

**CULTURAL STUDIES SS 330.01 & .02**  
**DEPARTMENT OF SOCIAL SCIENCE & CULTURAL STUDIES**  
**PRATT INSTITUTE SPRING 2008**  
**MEETINGS & ROOMS:**  
SECTION ONE: MONDAY 9:30-12:20  
SECTION TWO: WEDNESDAY 9:30-12:20  
**NORTH HALL ROOM 112**

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**COURSE WEBLOG:** <http://www.home.earthlink.net/~brbrowniii/>

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### **COURSE DESCRIPTION**

The present era has been characterized as an age of global integration and the age of a true world economy. In the midst of these changes we can often hear “culture” invoked as both an expression of this globalism and in opposition to it. Culture is not a new idea, and its full meaning remains a topic of fierce debate. Indeed, we can find a range of conflicting views regarding the meaning and role of “culture.” The use of “culture” is not limited to any one part of the ideological spectrum, especially when used as a political weapon, as a rallying point for identity, and as the artifacts and practices that must be either preserved or destroyed. Cultural Studies emerged from the attempts to understand the social complexity and political uses of “culture” to debates over “high & low” art, the value of the artifacts of popular culture (television, music, etc.), or the investigation of authority and power in the social relations of everyday life, Cultural Studies examined and intervened in some of the most pressing issues of its day. Your course of study will explore these interventions as moments in the genealogy of Cultural Studies. We will examine how Cultural Studies offered a critical understanding of what Max Horkheimer termed “life as it is lived.” Finally, attention will be paid to the fate of Cultural Studies as it became accepted and co-opted by various academic disciplines, with special attention to the reception of Cultural Studies in the United States.

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### **COURSE OF STUDY**

**SESSION ONE:** INTRODUCTION TO THE COURSE  
*Degenerate Art*

**SESSION TWO:** WHAT IS CULTURAL STUDIES?  
Max Horkheimer and Theodor Adorno *Dialectic of Enlightenment*, “The Culture Industry: Enlightenment as Mass Deception,” pgs.129-167.  
*Hitler's Search for the Holy Grail (the Ahnenerbe)*

### **SESSION THREE: POPULAR CULTURE**

Umberto Eco "Casablanca" from *Travels in Hyper-Reality*. (pdf)

Stuart Hall in During, "Encoding, decoding," pgs.507-517.

### **SESSION FOUR & FIVE: DEFINING "THE POSTMODERN" IN RELATION TO CULTURAL STUDIES**

Michel Foucault "What is an Author?"

Jorge Luis Borges "Pierre Menard, Author of Don Quixote," "The Library at Babel," "The Garden of Forking Paths," "The Babylon Lottery."

Jean-Francois Lyotard "Defining the Postmodern" in During pgs.142-145.

#### SUPPLEMENTAL READINGS:

Stanley Aronowitz "Introduction," pgs.1-20, "Culture Between High and Low," pgs. 63-84; "Origins of Cultural Studies," pgs.85-108.

Stanley Aronowitz, "Cultural Study in Postmodern America," pgs. 167-202.

Immanuel Kant "What is Enlightenment?"

<http://www.fordham.edu/halsall/mod/kant-whatIs.html>

Michel Foucault "What is Enlightenment?"

<http://foucault.info/documents/whatIsEnlightenment/foucault.whatIsEnlightenment.en.html>

Michel Foucault "Horkheimer, Adorno, Marcuse: Who is a Negator of History?" (pdf)

### **SESSION SIX: "ORDINARY" SPACE**

Michel Foucault, in During "Space, Power and Knowledge," 134-141.

Michel de Certeau, "Walking in the City" in During, pgs. 126-134.

Donald Meinig, "The Beholding Eye: Ten versions of the Same Scene" from *The Interpretation of Ordinary Landscapes*. (pdf)

J.B. Jackson, "Landscape as Theater" from *The Necessity of Ruins*. (pdf)

Raymond Williams in During, "Advertising," pgs.410-426.

#### SUPPLEMENTAL READING:

Michel Foucault "Questions on Geography" (interview).

### **SESSION SEVEN: POLITICS AND IDENTITY**

Cornel West in During, "The New Cultural Politics of Difference," pgs.203-220.

bell hooks in During "A Revolution in Values: the Promise of Multicultural Change," pgs.233-240.

Teresa de Laurentis in During "Upping the Anti (sic) in Feminist Theory," pgs.307-319.

#### SUPPLEMENTAL READING:

Stanley Aronowitz, "British Cultural Studies," pgs.108-130.

### **SESSION EIGHT: POLITICS AND IDENTITY**

John d'Emillio "Capitalism and Gay Identity."

Eric Lott in During, "Racial Cross-Dressing and the Construction of American Whiteness," pgs. 241-255.

Stuart Hall “What is this ‘Black’ in Black Popular Culture?”

Audre Lorde “Use of the Erotic: the Erotic as Power” from *Sister Outsider: Essays and Speeches*

Essay available from Google Books <http://books.google.com/>

Dick Hebdige in Daring, “The Function of Subculture,” pgs.441-450.

### **SESSION NINE: MORALITY**

Max Horkheimer and Theodor Adorno, “Juliette or Enlightenment and Morality,” pgs.81-119.

#### SUPPLEMENTAL READING:

Freidrich Nietzsche “Second Essay” *Genealogy of Morals*.

### **SESSION TEN: POWER AND CONTROL**

*The Trial*

Franz Kafka “In the Penal Colony” from *The Penal Colony*.(pdf)

### **SESSION ELEVEN: POWER AND CONTROL**

*Brazil*

Herbert Marcuse “New Forms of Control” from *One Dimensional Man*, pgs. 1-19. (pdf)

### **SESSION TWELVE:**

Gilles Deleuze and Michel Foucault “On Intellectuals.” (pdf)

Gilles Deleuze and Felix Guattari “Politics.” (pdf)

Gilles Deleuze “Postscript on Control Societies.” (pdf)

Herbert Marcuse and Theodor Adorno: Exchange on popular protest and the student movement (pdf)

### **SESSION THIRTEEN: THE CRISIS IN CULTURAL STUDIES**

Stuart Hall in Daring, “Cultural Studies and its Theoretical Legacies,” 97-112.

### **SESSION FOURTEEN: CULTURAL STUDIES AND ITS LEGACIES AT PRATT**

Essays by Pratt Faculty including

Ivan Zatz, Lisabeth Daring, May Joseph, Jon Beller, Suzanne Verderber, Michael Eng, Miriam Greenberg, etc.

B. R. Brown “The Foundations of Ethics: Marx on Epicurean Materialism and the Domination of Sensuous Experience.” *Found Object*, Winter/Spring, No. 2. (pdf)

### **FINAL SESSION: FINAL ESSAY DUE**

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DOCUMENTARIES, FILMS, AND MUSIC

*Degenerate Art Exhibit* documentary.

Michael Wood *Hitler's Search for the Holy Grail*.

*Casablanca*

Stuart Hall lecture: *Representation and the Media and Race, the Floating Signifier*.

Debate between Noam Chomsky and Michel Foucault

*Dark City*

*Metropolis*

bell hooks interview: *Cultural Criticism & Transformation*.

Committee for a Free Congress: *History of Political Correctness*

*Roger and Me*

*True Stories*

*Marcuse's Hippopotamus*

*The Trial* (Orson Wells version)

*Brazil*

*Dr. Strangelove*

Arnold Schoenberg *Pierrot lunaire*

Alban Berg *Seven Early Songs*

Anton Webern *Two Songs; Variations for Piano; Five Movements for String Quartet; arrangement of Bach's Musical Offering; Quartet for violin, clarinet, tenor sax and piano*

John Cage "She is Asleep" duet for voice and prepared piano

*As Slow as Possible*

*Music for Prepared Piano*

Charles Ives *Songs, Vol. 1 and II*.

Henry Cowell *Advertisement*

Steve Reich *Octet; Nagoya Marimba; Music for 18 Musicians*

Dagmar Krause *Songs of Kurt Weill and Tank Battles: Songs of Hans Eisler*

Carla Bley *Lost in the Stars: Music of Kurt Weill*

William S. Burroughs *No More Stalins, No More Hitlers* (with John Cale); *Seven Souls* (with Bill Laswell/Material)

Frank Sinatra *A Hot Time in the Town of Berlin*

Sidney Bechet *High Society*

Loius Armstrong & King Oliver *Canal Street Blues*

Dizzy Gillespie & Charlie Parker *Bebop*

The Ornette Coleman Double Quartet *Free Jazz*

John Coltrane *My Favorite Things* (live)

Thelonious Monk & John Coltrane *Off Minor*

Skeleton Crew (Fred Frith & Tom Cora) *We're Still Free*

Robert Fripp *Frippertronics Improvisation* recorded live at the World Financial Center, Nov. 2000.

Astor Piazzolla musical settings of some poems of Jorge Luis Borges

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## COURSE REQUIREMENTS AND PROCEDURES

### *Class Participation*

Participation in class discussion is required.

### *Essays*

Each student will prepare two essays, 10 pages each. Topics will be assigned two-three weeks before the essay is due.

### *Absences and Lateness*

Persistent absences or lateness will result in a reduction of your final grade.

### *Grades and Incompletes*

An incomplete will be granted only in accordance with the established policy of the university. An incomplete is “available only if the student has been in regular attendance, has satisfied all but the final requirements of the course, and has furnished satisfactory proof that the work was not completed because of illness or other circumstances beyond control” (*Pratt Institute Bulletin*). *If you do not turn in your work on time, and you do not have an approved incomplete, you will fail the course.*

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## READINGS

The reading for the class will be drawn from these and other sources. Given the number of bookstores available either on-line or here in the city --- as well as having the New York Public Library at your disposal---- you are responsible for obtaining the required texts. This is not to place a burden upon you, but it is a necessary part of education that you learn how to acquire books and materials for yourself.

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### **Required Texts:**

*The Cultural Studies Reader* by Simon During (Editor)  
Routledge; ISBN: 0415137543; 2nd edition (July 1999)

*Dialectic of Enlightenment: Philosophical Fragments*, by Max Horkheimer, Theodor Adorno  
edited by Gunzelin Schmid Noerr, translated by Edmund Jephcott.  
Stanford University Press (2002). 0804736332  
DO NOT ORDER THE OLDER EDITION PUBLISHED BY CONTINUUM.

*Ficciones* (English Translation) by Jorge Luis Borges, Anthony Kerrigan  
(Editor), Anthony Bonner (Translator) Grove Press; ISBN: 0802130305;  
(March 1989)

### **It is highly recommended that you also purchase:**

Stanley Aronowitz, *Roll over Beethoven: The Return of Cultural Strife*.  
Wesleyan Univ Pr; ISBN: 0819562629; (April 1993)

Nietzsche's *Genealogy of Morals and Ecco Homo*, translated by Walter Kaufmann., Vintage Press.

Sigmund Freud, *Civilization and Its Discontents*, James Strachey (Editor), Introduction by Peter Gay, W.W. Norton & Company; ISBN: 0393301583; Reissue edition (July 1989)

**Suggested sources for purchasing the readings:**

Labyrinths Books <http://www.labyrinthbooks.com>

The Advanced Book Exchange [www.abebooks.com](http://www.abebooks.com)

Barnes and Nobles [www.bn.com](http://www.bn.com)

Amazon <http://www.amazon.com>

St. Marks Bookstop <http://www.stmarksbookshop.com>

The Strand [www.strandbooks.com](http://www.strandbooks.com) – the huge second-hand store on 12<sup>th</sup> street.

## SYLLABUS ATTACHMENT

### ACADEMIC INTEGRITY

Pratt Institute considers Academic Integrity highly important. Instances of cheating, plagiarism, and wrongful use of intellectual property will not be tolerated.

- Faculty members will report each incident to the registrar for inclusion in students' files.
- More than one report to the registrar during a student's program of study at Pratt will result in a hearing before the Academic Integrity Board, at which time appropriate sanctions will be decided. These may include dismissal from the Institute.
- The nature and severity of the infraction will be determined by faculty members who can: ask students to repeat an assignment, fail students on the assignment, fail students in the course and/or refer the incident to the Academic Integrity Board.

For more details about these procedures please see the Pratt Student Handbook, the Pratt Bulletins, and the pamphlet entitled Judicial Procedures at Pratt.

### CHEATING

If students use dishonest methods to fulfill course requirements, they are cheating. Examples of this include, but are not limited to:

- Obtaining or offering copies of exams or information about the content of exams in advance.
- Bringing notes in any form to a closed book exam.
- Looking at another student's paper during an exam.
- Receiving or communicating any information from or to another student during an exam.

### PLAGIARISM

Plagiarism is a bit more complicated, but the rules of documentation and citation are very specific and are tailored to different academic disciplines. Types of plagiarism include:

- Including any material from any source other than you in a paper or project without proper attribution. This includes material from the Internet, books, papers, or projects by other students, and from any other source.
- Using your own work to fulfill requirements for more than one course
- The extensive use of the ideas of others in your work without proper attribution.
- Turning in work done by another person or a fellow student as one's own.

Please remember that all work must be the student's own. If it is not, the source should be cited and documented appropriately.

If there are aspects of this statement that are not understood, ask faculty members for help.