

## Broadcasting Diaspora

Instructor: Yaniv Feller

Meeting Times: Tuesday 10:40-11:30; Thursday 10:40-12:35 Room: LIT 0127

Office Hours: Tuesday 16:00-17:00 or by appointment: <https://calendly.com/yfeller-1/30min>

**Course Description:** With the war in Ukraine, Europe is experiencing its greatest refugee crisis in decades. Even before the war started, we have seen on-going tragic refugee crises, with millions of people being displaced due to war and ecological disasters. This course deals with the meaning of refuge, exile, and diaspora. A variety of case studies—including the contemporary refugee crises in Europe and the Middle East, the Mexico-US border, the black transatlantic, and the destruction of the temple in the Hebrew Bible—will raise for us the question about the theological presuppositions underpinning our understanding of diaspora and exile. What does it mean to be violently forced to leave one's home? How is it possible to make sense of such a tragedy? What ethical responsibility do we have toward refugees?



Fred Packer in the New York Daily Mirror - June 6, 1939

This is a **project-based** course whose final product is a **radio program** for WUFT. It will be curated and hosted by the class. You will have the chance not only to learn the theoretical foundation, but also to disseminate knowledge in an accessible form. We will work on this throughout the semester, with each student exploring the consequences of different answers to the above questions by focusing on a case study of their choice.

For examples on how this sounds like, you are welcome to check out “[Roots & Routes: Conversations on Displacement and Belonging](#),” which was done in cooperation with WESU 88.1FM Middletown radio station.

**Course Outcomes:** By the end of this course, you will acquire,

- A better understanding of a few of the refugees' crises that shaped our world
- A recognition of religious themes in the discussion of a “refugee crisis”
- Philosophical and analytical tools to discuss the relation between exile, refuge, and diaspora
- The ability to orally communicate complex information in an accessible form
- The practical knowledge of how to produce and broadcast a radio show or podcast

**Required Texts:** All readings are on Canvas.

## Methods of Evaluation

**Active Participation (12%):** This class is a seminar based on your active participation. You are expected to come to class prepared, having read the texts and thought of at least one or two questions you wish to discuss. Each student is allowed one unexcused absence, no questions asked. In case you are unable to attend, please let me know as soon as possible. Religious holidays constitute of course a valid reason, but I ask that you notify me at the first week of the semester.

**Audio Blogging (18%):** Speaking on complex topics is often more challenging than writing about them. It also allows for a lot of creativity! **a short audio** file of about 1-1:30 minute (less than 300 words) in which you briefly achieve the following: a) explain part of the argument, quoting no more than two sentences from it; b) raise a question; and/or c) creatively present it through recordings. If you are doing it on a podcast, make sure to reflect not only on the content but also on the form, that is to say: which audio elements were used? How was the story told? You are required to submit ONE PER UNIT (I-VI). **Due:** Files are to be uploaded to Canvas by 8am the day of class, so I'll be able to hear them in advance.

**Topic Pitch (5%):** Which contemporary issue relating to refugees and diaspora would you like to explore throughout this course? It does not have to be a topic we discuss directly in this course as long it is contemporary. Imagine you are pitching your subject to an editor at a radio station. What is exciting, interesting, or new about this subject? What perspective can you bring? For this assignment, you are required to give the main contours of the event, the reasons why it interests you and an annotated bibliography of three to five newspaper articles that are relevant. The most important thing is that you are passionate on this topic and want to dedicate the semester to it. **Due:** September 26 by class

**Public Service Announcement (15%):** You will prepare a 29 or 59 seconds PSA that will be ready to air on WUFT in compliance with federal standards. Ideally, you will choose an announcement that is relevant to your topic, but the exact content is open. It is a low-stake, great opportunity to experience the first stages of recording, editing, and thinking about timeframes in a non-academic oral form. **Due:** October 26

**Short Reporting (20%):** You will prepare a 3-minute report on a contemporary topic. We will discuss at length how to write it in class. Again, this can be part of your final project, including interviews you have already conducted, but it does not have to be. **Due:** November 21, midnight

**Final Show Segment (30%):** Show time! This is the culmination of all the work you have done throughout the semester. You will record your portion of the show and accompany it with a short theoretical reflection about the topic and why you made the choices you did. You will also work with your co-host and decide who goes first, what PSA you will use etc. **Due:** Based on registrar's schedule.

**Bonus Events (1% each, up to three times):** Throughout the semester, a Google document will be updated with events of interest happening around campus. To get the bonus you have to attend the event and submit a one to two pages response summarizing the key argument/plot, raise an observation, for example by connecting it to the class materials, and a question you were left with after the event.

**Late Submission Policy:** A penalty of a third letter grade will be assigned for each day past the deadline, including weekends. If you have a valid, documented reason for late submission, please let me know as soon as possible.

## Course Policies

### Numerical Grading Scale:

A	93-100	A-	90-92		
B+	87-89	B	83-86	B-	80-82
C+	77-79	C	73-76	C-	70-72
D+	68-69	D	63-67	D-	60-62
E	<60				

### Grading Criteria is as follows:

- A-range – 90s – Excellent – Full command and facility with material with the ability to place it within larger historical/literary context and to make arguments based upon it.
- B-range – 80s – Very Good and Good – Solid understanding of material but without complete facility or ability to make arguments based on it.
- C-range – 70s -- Fair – Some understanding of major themes, lack of command with detail, or some understanding of detail but lack of contextual understanding.
- D-range – 60s -- Poor – Enough factual understanding to pass, but little to no contextual clarity.
- F-range – Fails – Lack of university level quality.

For the grading policies of the University of Florida in general, follow this link:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/> (Links to an external site.)

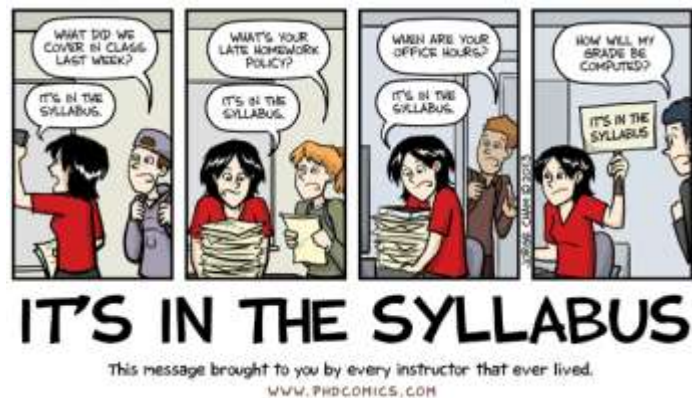
## Course Policies

**Academic Integrity:** The University of Florida Student Honor Code is located at this link: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php> (Links to an external site.). UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida

community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

**Accessibility:** All students are welcome in this course. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**Office Hours and E-Mail:** Please feel free to talk to me about the class materials and any other concerns you might have. Meetings, either in-person or via Zoom, are preferable to email. If you cannot make it to the office hours, you can schedule a meeting using this link: <https://calendly.com/yfeller-1/30min>



In the case of email, please use your university email account (other accounts may land in the spam folder) and include a topic-line, your name, and the question(s) you have. I try to respond quickly, but note that emails will receive a reply within two working days. This means that if you send me an email on the weekend, or if you send a request for extension in the last minute, they might be answered only later, and the penalty incurred will be implemented.

### **Academic Resources:**

E-learning technical support, 352-392-4357 (select option 2) or e-mail to [Learningsupport@ufl.edu](mailto:Learningsupport@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/> (Links to an external site.)

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

### **All Things Radio:**

[Transom.org](#): The place to go for all things radio! From how to interview, to editing, to notes on workshops and internships. Includes interviews and sound clips from leading radio journalists.

[NPR Training](#): Along with Transom, this is your go to website for tips and hacks on how to record effectively and hone your storytelling skills.

[Radio Atlas](#): Great place to listen to a curated selection of audio from different stations worldwide (with English translation on screen) in case you need inspiration.

[Sally Hership](#): A resource for various articles on how to get stories and interviews.

### **Audio Editing Programs:**

Adobe Audition

GarageBand (iOS only)

Audacity

Hindenburg (technically not free, but you can get a trial version for at least a month)

### **Schedule**

Thursday, August 24: Adrienne Rich, “[Prospective Immigrants, Please Take Note](#)”; Amanda Goorman, “[These Means of Dying](#)”

Tuesday, August 29: Jean Améry, “How Much Home Does a Person Need?”

Thursday, August 31: Visit to the Price Library Meet five minutes before class at the entrance to the West Library (inside).

### **I. The Ukrainian Moment**

Tuesday, September 5: Cathrine Wanner, “Together and Apart,” *Everyday Religiosity and the Politics of Belonging in Ukraine*

Thursday, September 7: Podcast: [Are Ukrainian refugees still ‘temporary’?](#)

Tuesday, September 12: **NO CLASS**

### **II. The Middle Eastern Crisis**

Thursday, September 14: Michel Foucault, “Heterotopia or On Other Spaces”; Matina Stevis-Gridneff and Karam Shoumali, “Everyone Knew the Ship Was Doomed. No One Helped.”

Tuesday, September 19: Lori Beaman et. al, “No Mosque, Nor Refugees: Some Reflections on Syrian Refugees and the Construction of Religion in Canada,” *Religion and the Refugee Crisis*, 77-96.

Thursday, September 21: Movie: Gianfranco Rosi, [Fire at Sea](#) (you'll need to use UF VPN or log-in on campus network in order to watch).

### **Radio Days (No Audio Blogging)**

Tuesday, September 26: How to write for the ear. Listen: Podcasts 1. Kelly McEvers, "[Experiencing A Syrian Activist's Fear](#)"; 2. Robert Smith, "[After the Blizzard](#)"; Topic Pitch Deadline

Thursday, September 28: Visit to WUFT Studios

**LIVE EVENT (Make-up class), Monday October 2, 5pm:** Mary-Jane Rubenstein (Wesleyan), "Infinite Canaan: The Corporate Space Race in Colonial Perspective."

Tuesday, October 3: How to write a Public Service Announcement (listen examples on Canvas)

Thursday, October 5: Guest lecture: the basics of radio editing

### **III. A Nation of Immigrants?**

Tuesday, October 10: Ken Burns et al, [The U.S. and the Holocaust](#), episode 1

Thursday, October 12: Dara Horn, "Legends of Dead Jews," *People Love Dead Jews*, 75-86

Tuesday, October 17: Vine Deloria, *God Is Red: A Native View of Religion*, 61-75, 271-286

Thursday, October 19: Jason de Leon, *Land of Open Graves*, 22-42, 62-85; Podcast: Radiolab, [Border Trilogy Part II](#)

### **IV. The Paradigm of Exile and Return**

Tuesday, October 24: Robin Cohen, "Classical Notions of Diaspora: Transcending the Jewish Tradition," in *Global Diasporas: An Introduction*, 21-39.

Thursday, October 26: **NO CLASS** PSA Assignment Deadline

Tuesday, October 31: Talmud Bavli Gittin 55-56.

Thursday, November 2: Leonard Rutgers, "Next Year in Sardis: Reflections on Whether the Jewish Diaspora of the Roman Era Was Diasporic at All," *Festschrift for Günter Stemberger*, 167-195.

### **V. The Black Atlantic**

Tuesday, November 7: Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness*, 1-29

Thursday, November 9: Elizabeth Wilkerson, *The Warmth of Other Suns* (selections)

Tuesday, November 14: Heather Horst, "'You Can't Be Two Places at Once': Rethinking Transnationalism through Jamaican Return Migration," *Identities: Global Studies in Culture and Power* 14.1 (2007): 63-83

Thursday, November 16: Daniel Miller, *The Comfort of Things*, 73-83, 260-279, 282-297

## **VI. Migration and the Museum**

Tuesday, November 21: In-class edits of short reporting Submit Short Reporting by midnight

Tuesday, November 28: Joachim Schlör, "Suitcases and Other Containers for the Memory of Migration and Displacement," *Jewish Culture and History* 15, no. 1-2 (2014): 76-92.

Thursday, November 30: 1. Nazi Looted Art: Website of the exhibition "Looting and Restitution" (<http://www.jmberlin.de/raub-und-restitution/en/home.php>) – choose at least one case study and play at least one scenario in the multiple choice game; 2. James Clifford, "Second Life: The Return of the Masks," *Returns: Becoming Indigenous in the Twenty-First Century*, 261-314.

Tuesday, December 5: In-class recap and final editing of the shows