif typeface</b>	Sans serif fonts like Arial, Helvetica, Calibri, and Montserrat are easier to read than serif fonts (e.g. Times New Roman, Georgia), particularly for people with visual impairment – and particularly on-screen. When you choose your blog template on Blogspot, you can change the typeface for each section.
<b>Left aligned</b>	Left-aligned text is easier to read—the spaces between the words are equal. Justified text (with both margins squared) has uneven spaces that can cause problems, especially for people with visual impairment or with dyslexia.
<b>Dark text, light background</b>	This produces the cleanest look and will be easier to read.
Include a <b>Word Count</b> at the end of the assignment	So that your instructor can see how much you have written and so that you can gauge how much time you need to devote to future writing assignments.
<b>Citations in APA format</b>	For examples, see the “Indicative reading and viewing” section of this syllabus. Use the Purdue University OWL website to help you ( <a href="https://owl.english.purdue.edu/owl/resource/560/01/">https://owl.english.purdue.edu/owl/resource/560/01/</a> ) or check with the Learning Commons if you are unsure about referencing. I have also added a tailored guide on Canvas. We will practice APA in class, and I can also help you with APA during office hours.

## MS WORD VERSIONS – as above, PLUS:

<b>11 or 12 point</b>	These sizes are typically easiest to read.
<b>Double-spaced</b>	This leaves room for people (including you) to add notes and make corrections.

## ATTENDANCE AND PARTICIPATION

Numerous research studies have shown that when we actively ask and answer questions, we take greater interest in the material, we clarify misconceptions, and we retain more information. I would like to see all of you actively participating in the learning process during interactive lecture, discussion, and small-group work. At a minimum, active participation requires regular and attentive class attendance. I will not take formal daily attendance, but if you are regularly absent or if you regularly appear to be inattentive in class, it will concern me so I will contact you. If attendance or attentiveness become a continuing problem, it is likely to affect your grades.

Active participation also involves helping your small group achieve its assigned tasks. You will be doing small-group work regularly, and your group will often report back to the full class on your strategies, solutions, and unresolved questions. Be sure to take turns in reporting for the group so that we hear everyone’s voice during class.

Active class participation is an important aspect of university life so it is worth 10% of the final grade for this course. See the rubric below to find out how this grade will be allocated. **You can also use it to self-evaluate regularly during the course.**

## PARTICIPATION GRADING RUBRIC

	4	3	2	1
<b>CRITERION:</b>	<b>Positive attributes</b>			
1. Answers questions in class posed by the professor or by other students OR offers helpful explanations when another student is confused	Frequently	Occasionally	Seldom	Almost never
2. Finds ways to connect own comments to other students' comments in class	Frequently	Occasionally	Seldom	Almost never
3. Uses language that is appropriate for the classroom and is courteous towards other students and the professor	Frequently	Occasionally	Seldom	Almost never
4. Demonstrates having done the reading/viewing by completing Canvas quizzes, and through questions, answers, and comments in class	Frequently	Occasionally	Seldom	Almost never
	<b>Negative attributes</b>			
5. Misses class	Almost never	Seldom	Occasionally	Frequently
6. Shows up late to class	Almost never	Seldom	Occasionally	Frequently
7. Exhibits disruptive behavior (i.e. interrupts others, falls asleep, dominates conversation, breaks class norms, etc.)	Almost never	Seldom	Occasionally	Frequently

Up to 2 "bonus points" for exceptional creativity and engagement in class.  
Total possible score = 30

Your score = \_\_\_\_/30

**Current strengths:**

**Three things you can do to improve:**

## ASSIGNMENT DEADLINES

Part of Seattle University's mission is "professional formation," and so in this class, we will all practice conducting ourselves as professional, courteous, and well-organized individuals – this is what any organization will expect of you when you complete your degrees. (I will do the same!) Acting this way helps give SU graduates a reputation as excellent and reliable colleagues, and in turn it means that your degree is worth more when you graduate. One of the most important ways you will demonstrate these behaviors in this course is by ensuring that your work is ALWAYS ON TIME.

If there is a SIGNIFICANT change in your circumstances during the quarter, please **let me know**, and I will do my best to accommodate you.

Assignments must be published on Blogspot and uploaded to Canvas by the set deadlines and will typically be graded within 5 business days. It is essential that you plan ahead for all eventualities to ensure that none of your work is late. Check the session-by-session schedule at the end of this syllabus and on Canvas to see when assignment briefings will be given and when assignments are due. (Ungraded, but required, assignments are

posted on Canvas in the day-by-day class info pages.) This enables you to plan NOW. Block out time in your calendar NOW so that you know exactly when you will be working on assignments for this course. Make sure you give yourself extra time just in case you run into difficulty with an assignment, have a computer problem, or feel unwell. (Winter Quarter is 'flu season...') And if you haven't already done so, get a 'flu shot to protect the herd!

I have blocked out times in my own schedule specifically for grading your work so that I can return it to you quickly while the work is still fresh in your minds. Any late work will therefore receive a 0% grade.

If you are unable to complete course requirements because of extenuating circumstances, please let me know on or before the date the assignment is due and provide relevant supporting documentation (e.g. doctor's note, note from counselor). We can then get creative to support your learning.

An agreement to receive an Incomplete (I) grade may be negotiated if your circumstances do not allow you to finish the course on time. The Incomplete Removal Policy of the university is available on the Office of the Registrar web site: <https://www.seattleu.edu/redhawk-axis/academic-policies/>

This policy is intended to be crystal clear and therefore helpful for you. It means that we are all respectful of one another's time and our many commitments.

### **OUR SHARED RESPONSIBILITIES FOR LEARNING**

You can expect to devote an average of two hours outside of class to the subject matter (readings, video-watching, and preparation, as well as substantive assignments and participation exercises) for every hour in class. As this is a five-credit class, you can reasonably expect an average of 10 hours of homework each week. I have tried to ensure that the workload is evenly distributed throughout the course, but if you find you have less than the normal amount of work one week, I suggest you read ahead for future classes.

### **GRADING SCALE**

A	100–94	Superior	B–	82–80	D+	69–67	
A–	93–90		C+	79–77	D	66–63	Poor
B+	89–87		C	76–73	Adequate	D–	62–60
B	86–83	Good	C–	72–70	F	59 or less	Failing

### **A NOTE ON PLAGIARISM AND CHEATING**

I have tried to design interesting assignments that make it virtually impossible for anyone to cheat or plagiarize, or even feel tempted to do so. That is as much as I can do on my part when designing a course for students. Studying and working together outside of class is encouraged, but having one person generate the answers for graded work while another person writes it down is considered cheating. Please learn from one another and share your ideas, but when you write up your assignments, your writing must reflect your own contribution and way of expressing an idea.

If I suspect that you have cheated or plagiarized, I will follow the procedures outlined in the University's policy. In cases of cheating or plagiarism, the assignment receives a zero and this score will be included in your final grade for the course (even if you complete your other assignments on your own).

**THREE-MINUTE EUROPE** NATION, IDENTITY, AND THE *EUROVISION* SONG CONTEST  
**19WQ Provisional Schedule**

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**PART ONE: “GOOD EVENING, EUROPE!”**

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01	Tu Jan 8		<b>01 Waterloo</b> [1974]
		TOPICS	Introductions, agreements   What is Europe?   2018 Grand Final, selection   Exploring the syllabus
	Th Jan 10		<b>02 Insieme: 1992</b> [1990]
		PREPARATION	Watch 2018 Grand Final, songs 01 (UKR) to 13 (FRA); Respond to online questions by 9 a.m.; Email instructor with your top 3 region choices (see p. 5) by 9 a.m. on Jan 10; Read Eurovision.tv’s “In a nutshell” & “FAQs” pages
		TOPICS	What is a nation?   2018 Grand Final, selection   Choosing your country
		ASSIGNMENTS	<i>Narrated Briefing</i> explanation   Briefing on setting up your blog
02	Tu Jan 15		<b>03 My Number One</b> [2005]
		PREPARATION	Watch 2018 Grand Final, songs 14 (CZE) to 26 (ITA); Respond to online questions by 9 a.m. on Jan 15; Create a welcome message on your blog site; Read Eurovision “How it works” & “Keeping the contest fair” pages
		DUE	Create your blog’s welcome message; send URL to instructor
		TOPICS	What is (national) identity?   ESC Q&A   ESC voting
		ASSIGNMENTS	<i>Blog post 1</i> briefing
	Th Jan 17		<b>04 Fairytale</b> [2009]
		PREPARATION	Read Berger (2009), answer online questions by 9 a.m. on Jan 17
		DUE	Upload info sheets to Canvas before class; bring 2 copies to class
		TOPICS	National identity and the perils of “mythistory”   Verifying your info sheets

[schedule continues]