This class focuses on what has sometimes been called "British" or "Marxist" cultural studies, a tradition that originated in England but has achieved global engagement. The approach I take is one of a theoretical and social history of the field. It blends attention to theory, history, and method with readings of a range of cultural studies.

Not even "British" cultural studies is a simple or singular theoretical approach. It is rather an approach that has actively engaged a variety of theoretical and historical developments; it has for a long time been as much American, Canadian, and Australian, as it has been British. And increasingly, "British" Cultural Studies is practiced in various forms throughout the world. Hence I don't even call it "British," and haven't done so for about 10 years! I just call it cultural studies. This seems still more justified by the fact that the varieties of this tradition have the most salience in the contemporary "discovery" of cultural studies.

GOALS (developing depth, breadth, ability)
1. Develop a solid background in the "theoretical" development of cultural studies
2. Develop a solid background in the "methodological" development of cultural studies
3. Develop familiarity with classic and contemporary studies of culture
4. Develop facility to undertake a culture study in an area of your own interest

READINGS
Articles will be made available to you. However, you may want to have copies of


**Lawrence Grossberg, Bringing It all Back Home (Durham: Duke, 1997).**
SCHEDULE

Week 1  Jan 14  Cultural Studies and the "Problem" of Representation
Week 2  Jan 21  The Ongoing Debate: What is Cultural Studies?
Week 3  Jan 28  Literary Humanist Roots: Culture, History, and the Popular
Week 4  Feb 4  Marxism: The Problem of Base and Superstructure
Week 5  Feb 11  Structuralism / Althusser / Ideology
Exam I Due
Week 6  Feb 18  Cultural Studies as the Space Between Two Paradigms;
Gramsci / Hegemony
Week 7  Feb 25  Identity I: Subcultures, Gender, Race, Class

Spring Break

Week 8  Mar 11  Presentations I
Week 9  Mar 18  Encoding/Decoding and Articulation
Week 10 Mar 25  Postmodernism
Exam II Due
Week 11 Apr 1  Identity II: Figures of Fragmentation, Communities,
Environments, Diaspora, The Move to Agency
Week 12 Apr 8  Everyday Life
Week 13 Apr 15  Deleuze-Guattarian Directions
Week 14 Apr 22  Globalization
Week 15 May 29  Presentations II
Exam III Due
### READINGS

#### WEEK 1: CULTURAL STUDIES IS ABOUT CULTURE, MEANING, REPRESENTATION, RIGHT?
WELL YES, SORT OF, BUT ALSO ABOUT SOMETHING MORE/OTHER/DIFFERENT

Stuart Hall, "Representation and the Media" or Race, The Floating Signifier" (film)

#### WEEK 2: THE ONGOING DEBATES: WHAT IS CULTURAL STUDIES?


Additional Readings:


Chris Barker, Cultural Studies: Theory and Practice (Sage, 2000)
Andrew Milner and Jeff Browitt, Contemporary Cultural Theory: An Introduction, 3rd edition (Routledge, 2002)

WEEK 3: LITERARY HUMANIST ROOTS: CULTURE, HISTORY, AND THE POPULAR


Additional Readings:

Larry Grossberg, *We gotta Get Out of This Place: Popular Conservatism and Postmodern Culture* (New York: Routledge, 1992)

WEEK 4: MARXISM: THE PROBLEM OF BASE AND SUPERSTRUCTURE


Additional Readings:

Karl Marx, Vol 1, Chapter 1, Capital
Karl Marx, "Preface" to Contributions to the Critique of Political Economy ("Marx on the History of His Opinions")
Karl Marx, Introduction to the Grundrisse

WEEK 5: STRUCTURALISM/ALTHUSSE/IDEOLOGY

Louis Althusser, "Contradiction and Overdetermination,"In For Marx, translated by Ben Brewster (New York: Vintage, 1969). If you have time, also read "On the Materialist Dialectic," and "Marxism and Humanism."

Additional Readings:


WEEK 6: IN THE SPACE BETWEEN TWO PARADIGMS: GRAMSCI/HEGEMONY

Additional Readings:


### WEEK 7: IDENTITY I: SUBCULTURES, GENDER, RACE, CLASS


### ADDITIONAL READINGS:


### WEEK 8: PROBES - PRESENTATIONS

Choose one:


WEEK 9: Encoding/Decoding and Articulation


Lawrence Grossberg, "Articulation and Culture." Chapter 1 of *We Gotta Get Out Of This Place* (New York: Routledge, 1992), 37-67.


Additional Readings:


**WEEK 10: POSTMODERNISM**


**Additional Readings:**


**WEEK 11: IDENTITY II: FIGURES OF FRAGMENTATION, COMMUNITIES, ENVIRONMENTS, DIASPORA, THE MOVE TO AGENCY**


**Additional Readings:**


Iain Chambers, Migrancy, Culture, Identity (New York: Routledge, 1994).

Avtar Brah, Cartographies of Diaspora (Routledge, 1996).

Richard Dyer, White (Routledge, 1997).


bell hooks, Where We Stand: Class Matters (New York: Routledge, 2000).


**WEEK 12: EVERYDAY LIFE**


Meaghan Morris, "At Henry Parkes Motel" and "Things to Do With Shopping Center." In Too Soon Too Late (Bloomington: Indiana University Press, 1998) 31-63 and 64-92.

**Additional Readings:**


Gregory Siegworth, "Everyday Life is Always Somewhere Else." 13 Magazine (December 1994), 21-23, 25

WEEK 13: DELEUZE-GUATTARIAN DIRECTIONS


Any one of the chapters in Jennifer Daryl Slack (ed), *Animations of Deleuze and Guattari* (New York: Peter Lang, 2003).

Elizabeth Grosz, "The Thing" in *Architecture From the Outside: Essays on Virtual and Real Space* (Cambridge, MIT, 2001).


WEEK 14: GLOBALIZATION


Additional Readings:


Choose one from among all the books in the syllabus that interest you or from these additional suggestions. If you would like to choose a book that is not on the syllabus, see me for an okay.

Lawrence Grossberg, We Gotta Get Out Of This Place (New York: Routledge, 1992)


Greg Wise, Exploring Technology and Social Space (Sage, 1997).


bell hooks, Where We Stand: Class Matters (New York: Routledge, 2000).


Lawrence Grossberg, We Gotta Get Out Of This Place (New York: Routledge, 1992)


Greg Wise, Exploring Technology and Social Space (Sage, 1997).


bell hooks, Where We Stand: Class Matters (New York: Routledge, 2000).


William Connolly, *Neuropolitics: Thinking, Culture, Speed* (Minneapolis, University of Minnesota Press, 2002)
Things to think about:

"By culture, here, I mean the actual, grounded terrain of practices, representations, languages and customs of any specific historical society. I also mean the contradictory forms of 'common sense' which have taken root in and helped to shape popular life." Stuart Hall, "Gramsci's Relevance for the Study of Race and Ethnicity"

"The very concept of culture itself is contextual or at least polysemic. It is caught between social formations, everyday life, and representational practices (or, to use more common terms, between community, a whole way of life, and maps of meaning)." Lawrence Grossberg, "Bringing it all Back Home: Pedagogy and Cultural Studies"

"Cultural processes do not correspond to the contours of academic knowledges, as they are. No one academic discipline grasps the full complexity (or seriousness) of the study. Cultural studies must be inter-disciplinary (and sometimes anti-disciplinary) in its tendency...This leads me to my preferred definitional strategy. The key questions are: what is the characteristic object of cultural studies? What is cultural studies about?" Richard Johnson "What is Cultural Studies Anyway?"

"Cultural Studies is concerned with describing and intervening in the ways discourses are produced within, inserted into and operate in the relations between people's everyday lives and the structures of the social formation so as to produce, resist and transform the existing structures of power." Lawrence Grossberg

"Cultural Studies is not one thing; it has never been one thing." Stuart Hall, "The Emergence of Cultural Studies and the Crisis in the Humanities"

"Now, does it follow that cultural studies is not a policed disciplinary area? That it is whatever people do, if they choose to call or locate themselves within the project and practice of cultural studies? I am not happy with that formulation either. Although cultural studies as a project is open-ended, it can't be simply pluralist in that way. Yes, it refuses to be a master discourse or a meta-discourse of any kind. Yes, it is a project that is always open to that which it doesn't yet know, to that which it can't yet name. But it does have some will to connect; it does have some stake in the choices it makes. It does matter whether cultural studies is this or that. It can't be just any old thing which chooses to march under a particular banner. It is a serious enterprise, or project, and that is inscribed in what is sometimes called the "political" aspect of cultural studies. Not that there's one politics already inscribed in it. But there is something at stake in cultural studies, in a way that I think, and hope, is not exactly true of many other very important intellectual and critical practices." Stuart Hall, "Cultural Studies and Its Theoretical Legacies" p. 263

To study cultural studies presents a series of challenges. First, because cultural studies has always been inter (and anti-) disciplinary and has always actively engaged theory and practice in other disciplines in changing historical circumstances, what constitutes its relevant literature is expanding and changing. Second, after having been marginal for some time, cultural studies has achieved a degree of institutional legitimization and academic popularity which presents new challenges. The adoption (and adaptation) of cultural studies by a wide range of traditional disciplines has resulted in a rapidly changing and contested terrain. Third, both the first and second challenges have contributed to the importance of asking the question "What IS cultural studies" as a way of negotiating these changes. Fourth, criticisms of cultural studies originating largely from outside its boundaries have further necessitated attention to clarify, define, and defend its boundaries. This need to define and defend its boundaries presents particularly vexing challenges for an approach largely defined by forms of interventionist politics that challenge boundaries!