

**Professor:** K. Wayne Yang      **Office Hours:** Mon 4:30 - 6 p.m. @ Cross Cultural Center  
**Office:** Social Sciences Building 222      Wed 1:30 – 3 p.m @ SSB 222  
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## **Cultural Studies and Cultural Production**

**Ethnic Studies 240: Multidisciplinary Research in Ethnic Studies  
Winter 2009**

**Mondays 1:00-3:50 p.m., Social Sciences Building 253**

**Holiday makeup class #1: Fri 1/23 12:30- 3 pm**

**Holiday makeup class #2: Wed 2/18 1-3 pm**

### **Description**

It is hardly appropriate to have a methods course on cultural studies, because of its interdisciplinary nature and its rejection of entrenchment in its own ‘traditions’, and because of the sheer volume and diversity of efforts on this topic that resist encapsulation by a 10-week course. Furthermore, cultural studies is not a unified field, but rather a problem-posing arena of study that has been characterized by important historical breaks in directions and methods of inquiry, which are themselves spatially and temporally specific to eras and political places. For example, one could speak of the Birmingham school of cultural studies, U.S. cultural studies, and Latin American cultural studies, to name a few movements, as well as the disjunctures within these movements.

This course pushes in some directions that are perhaps particular to ethnic studies at UCSD, and certainly to the biases of this instructor. Specifically, the course is organized around 5 analyses: representations, absences, space & time, interactions, and affect. Our aim is to go beyond the study of media representations and critiques of hegemony towards the less studied aspects of ‘culture’ in cultural studies such as interaction, the question of praxis in cultural work, and counter-hegemony. In this respect, this course is heavily weighted towards the work of Stuart Hall especially with respect to his readings of Antonio Gramsci. Centered in this discussion is ‘popular culture’ as a key theoretical and political concern.

As such, this course is highly limited in what it can accomplish. So to be transparent, here are some things I expect to accomplish and some gaps that I have accepted in the design of this syllabus.

What you will not leave the course with:

- 1) An expertise on any particular movement in cultural studies.
- 2) Any specific set of tools for literary, art, or film analysis.
- 3) Any guarantee that other people will acknowledge your work as cultural studies.

What you will leave the course with:

- 1) Some modest framework on popular culture as a site for social action.
- 2) An ability to map a few movements in cultural studies, at least partially.

- 3) Several of your own in-depth analyses of culturally specific events, artifacts, problems that are generative of theory, through some analytic exercises in: representations, absences, space & time, interactions, and affect.
- 4) Amateurism – a thus a drive to learn interdisciplinary methods towards developing your own methodology.

## **Requirements**

### **Broad goals**

- Students will produce several written analyses of data of their choice, and through these, experiment with different techniques of analysis. [5 analyses]
- Students will be able to pass a qualifying exam on cultural studies. [weekly responses and final exam]
- Students will begin to articulate a vision for their own work, specifically its significance practically, theoretically, and methodologically. [analyses and final exam]

### **Due in class each week – 90%**

1. Always bring the readings for the current week *and* **the next week** to class.
2. Response papers: You will always have 2 short papers to write each week, responding to the readings. I will give you the prompt for those papers in class. On weeks in which you are presenting data (#3 below), you only have to submit 1 response paper.
3. Data Analysis: Every other week you will be responsible for bringing data and an analysis of it for crit – for a total of 5 analyses. I will give you some guidelines for these analyses in class. Your propositions should stretch your data even if you stretch so hard that it breaks. The resulting gaps should inform a research project.

### **Final Exam – 10%**

In lieu of a research paper, you will submit a 2-part final exam of totaling 10 pages. Part 1 will resemble a qualifying exam question that will ask you to connect cultural studies with ethnic studies. In part 2, you will articulate a possible vision for your own research and what it might ‘do’ practically, theoretically and methodologically.

### **A note about workload**

This course has an extremely heavy workload because in conjunction with readings, students will be presenting data & analyses for discussion.

### **A note about attendance**

I expect perfect attendance. Although I have no strict attendance ‘scoring’ rules for the purpose of grades, more than 1 absence will likely result in not passing.

## Readings

**The readings are centered around 3 questions:** What is cultural studies? Why perform cultural studies? How might we practice cultural studies? For the purpose of our class discussions I have forced the readings to fit into three categories: What (understanding movements in cultural studies), Why (culture as a site of inquiry and political action), and How (model studies).

All readings will be provided electronically on WebCT, with the exception of those listed below. I recommend that you download/print ALL the readings in the first week of the quarter.

- Beloved [videorecording] / [presented by Touchstone Pictures] ; Harpo Films ; screenplay by Akosua Busia and Richard La Gravenese and Adam Brooks ; produced by Edward Saxon ... [et al.] ; directed by Jonathan Demme

or

- Beloved : a novel / by Toni Morrison. New York : Knopf : Distributed by Random House, 1987

and

- Avery Gordon. 1997. "not only the footprints but the water too and what is down there." Chapter 4 in *Ghostly matters: Haunting and the sociological imagination*, pp.137-190.

## Calendar

Week 1: The problems of (a course on) methods in cultural studies

Week 2: Representations: Texts and their Contexts

What: Stuart Hall. 2001/1997. Excerpts from *Representation: Cultural representations and signifying practices*. Intro & circuit of culture 1-7, intro to representations 15-26. Saussure's legacy 30-39, Foucault 41-51, The Subject 54-64.

Why: Stuart Hall. 1986. "The Problem of Ideology: Marxism without Guarantees". *Journal of Communication Inquiry*, 10(28), 28-44.w0

How: Anne McClintock. 2001/1995. "Soap and commodity spectacle" pp.280-2 in S. Hall (ed). *Representations*.

Also included in this reading are: Stuart Hall. *Representations*. pp.234-241 plus references on p.277-9

Data analysis:

Week 3 –Representations: Texts and their Contexts

\*\*\*\*\*Remember: Class time is rescheduled this week because of the holiday\*\*\*\*\*

What: Raymond Williams. 1994/1961. “The Analysis of Culture”. In John Storey (ed.) <i>Cultural theory and popular culture: A reader</i> , pp.56-64. New York: Harvester Wheatsheaf. Electronic.
What: Antonio Gramsci. 2000. “The art and the science of politics” and introduction by Forgacs. In David Forgacs (ed.) <i>A Gramsci reader: Selected writings 1916-1935</i> , pp.222-230.
Why: Stuart Hall. 2000/1998/1981 “Notes on deconstructing ‘the popular’”. In John Storey (ed.), <i>Cultural theory and popular culture: A reader</i> , pp.442-53
Data analysis:

Week 4 – Absences, Silences, Ghosts, and Hauntings

What: Carolyn Steedman. 1999/1991. “Culture, cultural studies and the historians.” In Simon During (ed.) <i>The Cultural Studies Reader 2<sup>nd</sup> edition</i> , pp.46-56. New York: Routledge.
Why & How: Beloved [film] and/or [book]
Avery Gordon, “not only the footprints but the water too and what is down there.” Chapter 4 in <i>Ghostly matters: Haunting and the sociological imagination</i> , pp.137-190.
Data analysis:

Week 5 – Absences, Silences, Ghosts, and Hauntings

What: Edward Said. 2002/1978, excerpt from <i>Orientalism</i> . In Charles Harrison (Editor), Paul J. Wood (Editor), <i>Art in Theory 1900 - 2000: An Anthology of Changing Ideas 2<sup>nd</sup> edition</i> , pp.1005-1009. Wiley-Blackwell.
Why: Antonio Gramsci. 2000. “Intellectuals and hegemony.” In Charles Lemert (ed.) <i>Social theory: The multicultural and classic readings</i> , pp.259-261.
How: Hortense Spillers. 2003. “Interstices: A small drama of worlds.” Chapter 6 in <i>Black, White, and in Color: Essays on American Literature and Culture</i> . University of Chicago Press.
Data analysis:

Week 6 – Space and Time: Geographies of subjugation, subjectivity and resistance

What: David Forgacs. “National-Popular: Genealogy of a concept.” In Simon During (ed.) <i>The Cultural Studies Reader 2<sup>nd</sup> edition</i> , pp.209-219. New York: Routledge.
Why: Stuart Hall. 1986. “Gramsci's Relevance for the Study of Race and Ethnicity.” <i>Journal of Communication Inquiry</i> 10(5), pp. 5-27.
How: Kirstie A. Dorr. 2007. “Mapping ‘El Condor Pasa’: Sonic translocations in the

global era.” <i>Journal of Latin American Cultural Studies</i> 16(1), 11-25
Data analysis:

Week 7 – Space and Time: Geographies of subjugation, subjectivity and resistance  
 \*\*\*\*\*Remember: Class time is rescheduled this week because of the holiday\*\*\*\*\*

How 1: Ruth Wilson Gilmore. 1999. “You Have Dislodged a Boulder: Mothers and Prisoners in the Post Keynesian California Landscape.” <i>Transforming Anthropology</i> . 8(1-2), pp. 12-38.
How 2: K. Wayne Yang. 2007. “Organizing MySpace: Youth walkouts, pleasure, politics, and new media.” <i>Educational Foundations</i> 21(1-2), 9-28.
Data analysis:

Week 8 – Interaction, interpellation, and counterhegemony

What: Louis Althusser. 1970. Excerpt from “Ideology and Ideological State Apparatuses”, pp.31-39
Why: Judith Butler. “Gender is buring: question of appropriation and subversion.” Ch.4 in <i>Bodies that matter</i> .
How: Charles Goodwin. 1994. “Professional Vision.” <i>American Anthropologist</i> 96(3), 606-633.
Data analysis:

Week 9 – Interaction, interpellation, and counterhegemony

What: Richard Johnson. 1986. “What Is Cultural Studies Anyway?” <i>Social Text</i> , No. 16, pp. 38-80
How: Baquedano-López, Patricia. 1997. Creating social identities through doctrina narratives. <i>Issues in Applied Linguistics</i> 8(1), 27-45. [Reprinted in A. Duranti (Ed.). 2001). <i>Linguistic anthropology: A reader</i> . (pp.343-358). Malden, MA: Blackwell.]
Data analysis:

Week 10 – Affect and other uncomfortable questions

What: Janice Radway. “What’s in a Name?” Presidential Address to the American Studies Association, 20 November, 1998
Why: Simon Leung. 2007. The Look of Law. <i>Art Journal</i> 66 (3), 35-45.
How: TBD
Data analysis: