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Spring 2-1-2017

LIT 420.01: Critical Theory - Cultural Studies

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The University Of Montana

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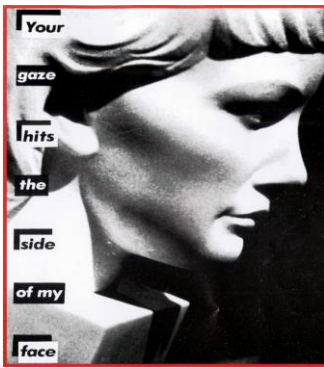
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EXPECT US

LIT 421 01 Cultural Studies Fall 2012



ENLit #421: 01
T/R
2:00-3:20
Instructor: Katie Kane

Spring 2017
Office: LA 111
Phone #: None
O. Hours: M 12:-3:00

Course Description

This course engages with one of the last great schools of literary theory to emerge out of the theory-rich end of the twentieth century: Cultural Studies. Radically interdisciplinary, Cultural Studies combines literary studies, media theory, political economy, cultural anthropology, philosophy, museum studies and art history/criticism, among other things. Insisting, as one of its founders, Raymond Williams, does, that “culture is ordinary” Cultural Studies considers the objects of high and low culture in order to understand them on their own terms but also to comprehend their relatedness to issues of ideology and identity.

The course will provide a general introduction to Cultural Studies, emphasizing the history, theoretical foundations, and disciplinary boundaries the field in both its American and British and American iterations. In order to develop a working sense of Cultural Studies as a discipline and a methodology, the work of Stuart Hall identifying key “interruptions” in the intellectual development of Cultural Studies will be of particular importance: the conflictual and crucial relationship of Cultural Studies and Marxism (especially the question of ideology); the challenge to Cultural Studies posed by feminism; and the tension and collaboration between theorists of critical race theory and Cultural Studies.

Objects of inquiry will involve textual, street, and digital narratives and filmic texts, subcultures and subcultural practices the politics of space, the emergence of “The New Jim Crow,” the politics and practice of building resistance/uprisings, and early twenty-first century consumer culture.

Highlights involve: a cognition and movement seminar given by Angela Listug-Vap from Alpine Physical Therapy (that will yield a set of movement protocols for engaging the body in the dialectic of class); a visit from the National Lawyers Guild who will provide a workshop on what to do if you are arrested; and a visit from a local make-up artists (Kim Pollock, Ka’au Ahine, and Nina Alviar) during the week we discuss femme radical politics.

Policy Statement

Required Texts:

Alexander, Michelle. *The New Jim Crow: Mass Incarceration in the Age of Colorblindness*.

Butler, Judith. *Precarious Life*.

Davis, Angela, *Freedom is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*.

During, Simon. *The Cultural Studies Reader*. (a.k.a. CS)

Englers. *This is an Uprising: How Non-Violent Revolt is Reshaping the 21st Century*.

Nelson, Maggie. *The Argonauts*.

Wallerstein, Immanuel. *World Systems Analysis*.

N.B. Only some of your texts are currently available in the Bookstore, since the Women's March caused me to re-tool the syllabus, some of the books are not yet in, but will be by the date you will need them. You **MUST** bring the requisite text with you to class. Also, a number of articles will be available to you digitally on UM Box: https://umt.app.box.com/files/0/f/17381229636/421_Cultural_Studies_Spring_2017.

★★★NOTA BENE★★★:

This is a rigorous course; much will be expected of you in the way of reading, preparation, writing, and participation. Do not take this course if you are unprepared for a good deal of reading, underlining, writing and vigorous questioning. If you are not enthusiastic about doing this kind work, this is not the course for you. "I'm sorry, but I did not finish my reading for today," and/or "there is too much reading to do," are two expressions that do not, despite my generally congenial attitude, make me happy. The class is, after years of experience, carefully and with thought balanced in terms of work load. Look at the whole syllabus and its various components before making a final commitment to enrollment. If you think that there is too much reading or too much work, please feel free to drop the course.

Coursework: Final grades will be determined by your performance in four separate categories of coursework:

1. Quizzes	10%
2. Presentation	20%
3. Abstract/Rough Draft	20%
4. Final Essay	<u>40%</u>
	100%

I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.

Participation: The success of the course will depend largely on the participation of all of the members of the class in dialogue over issues and texts. To facilitate and ensure the passionate and engaged participation of all the members of our course community, each individual will be asked to participate in the discussion of daily readings. Participation means that you must come to class with a reading notes on the texts/films assigned for that day. These readings can take many forms—assertions of interpretation or taste, close readings of specific passages, contextual explication, even questions and confusions, etc.

Quizzes: It can often be hard to find time to read and thoughtfully engage with all of the materials scheduled for the days our class meets. Nevertheless, it is signally important that each and every student come to class having fully read all of the material (understanding it fully is another thing). If it is necessary, I will administer a number of

reading quizzes at the beginning of the class designed to ensure that you have read and thought about the readings for the day. There will be no chance for make up quizzes.

Presentations: Students will present a two-page response to the reading/s on a day they choose to present. Up to two presentations will be possible on each day. The two page essays will involve engaging thoughtfully with the assigned text and will offer a reading of the text of the author's choosing. The essays must be typed. The essays have two important components: content and form. All essays must be free of grammatical and stylistic errors. You should read your essays and they should be no more than five to seven minutes in length.

1. Content of the Presentations:

Aspects of student writing that will be assessed in writing assignments: quality, originality and/or intellectual rigor/engagement of analysis; sound judgments unified by a clear message; logical linkage of judgments and evidence;

The function of these presentations are teacherly in nature: you may determine the nature of your response (close reading, historical response, rebuttal, comparison, etc.), but you may also use the model outlined below if you prefer to follow a delineated structure:

- 1) Summarize either one important or interesting issue or problem that the text explores or a purpose that it serves in a way that explains what precisely what it is that you find important or interesting about the issue, problem, or purpose.
- 2) Define one significant comparison, contrast, or relationship between the text you are analyzing and an earlier work on our syllabus.
- 3) Identify a specific passage of the text (from a phrase to a paragraph in length) that especially piqued, delighted, irritated, challenged, or troubled you and explain in an engaged fashion what it is about the paragraph that effected you in this way.

2. Formal Aspects of the Presentation

Aspects of student writing that will be assessed in writing assignments: voice that is consistent & appropriate to the audience & purpose; correct diction & sentence structure; evidence or reasons supporting all judgments: INCLUDING CITATION FROM THE TEXT; transitions that connect a series of ideas and evidence; strong paragraph structure; correct spelling and punctuation; proper MLA style documentation. DO NOT GO UNDER TWO PAGES (undergraduate students) and FOUR PAGES (graduate students). THESE PRESENTATIONS WILL BE GRADED ON A 1-10 SCALE. Video, power-point, or other media can be incorporated and may decrease your page length—please consult with me, briefly, if you wish to do such a project.

Class Structure:

Class structure is subject to alteration if the material dictates it, but in general classes will proceed the following way:

2:00-2:10: Roll Call, Quizzes (if any) and Discussion of Class Business.

2:10-2:30: Presentations.

2:30-3:20: Lecture/Opening Remarks/General Discussion.

There may be days that are more lecture heavy and hence time for discussion may be limited to group conversations and questions. I may also “front-load” the lectures. I deliberately ask you to work without a net in reading (that is to begin to engage with the text without “things to look out for” or “questions to answer”). This kind of work can be daunting and sometimes can feel as though you are working in the dark, but in my experience, such structures, if given in advance, foreclose creative and new responses to the text. Hall will tell you that doing theoretical work is often like “wrestling with angels,” and it is so. You will wrestle for a while by yourself and then we will undertake collective battle with the text, with some guidance in the shape of lectures, context, discussion directions provided one or more of us, often me. I will, then, be giving you lectures on the topic, but they will not be the only work of the class, they will not often be the first work we do in class, and they may be of differing length and form. This classroom discussion schemata is constructed to allow us to avoid the Socratic dialectic, which is inappropriate to the course material itself. That being said, please feel free to ask questions during my “lectures” about anything: concepts, history, terminology, and etc. Simply raise your hand and ask.

One note about **General Discussion**: it is hard, even in a smaller class, to accommodate all ideas, questions, comments, etc. Often participants will get stacked up in a discussion line like airplanes. I do my best to fulfill the role of dialogic air-traffic controller, but you should feel free to break in if, in the excitement of discussion, you get passed over.

If you do not enjoy lively, engaged, playful, and every-so-often chaotic discussion, this is not the class for you.

Final Research Essay with Abstracts and Drafts: You will turn in an abstract and of your essay before submitting the final version. This 10-15 (undergraduate) and 20-25 (graduate) page analytic and scholarly essay with attached bibliography represents the principal writing exercise of the semester. The essay will argue for the relevance of a distinctive, personal analysis of a text/set of texts and/or issues surrounding a textual constellation of issues and ideas germane to the class. In addition, you will be responsible for accessing and harnessing the larger debates surrounding the literary artifact, historical phenomenon, and/or interpretive issue. To that end you will use library resources to familiarize yourself with the reading histories of the text(s) you have chosen and you will incorporate those materials in the argument of your essay. Here you must use at least four outside sources—sources we have not read in class, but I do encourage you to incorporate more. (If you do not have the *MLA Handbook*, fifth edition, now is the time to consider making the investment.)

Production Schedule:

1. On Tuesday April 11th and Thursday April 13th you will turn in an abstract (precis, plan, blueprint, conceptual map) of your final paper to me during class.

- You will also be asked to provide your fellow students with a brief (three to four minute) verbal overview of your planned project and a copy of your abstract and sources. You will need to include a working **annotated** bibliography of the sources and texts you will be working with. Abstracts without an annotated bibliography will be docked at least two (out of ten) points.
2. You may meet with me in consultation over the rough draft in LA 111 in conference whenever you would like, but because this is an upper division undergraduate/graduate course, this is not a requirement. Do be sure that you are familiar with all of the “necessaries” of the seminar essay: claim, evidence, paragraph structure, MLA documentation, etc.
 3. The Final Draft of the essay is due on Monday May 8, by 5:00 in my office.

The essay has two important components: content and form. All essays must be free of grammatical and stylistic errors.

1. Content of the Essays:

Aspects of student writing that will be assessed in writing assignments:

- quality, originality and/or intellectual rigor/engagement of analysis;
- sound judgments unified by a clear message;
- logical linkage of judgments and evidence;

In the case of those responses you are free to determine the nature of your response (close reading, historical response, rebuttal, comparison, etc.), but you may also use the model outlined below if you prefer to follow a delineated structure:

- 1) Summarize either one important or interesting issue or problem that the text explores or a purpose that it serves in a way that explains what precisely what it is that you find important or interesting about the issue, problem, or purpose.
- 2) Define one significant comparison, contrast, or relationship between the text you are analyzing and an earlier work on our syllabus.
- 3) Identify a specific passage of the text (from a phrase to a paragraph in length) that especially piqued, delighted, irritated, challenged, or troubled you and explain in an engaged fashion what it is about the paragraph that effected you in this way.

2. Formal Aspects of the Essay

Aspects of student writing that will be assessed in writing assignments:

- voice that is consistent & appropriate to the audience & purpose;
- correct diction & sentence structure;
- evidence or reasons supporting all judgments: **INCLUDING CITATION FROM THE TEXT;**
- transitions that connect a series of ideas and evidence;
- strong paragraph structure;
- correct spelling and punctuation;
- proper MLA style documentation.

Attendance: Attendance is required and will be recorded: three or more unexcused absences are grounds for failure of the course itself. Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day. Absences due to medical and family emergencies will be excused, provided you come and discuss the situation (**ASAP**) with me. Lengthy crises that require multiple absences may require your reconsideration of enrollment in school this semester.

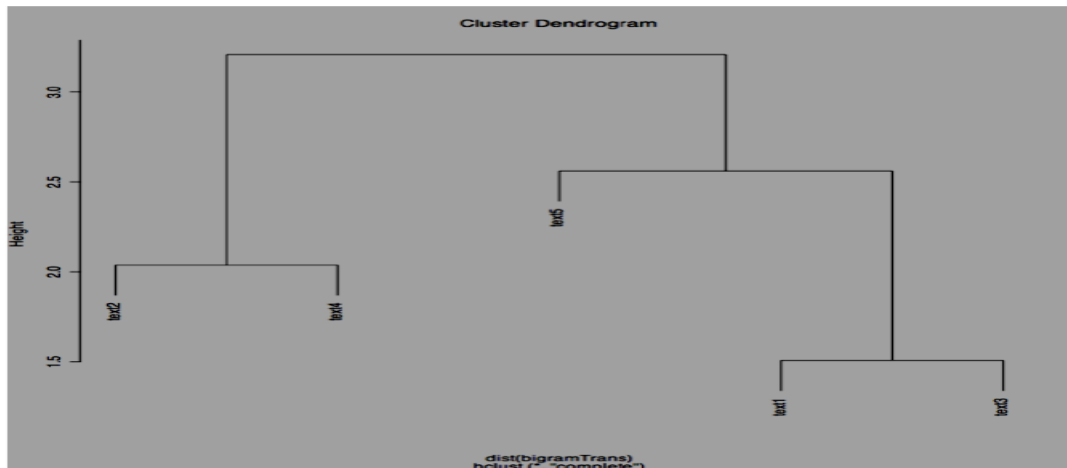
Disabilities Accommodation

Students with disabilities will receive reasonable accommodations for coursework. To request accommodations, please contact me as soon as possible in the semester. I will work with you and with Disability Services in the accommodation process. For more information, visit the Disability Services website at <http://www.umt.edu/dss/>, or call 406.243.2243 (Voice/Text)."

Scholastic Dishonesty: Plagiarism and other forms of academic dishonesty—in as much as they keep the individual student as well as the collective community from learning—will result in an automatic F and may entail a variety of other sanctions up to and including expulsion from the University. FOR A DEFINITION OF PLAGIARISM SEE <http://www.lib.umt.edu/services/plagiarism/index.htm>. IF YOU ARE UNSURE ABOUT YOUR RIGHTS AND RESPONSIBILITIES, PLEASE TAKE THE TIME TO CONSULT THE STUDENT CONDUCT CODE ON THE UNIVERSITY OF MONTANA'S WEB SITE.

THE PURCHASED PAPER

“The Internet and email are now the tools of choice for plagiarism. Advertisements in college papers and in the regular press as well as on the Internet announce the availability of student and professional services, sometimes couched in such euphemistic terms as ‘editorial assistance,’ but often blatantly offering commercially prepared essays, academic papers, and even theses for sale. The easy availability of such assistance from various web sites has increased student ‘cut and paste’ activity to the degree that it is now expected and regarded as a common practice (*Chronicle of Higher Education*, 2000 a)” (31, Source).



“Lack of integrity and unethical behavior within the educational sector is inconsistent with one of the main purposes of education; that is to produce ‘good [critical] citizens, respectful of the law [and willing to challenge it when necessary], of human rights and fairness (it is also incompatible with any strategy that considers education as one of the principle means of fighting corruption)” (10, “Combating Academic Fraud: Towards a Culture of Integrity”
<http://unesdoc.unesco.org/images/0013/001330/133038e.pdf>)

English Department Goals for the Study and Use of Models of Literary Interpretation:

- familiarity with the vocabulary of contemporary literary interpretation;
- working knowledge of schools of literary interpretation;
- overview of recent debates;
- development of skills of logical argument and interpretation;

Goals for Student Writing:

- voice that is consistent & appropriate to the audience & purpose;
- correct diction & sentence structure;
- sound judgments unified by a clear message;
- evidence or reasons supporting all judgments;
- logical linkage of judgments and evidence;
- transitions that connect a series of ideas and evidence;
- correct spelling and punctuation.
- proper MLA style documentation

Course Calendar

Week One: Introduction to the Course

January

- T 24: Introduction to the Course. Film: Stuart Hall "On Cultural Studies: A Lecture" to be shown in class: <https://vimeo.com/47772417>
- R 26: Hall, "Cultural Studies and Its Theoretical Legacies," CS, 33-44. **NB For each of the CS articles, please read the During introduction.**

Week Two: Understanding Capital and the World System

- T 31: Wallerstein, Immanuel, *World Systems Analysis*, ix-42.

February

- R 2: Wallerstein, Immanuel, *World Systems Analysis*, 42-91.

Week Three: Nationalism and Globalism

- T 7: Anderson, "Imagined Communities: Nationalism's Cultural Roots," 253-263, *CS*.
- R 9: Appadurai, "Disjuncture and Difference in the Global Cultural Economy," 216-228, *CS*.

Week Four: The Body #1. Art and Reproduction.

- T 14: Visit from Angela Listug-Vap Alpine Physical Therapy. "Cultured Bodies," 277-286, from *Introducing Cultural Studies*, Longhurst, et al, 277-286; "Why Walking Helps Us Think," <http://www.newyorker.com/tech/elements/walking-helps-us-think>
MORE; See Ted Talk: https://www.ted.com/talks/amy_cuddy_your_body_language_shapes_who_you_are
- R 16: Benjamin, "The Work of Art in the Age of Its Technological Reproduction," *CS*, 45-58. Mitchell, W. J. Thomas, "The Work of Art in the Age of Biocybernetic Reproduction." *Modernism/Modernity*, Volume 10, Number 3, September 2003, 481-500. **PDF.** And see http://www.ted.com/talks/neil_harbisson_i_listen_to_color.html (9 minutes).

Week Five: The Cute: New Categories of The Aesthetic

T 21: Ngai, "Introduction" to *Our Aesthetic Categories*, 1-53. **PDF**

R 23: Ngai, "The Cuteness of the Avant-Garde," 53-109. **PDF**

Week Six: Subcultures

T 28: Hebdige, "Subculture and Style," 429-440, *CS*.

March

R 2: Halberstam, "What's That Smell: Queer Temporalities and Subcultural Lives" from *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*, 27-50 **PDF**.

Week Seven: Video Games

T 9: Shaw, "What is Video Game Culture?" 403-424, *Games and Culture*, 5(4) 2010. **PDF**

R 11: Kristensen and Wilhelmsson, "Roger Callois and Marxism: A Game Studies Perspective," 1-20, *Games and Culture* 5(4) 2010 and Cross, "The New Laboratory of Dreams: Role-playing Games as Resistance," *Women's Studies Quarterly*, Vol. 40, No. 3/4, pp. 70-88. Both **PDFs**.

Week Eight: This is an Uprising

T 14: Engler and Engler, *This is an Uprising*, vii-85.

R 16: Engler and Engler, *This is an Uprising*, 225-327.

Week Nine: Spring Break

T 21: **Spring Break: No Classes.**

R 23: **Spring Break: No Classes.**

Week Ten: Black Lives Matter: The New Jim Crow.

T 28: Alexander, *The New Jim Crow*, ix-97.

R 30: Visit from the National Lawyer's Guild "Know Your Rights." Keep reading in *The New Jim Crow*.

April

Week Eleven: Know Your Rights. Femme Politics and The Body #2

- T 4: Alexander, *The New Jim Crow*, 178-261.
- R 6: Davis, from *Freedom is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*, forward and introduction, vii-xiv, "Ferguson Reminds Us of the Importance of a Global Context," 13-30 and "Feminism and Abolition: Theories and Practices for the Twenty-First Century," 91-110.

Week Twelve: Abstracts and Precarious Life

- T 11: Presentations of Abstracts in Class
- R 13: Presentations of Abstracts in Class

Week Thirteen: Femme Politics and The Body #2

- T 18: Harris and Crocker, "Introduction" to *Femme: Feminists, Lesbians, and Bad Girls*, 1-15. **PDF** TBA another article on Femme Politics. **PDF**. Peter Hujar's Gay Lower East Side: Out of the Shadows NYT slide show.
<http://www.nytimes.com/slideshow/2017/01/23/blogs/peter-hujars-gay-lower-east-side-out-of-the-shadows/s/19-lens-hujar-slide-FZL0.html>. (Only some of the photos will be directly related to the category of the femme.) Visit from Nina Alviar, Ka'au Ahine, and Kim Pollock to do radical femme and trauma make-up.
- R 20: The Women's March on Washington, 4:54 hours and minutes. Watch the whole thing. <https://www.youtube.com/watch?v=dDc9Ochrifw>

Week Fourteen: Femme Politics/Trans Politics/Production and Reproduction.

- T 25: Nelson, *The Argonauts*, 3-70, roughly.
- R 27: Nelson, *The Argonauts*, 70-143, roughly.

May

Week Fifteen: Precarious Life

- T 2: Butler, *Precarious Life*, xi-100.

R 4: Butler, *Precarious Life*, 101-153.

Week Sixteen: Finals Week

M 8: **Essay Production: Step Four.** Final Draft of Essay Due.

R 11: **No Final Exam:** Although one is listed on the schedule for this day at 1:10-3:10 in the same room.