

CULTURAL STUDIES SS 330.01 & .02
DEPARTMENT OF SOCIAL SCIENCE & CULTURAL STUDIES
PRATT INSTITUTE FALL 2007
MEETINGS & ROOMS:
SECTION ONE: WEDNESDAY 9:30-12:20
SECTION TWO: THURSDAY 9:30-12:20
NORTH HALL ROOM 112

PROFESSOR: RIC BROWN

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URL: [HTTP://WWW.GEOCITIES.COM/BRBGC](http://www.geocities.com/brbgc)

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

COURSE DESCRIPTION

The present era has been characterized as an age of global integration and the age of a true world economy, yet we can just as 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. The 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.

COURSE OF STUDY

SESSION ONE: INTRODUCTION TO THE COURSE

Degenerate Art

SESSION TWO: WHAT IS CULTURAL STUDIES?

Hitler's Search for the Holy Grail

SESSION THREE: POPULAR CULTURE

*Umberto Eco “Casablanca” from *Travels in Hyper-Reality*.*

SESSION FOUR: HISTORY

Max Horkheimer and Theodor Adorno *Dialectic of Enlightenment*, "The Culture Industry: Enlightenment as Mass Deception," pgs.129-167.

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

SESSION FIVE & SIX: 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, "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>

SESSION SEVEN: POWER AND "ORDINARY" SPACE

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

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

Donald Meinig, *The Interpretation of Ordinary Landscapes*.

SUPPLEMENTAL READING:

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

SESSION EIGHT : POWER AND "ORDINARY" SPACE

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

Horkheimer, Adorno, Marcuse: Who is a Negator of History?

Michel Foucault "Questions on Geography" (interview).

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

SESSION NINE: MORALITY

Max Horkheimer and Theodor Adorno, "Julietor Enlightenment and Morality," pgs.81-119.

Freidrich Nietzsche "Second Essay" *Genealogy of Morals*.

SUPPLEMENTAL READING:

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

SESSION TEN: 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.

Dick Hebdige in *During*, "The Function of Subculture," pgs.441-450.

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

SESSION ELEVEN: POLITICS AND IDENTITY

John d'Emillio "Capitalism and Gay Identity."

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

Stuart Hall "What is this 'Black' in Black Popular Culture?"

SESSION TWELVE: POWER AND CONTROL

Herbert Marcuse "New Forms of Control" from *One Dimensional Man*, pgs. 1-19.

Franz Kafka "In the Penal Colony" from *The Penal Colony*.

SESSION THIRTEEN:

Brazil

SESSION FOURTEEN: POWER AND CONTROL

Gilles Deleuze and Michel Foucault "On Intellectuals."

Gilles Deleuze and Felix Guattari "Politics."

Gilles Deleuze "Postscript on Control Societies."

FINAL SESSION: THE CRISIS IN CULTURAL STUDIES

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

FINAL ESSAY DUE

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

Death and the Compass

bell hooks interview: *Cultural Criticism & Transformation*.

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
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*
Clarla 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*
Louis 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 Trade Center, 2000
Astor Piazzolla musical settings of some poems of Jorge Luis Borges

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.*

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.

The course list has been given to Labyrinths Books: <http://www.labyrinthbooks.com/> and should be available there.

Required Texts:

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

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:

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

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

Other suggested sources for purchasing the readings:

The Advanced Book Exchange abebooks.com

The Strand www.strandbooks.com - the huge second-hand store on 12th street.

Powells powells.com

Barnes and Nobles www.bn.com

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

City Lights Books www.citylights.com

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

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.