



COMM 519:

**Cultural Studies in Communication
4 Units**

Spring 2020 – Wednesdays – 12:30-3:20pm

Section: 20797

Location: ASC 230

Instructor: Henry Jenkins

Office: ASC 101C

Office Hours: Office hours by appointment. Please contact Heather Wood at heatherwood1@gmail.com

Contact Info: hjenkins@usc.edu

Please send all inquiries regarding office hour appointments to Heather Wood and questions regarding the course to Professor Jenkins.

I. Course Description

This course is an introduction to the theoretical foundations of and contemporary work in cultural studies, with a particular emphasis on the study of media, popular culture, media audiences and subcultures, consumer culture, and communication. Running across the course is the concept of culture, and a central concern here will be identifying a range of different approaches to cultural analysis, focusing primarily on the key figures in the Birmingham School tradition (especially Raymond Williams and Stuart Hall, but also such contemporaries as Angela McRobbie, Dick Hebdige, E. P. Thompson, and Richard Hoggart), as well as their influences and their disciples. We will consider cultural studies as an academic movement that has had impact across a range of disciplines, national contexts, and research fields, looking for what these various approaches might have in common, as well as some key debates and controversies within the field. We will be reading a broad array of materials. Realize that this cannot possibly be an exhaustive course, given how much work has been produced under the Cultural Studies banner. You should look at this semester, however, as an introductory overview that will help you to map the field and identify materials you may want to spend more time with in the future.

II. Student Learning Outcomes

Students will be able to:

Develop a deeper understanding of the historical context within which the British cultural studies tradition emerged and evolved.

Map the perspectives of key figures in the cultural studies tradition, especially those of Williams, Hall, McRobbie, Foucault, DeCerteau, Bakhtin, and others

Understand the complicated relationship between Cultural Studies and Anthropology

Assess the ways that cultural studies has responded to critiques from feminism, critical race theory, and postcolonialism

Evaluate the political and methodological commitments that inform work in the cultural studies tradition

Discuss the ways contemporary debates in cultural studies build upon the foundations offered by this early work – for example, the ways that fandom studies has evolved from Birmingham research on subcultures and media audiences

Utilize core concepts from the cultural studies tradition to produce an original scholarly contribution, thus demonstrating the capacity to apply and test those models in the context of their own research

III. Course Notes

Assignments will be submitted via Blackboard. Find the list of required books below. All other reading assignments will be found on Blackboard and are listed in weekly breakdown below. Some handouts will be posted on Blackboard prior to the class discussion.

IV. Description and Assessment of Assignments

Contributions to Class Forum on Blackboard (10 Percent)

Students should share short reflections or questions on the materials read for each week's session, which can be used as a springboard for class discussions. These should be posted by 10 a.m. on the day the class is being held.

Class Participation (10 Percent) -- Students are expected to come to the class prepared to engage actively in discussion of all of the readings. My approach is very discussion-focused, and students actively help to set the agenda for each of our exchanges. I expect students to be open-minded and generous in responding to their colleagues; our goal is to create a safe space where we can discuss sensitive topics surrounding culture and identity.

Short Paper 1 (20 Percent) -- Students should write a 5-7 page essay selecting a key figure from the history of Cultural Studies and looking closely at several of their works to assess their core contributions to the field. How do they fit within the larger tradition of cultural studies? What forms of cultural analysis do they employ? Which other theorists do they engage in their work? What do you see as their key contributions? You should be aware that you will be sharing this report with your classmates.

Short Paper 2 (20 Percent) -- Students will write a 5-7 page essay examining a key debate in the cultural studies tradition. You should look critically at 3 or more authors who have addressed this question and discuss points of agreement or disagreement between them. Why has this topic been such an important issue in the field? What is at stake in this debate? How would you position your own work in relation to this conflict? You will be asked to share this report with your classmates.

Note: These two papers can be done in either order, but the first one is due on Feb. 7 and the second is due on March 13.

Final Paper (40 percent)

Students should write a 20-page essay on a topic of their own interests as they reflect on the core themes and concerns that have run through the class. You should apply some of the theoretical and methodological models we have been studying to look more closely at a concrete case study, ideally one that fits within your own larger research interests. Use this assignment as a chance to think more deeply about how your research might fit within cultural studies. Also, students will give a final presentation sharing their project with the class. The final paper will be due on the exam date designated for the class. I recommend doing the in-class presentation while the ideas are still taking shape, so you can get feedback from me and your classmates and build upon it as you do the final drafts of your paper.

V. Grading

a. Breakdown of Grade

Assignment	Points	% of Grade
Contributions to Class Forum on Blackboard		10
Class Participation		10
Short Paper 1		20
Short Paper 2		20
Final Paper		40
TOTAL		100%

b. Grading Scale

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: A-	77% to 79%: C+	64% to 66%: D
87% to 89%: B+	74% to 76%: C	60% to 63%: D-
84% to 86%: B	70% to 73%: C-	0% to 59%: F

c. Grading Standards

My overall goal for the class is to help graduate students to develop a mental map of the cultural studies tradition and be able to draw upon its models to inform original research relevant to the student's own intellectual interests. An "A" paper will, thus, show original insights as well as a mastery over the existing literature, will be written in precise, concise, and accessible prose, and will present compelling evidence in support of a well-considered thesis. A "B" paper will be overall strong but will fall short of one or more of those goals: for example, missing key elements from the literature, lacking an original argument or a clear thesis, written in a muddled or pretentious prose style, etc. In a graduate seminar, I do not anticipate many, if any, assignments which are "C" or lower, especially given the structures for feedback provided.

d. Grading Timeline

Under normal circumstances, the professor will anticipate providing grades and feedback within a week of when the papers are received. The in-class student presentations are designed so that I can provide two rounds of feedback – one prior to the final drafting of the paper and one following the paper's submission.

VI. Assignment Rubrics

None. My goal here is individualized instruction with each student focusing on those elements of the course material which are relevant to their own intellectual goals and with assignments structured to allow those students to demonstrate their progressive mastery and application of the course materials.

VII. Assignment Submission Policy

- a. All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be given a grade of "F".
- b. Assignments must be submitted via email.

VIII. Required Readings and Supplementary Materials

Books:

- John Storey (ed.), *Cultural Theory and Popular Culture: A Reader* (London: Routledge, 2008).
- Kuan-Hsing Chen and David Morley (eds.) *Stuart Hall: Critical Dialogues in Cultural Studies* (London: Routledge, 1996).
- Stuart Hall, *Cultural Studies 1983: A Theoretical History* (Durham: Duke University Press, 2016).
- Henry Jenkins, Tara McPherson, and Jane Shattuc (eds.) *Hop on Pop: The Politics and Pleasures of Popular Culture* (Durham: Duke University Press, 2003).

All other readings can be found on Blackboard.

IX. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [**Annenberg Digital Lounge**](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [**Information Technology Services**](#) website.

X. Add/Drop Dates for Session 001 (15 weeks: 1/13/20 – 5/1/20)

Friday, January 31: Last day to register and add classes for Session 001

Friday, January 31: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, February 4: Last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, February 28: Last day to drop a course without a mark of "W" on the transcript for Session 001. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

Friday, February 28: Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

Friday, April 3: Last day to drop a class with a mark of “W” for Session 001

XI. Course Schedule: A Weekly Breakdown

Important note to students: Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.

DAY 1: Wednesday, January 15

The Concept of Culture

- Matthew Arnold, “Culture and Anarchy,” in *Cultural Theory and Popular Culture: A Reader* pp. 6-11.
- Raymond Williams, “Culture is Ordinary” in Ben Highmore (ed.), *The Everyday Life Reader* (London: Routledge, 2001), pp. 91-100.
- Raymond Williams, “Culture”, “Dominant, Residual and Emergent” “Structures of Feelings,” in *Marxism and Literature*, (Oxford: Oxford University Press, 1978), pp. 11-20, 121-135.
- Raymond Williams, “The Analysis of Culture,” in *Cultural Theory and Popular Culture: A Reader*, pp. 32-40.
- Stuart Hall, “The Formation of Cultural Studies” and “Culturalism,” in *Cultural Studies 1983: A Theoretical History* (Durham: Duke University Press, 2016), pp. 5-53.

DAY 2: Wednesday, January 22

Reading Culture

- Stuart Hall, “Notes on Deconstructing ‘The Popular’” in *Cultural Theory and Popular Culture: A Reader*, pp. 508-518.
- Stuart Hall, “Cultural Studies and Its Theoretical Legacies”, in *Stuart Hall: Critical Dialogues in Cultural Studies*, pp. 261-274.
- Richard Hoggart, “The Full Rich Life & The Newer Mass Art: Sex in Shiny Packets,” in *Cultural Theory and Popular Culture: A Reader*, pp. 26-31.
- E.P. Thompson, “Moral Economy of the English Crowd in the Eighteenth Century,” in *Past & Present* No. 50, February, 1971, pp. 76-136.
- Charlotte Brunson, “A Thief in the Night: Stories of Feminism in the 1970s at CCCS,” in *Stuart Hall: Critical Dialogues in Cultural Studies*, pp. 275-285.
- Mass Observation, “Two Letters and ‘They Speak for Themselves,’” in Ben Highmore (ed.) *The Everyday Life Reader* (London: Routledge, 2002), pp. 145-152.
- George Orwell, “The Art of Donald McGill,”
http://www.orwell.ru/library/reviews/McGill/english/e_mcgill

Day 3: Wednesday, January 29

Subcultures and Resistance

- Dick Hebdige, “Subculture: The Meaning of Style,” in Ken Gelder and Sarah Thornton

(eds.) *The Subcultures Reader* (London: Routledge, 1997), pp. 121-129.

- Paul E. Willis, "Elements of a Culture," in *Learning to Labour: How Working Class Kids Get Working Class Jobs* (London: Saxon House, 1977), pp.11-50.
- John Clarke, Stuart Hall, Tony Jefferson, & Brian Roberts, "Subcultures, Cultures and Class: A Theoretical Overview," in Ken Gelder and Sarah Thornton (eds.) *The Subcultures Reader* (London: Routledge, 1997), pp. 100-111.
- Angela McRobbie, "Settling Accounts with Subcultures: A Feminist Critique," in Tony Bennett, Graham Martin, Colin Mercer, and Janet Woolcott (eds.), *Culture, Ideology and Social Process* (London: Batsford, 1980), pp. 111-123.
- Angela McRobbie, "Second-Hand Dresses and the Role of the Ragmarket," in *Postmodernism and Popular Culture* (London; Routledge, 1994), pp.135-176.
- Sarah Thornton, "The Social Logic of Subcultural Capital" in Ken Gelder (ed.) *The Subculture Reader* (London: Routledge, 2005), pp. 184-192.

DAY 4: Wednesday, February 5

The Origins of Audience Studies

- Stuart Hall, "Encoding/Decoding," in Simon During (ed.), *The Cultural Studies Reader* (London: Routledge, 2007), pp. 90-103.
- Tony Bennett, "Texts. Readers, Reading Formations, in *The Bulletin of the Midwest Modern Language Association* 16(1), Spring 1983, pp. 3-17.
- John Fiske, "British Cultural Studies and Television," in Robert C. Allen (ed.), *Channels of Discourse Reassembled: Television and Contemporary Criticism* (Chapel Hill: University of North Carolina Press, 1992), pp. 284-326.
- Virginia Nightingale, "The 'New Phase' In Audience Research," in *Studying Audiences: The Shock of the Real* (London: Routledge, 1996), pp. 59-93.
- John Tulloch, "Back to Class and Race: Situation Comedy," in *Watching Television Audiences* (London: Bloomsbury, 2000), pp. 157-178.
- David Morley, "Introduction," in *Television, Audiences, and Cultural Studies* (London: Routledge, 1992), pp. 1-42.

DAY 5: Wednesday, February 12

Anthropology and Cultural Studies

- Victor Turner, "Liminal to Liminoid In Play, Flow and Ritual," https://scholarship.rice.edu/bitstream/handle/1911/63159/article_RIP603_part4.pdf
- Mary Douglas, "Jokes." in *Implicit Meanings: Essays in Anthropology* (London: Routledge, 1975).
- Clifford Geertz, "Deep Play: Notes on the Balinese Cock Fight," in *The Interpretation of Culture* (New York: Basic, 1973), pp. 56-86.
- Ronaldo Rosaldo, "After Objectivism," in *Culture and Truth: The Remaking of Social Analysis* (Boston: Beacon Press, 1993).
- Mary Louise Pratt, "Arts of the Contact Zone," in *Profession*, 1991, pp. 33-40.
- Arjun Appadurai, "Commodities and the Politics of Value," in *The Social Life of Things: Commodities in a Cultural Perspective* (Cambridge: Cambridge University Press, 1986)

- Daniel Miller, “Why Clothing Is Not Superficial,” *Stuff* (London: Polity, 2009).

DAY 6: Wednesday, February 19

Roots in Marxism

- Karl Marx and Frederick Engels, “Ruling Class and Ruling Ideas,” in *Cultural Theory and Popular Culture: A Reader*, 58-59.
- Karl Marx, “Base and Superstructure,” in *Cultural Theory and Popular Culture: A Reader*, pp.60-61.
- Antonio Gramsci, “Hegemony, Intellectuals, and the State,” in *Cultural Theory and Popular Culture: A Reader*, pp. 75-80.
- Stuart Hall, “Rethinking the Base and Superstructure,” “Marxist Structuralism,” “Ideology and Ideological Struggles,” “Domination and Hegemony,” in *Cultural Studies 1983: A Theoretical History*, pp.74-179.

DAY 7: Wednesday, February 26

Power, Knowledge, and Discourse

- Michel Foucault, “Panopticism,” in *Discipline and Punish* (London: Vintage, 1995), pp. 195-230.
- Michel Foucault, “The Repressive Hypothesis,” in *History of Sexuality, Vol.1: An Introduction* (London: Vintage, 1990), pp.15-50.
- Michel Foucault, “Two Lectures,” in *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977* (London: Vintage, 1980), pp. 78-108.
- Michel De Certeau, “‘Making Do’: Uses and Tactics,” “Uses of Language,” in *The Practice of Everyday Life* (Berkeley: University of California Press, 2011), pp. 29-42, 45-60, 131-176.
- John Fiske, “Introduction,” in *Media Matters: Race and Gender in U.S. Politics* (Minneapolis: University of Minnesota Press, 1996), pp. 1-20.

DAY 8: Wednesday, March 4

Cultural Hierarchies

- Pierre Bourdieu, “Distinction and The Aristocracy of Culture,” in *Cultural Theory and Popular Culture: A Reader*, pp. 398-508.
- Eric Michels, “Bad Aboriginal Art,” in *Bad Aboriginal Art: Tradition, Media, and Technological Horizons* (Minneapolis: University of Minnesota Press, 1994), pp. 143-164.
- Ien Ang, “Dallas and The Ideology of Mass Culture,” in *Cultural Theory and Popular Culture: A Reader*, pp. 173-182.
- Ellen Seiter, “Toys’R’Us,” *Sold Separately: Children and Parents in Consumer Culture* (Rutgers: Rutgers University Press, 1995), pp. 193-226.
- Lawrence Levine, “William Shakespeare in America,” in *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1990), pp. 11-82.

DAY 9: Wednesday, March 11

Pleasure and Transgression

- Mikhail Bakhtin, excerpt from *Rabelais and His World* (Bloomington: Indiana University Press, 2009), pp. 1-58.
- Peter Stallybrass and Allon White, "Bourgeois Hysteria and the Carnavalesque," in *The Politics and Poetics of Transgression* (Cornell: Cornell University Press, 1986), pp. 171-190.
- Laura Kipnis, "(Male) Desire and (Female) Disgust: Reading Hustler," in Lawrence Grossberg, Cary Nelson, and Paula Treichler (eds.), *Cultural Studies* (London: Routledge, 1991), pp. 373-391.
- Alison James, "Confections, Concoctions, and Conceptions," in Henry Jenkins (ed.), *The Children's Culture Reader* (New York: New York University Press, 1999), pp. 41-57.
- Mary Russo, "Female Grotesques: Carnival and Theory," in *The Female Grotesque: Risk, Excess, and Modernity* (New York: Routledge, 1994), pp. 53-72.

SPRING RECESS - NO CLASS WEDNESDAY, MARCH 18

DAY 10: Wednesday, March 25

Identity and Difference

- Cornel West, "The New Cultural Politics of Difference," *October*, Summer 1990, pp. 93-109.
- Stuart Hall, "'What Is This 'Black' in Black Popular Culture?'" and "New Ethnicities," in *Stuart Hall: Critical Dialogues in Cultural Studies*, pp. 442-452, 468-478.
- Rebecca Wanzo, "Popular Culture," Erica R. Edwards, Roderick A. Ferguson, and Jeffrey O. G. Ogbar (eds.) *Keywords in African American Studies* (New York: New York University Press, 2018)
- Kimberly Crenshaw, "The Urgency of Intersectionality," https://www.ted.com/talks/kimberly_crenshaw_the_urgency_of_intersectionality
- Bell Hooks, "Postmodern Blackness," in *Cultural Theory and Popular Culture: A Reader*, pp. 388-394.
- George Lipsitz, "Race, Place, and Power", "The White Spatial Imaginary," and "The Black Spatial Imaginary," in *How Racism Takes Place* (Philadelphia: Temple University Press, 2011), pp. 1-70

DAY 11: Wednesday, April 1

The Pleasures and Politics of Popular Culture

NOTE: All of today's readings come from Henry Jenkins, Tara McPherson, and Jane Shattuc (eds.) Hop on Pop: The Politics and Pleasures of Popular Culture (Durham: Duke University Press, 2003):

- Henry Jenkins, Tara McPherson and Jane Shattuc, "The Culture That Sticks to Your Skin: A Manifesto for a New Cultural Studies," pp. 3-25.
- Alexander Doty, "My Beautiful Wickedness': The Wizard of Oz as Lesbian Fantasy," pp. 138-158.

- Geraldine Bloustein, “Ceci N’est Pas Une Jeune Fille”: Videocams, Representation and ‘Othering’ in the Worlds of Teenage Girls,” pp. 162-186.
- Robert Drew, “‘Anyone Can Do It’: Forging a Participatory Culture in Karaoke Bars,” pp. 254-269.
- Sharon Mazer, “Watching Wrestling/Writing Performance,” pp. 270-286.
- Matthew Tinkom, Joy Van Fuqua, and Amy Villarejo, “On Thrifting,” pp. 459-471.

DAY 12: Wednesday, April 8

No Class (Jenkins in Peabody Awards Deliberation)

DAY 13: Wednesday, April 15

Contemporary Debates in Cultural Studies

- Nick Couldry and Henry Jenkins (eds.), “Participations: Dialogues on the Participatory Promises of Contemporary Culture and Politics,” in *International Journal of Communication* 8, 2014, Forum pp. 1069-1112; 1129-1151; 1216-1242; 1446-1473.
- Graham Turner, “Unintended Consequences: Convergence Culture, New Media Studies, and Creative Industries,” in *What’s Become of Cultural Studies?* (London: Sage, 2011), pp. 93-117.
- Lawrence Grossberg, “The Heart of Cultural Studies,” in *Cultural Studies in the Future Tense* (Durham: Duke University Press, 2010), pp. 7-56.

DAY 14: Wednesday, April 22

Student Presentations

DAY 15: Wednesday, April 29

Student Presentations

DAY 16: Friday, May 8

11:00am-1:00pm Final Examinations

XII. Policies and Procedures

Additional Policies

Students are normally expected to attend class and contribute actively to the class discussions. If it is necessary to miss the class, please notify the instructor and ask a classmate to share their notes with you. If it is necessary to arrive late or leave early, please minimize disruption of the class.

Communication

The instructor is available outside of class to meet with students as needed. I do so by appointment rather than formal office hours in order to better accommodate levels of student demand and differences in student schedules, but generally meetings on campus will be M-W. Students should schedule appointments by reaching out to Heather Wood at heatherwood1@gmail.com. You can email the professor at hjenkins@usc.edu. I check email throughout the day and respond as quickly as humanly possible. Short, direct questions will get an immediate response; longer questions may need to be postponed to the second part of the week to allow time for reflection.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

Plagiarism

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

b. Support Systems

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call
studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplcity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

uscsa.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Annenberg Student Success Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.