

**The Ohio State University**  
**Colleges of the Arts and Sciences New Course Request**

Art Education

Academic Unit

Art Education

Book 3 Listing (e.g., Portuguese)

803 Critical Theory and Cultural Studies of Policy Research and practice

Number Title

Critical Theory & APA

Graduate

5 (five)

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

Spring X

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): This course traces the development of critical theories from 19<sup>th</sup> - 20<sup>th</sup> centuries, tracing historic developments & value/importance to arts education practice and policy research.

Quarter offered: SP Distribution of class time/contact hours: 3 hr/cl.

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): Grad standing

Exclusion or limiting clause: N/A

Repeatable to a maximum of 0 credit hours.

Cross-listed with: N/A

Grade Option (Please check): Letter  S/U  Progress  What course is last in the series? \_\_\_\_\_

Honors Statement: Yes  No

GEC: Yes  No

Admission Conditions Course: Yes  No

Off-Campus: Yes  No

EM: Yes  No

Honors Embedded Statement: Yes  No

Service Learning Course: Yes  No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

**B. General Information**

Subject Code 500703 Subsidy Level (V, G, T, B, M, D, or P) M

If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:

This course offers graduate students in Art Education and Arts Policy and Administration an opportunity to explore the range of critical theories developed in the late 19<sup>th</sup> and 20<sup>th</sup> centuries. The course surveys the development of each theory and offers students an opportunity to consider their own research interest through each theoretical lens. As an elective designed for the graduate students within the Department of Art Education and the Arts Policy and Administration Program, the course could also serve as an elective for any interested graduate student.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one):  Required on major(s)/minor(s)  A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)  A general elective

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
 New course to be offered as an elective at the graduate level on alternating years (and only if demand warranted, more frequently).

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes  No  List: \_\_\_\_\_

5. If this course is part of a sequence, list the number of the other course(s) in the sequence:     N/A    

6. Expected Section Size:     12     Proposed number of sections per year: every other year

7. Do you want prerequisites enforced electronically? (see OAA manual for what can be enforced) Yes  No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).

CONTACT PERSON: James H. Sanders III E-MAIL: Sanders-iii.1@osu.edu PHONE: 614-292-0266

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
<i>Christine Bailensee Morris</i>	Christine Bailensee Morris	5-22-07
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
<i>Patricia E. Stuber</i>	PATRICIA E. STUBER	5-22-07
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18 <sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to <a href="mailto:asccurrofc@osu.edu">asccurrofc@osu.edu</a> . The ASC Curriculum Office will forward the request to the appropriate committee.		
5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Education (if appropriate)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

**Critical Theory and Cultural Studies of Policy Research and Practice**  
**Art Educ 803 (Call #) 5 Credit Hours**  
**Quarter & Year – Date – Time – Hopkins**

**Instructor: Dr. James H. Sanders III**

Office Hours: x – y, or by appointment (614) 292-0266

Office: 351 Hopkins Hall, 128 N. Oval Mall

E-Mail: [sanders-iii.1@osu.edu](mailto:sanders-iii.1@osu.edu)

**Course Description**

This five (5) credit hour graduate course surveys multiple critical theories and cultural studies of importance to students designing research in arts policy, arts administration and arts education. Course readings examine the historical development of thought across each critical standpoint, and offer students an opportunity to examine their own area(s) of research through each theoretical lens. Key works by theorists from the late 19<sup>th</sup> and 20<sup>th</sup> centuries will be read and discussed as useful concepts to guide both qualitative and quantitative methodologies. The course will explore neo-Marxist, Frankfurt School, feminist, race, gender and queer theoretical standpoints, as well as examining cultural studies, constructivist, (post)structural and postmodern thought. This survey of social theories is designed to be part of the MA/PhD. Coursework, will challenge students to consider current cultural developments in light of each studied social theorists' tenets, and offers an opportunity to interrogate and cross-examine social and economic problems from standpoints other than those of social science and management used in Public Policy and Management analyses. Course readings, discussions and assigned writings are aimed at supporting students in (re)framing their research questions and building robust analytic frameworks. The course may also be useful to students who are developing general competencies in critical reading and analyses.

**Lectures, readings and discussions will consider...**

- (neo)Marxist thought/critical theory (Marx & Engel, Gramsci, Garnham, Smythe, Chomsky)
- Frankfurt School (Benjamin, Horkheimer & Adorno, Habermas, and Becker)
- Cultural Studies (Bourdieu, Williams, Hall, Bennett, Debord, Ang, MacLuhan)
- (post)Structuralism and Semiotics (Barthes, Bakhtin, Foucault, Britzman, Smith-Shank)
- Feminist Studies (Sanger, deBeauvoir, Friedan, Cixous, Lorde, Irigaray, Lippard, Ringlero)
- Critical Race Theorists (Douglas, Truth, Dubois, Hurston, hooks, West, Walker & Bobo)
- Postcolonialism (Fusco, Minha, Bhabha, Canclini, Mohanty, Gómez-Peña)
- Postmodernism (Baudrillard, Jameson, McRobbie, Poster, Pieterse)
- Queer Studies (Warner, Dyer, Muñoz, Sears, Wittig)

**Course Objectives**

By the end of the quarter students will understand the theoretical foundations and 20<sup>th</sup> century developments of multiple critical standpoints, and demonstrate their grasp of each through:

- class discussions that appropriately define and apply each theory to arts practice and research
- written reflections that capture key concepts and make connections arts education policy
- developing and delivering a final presentation and written research paper that appropriately applies critical theoretical frameworks to an arts research topic of student's choosing.

**Required Text:**

Durham, M. G. & Kellner, D. (Eds.) (2006). *Media and cultural studies: KeyWorks*. Malden, MA : Blackwell. Rev. ed. (see calendar, and list of assigned chapters on p. 9)

E-Readings: (see alphabetical listing on pp. 9-10)

**Assigned Writings**

For each reading, students are expected to write a 50-150 word abstract that concisely summarizes the author's primary argument(s) and key concept(s), and as appropriate, discuss how an author's theories might be useful in developing way(s) of researching the students' chosen subject(s).

**Final Paper:** Analyze a cultural policy of personal interest, employing multiple critical theories & email to Dr. Sanders at [sanders-iii.1@osu.edu](mailto:sanders-iii.1@osu.edu). no latter than midnight of <date>.

**Issue-based papers and presentations** must be based on no less than five sources of data (including both on-line and printed texts), and include the following data and analyses:

- Identify why you elected to examine the given issue or problem
- define and socially contextualize the issue or problem examined
- describe how it came to be identified as a problem (by whom and in whose interests)
- discuss how the given issue/problem has evolved over time (provide media examples)
- identify the issue's impact on individuals and those community(ies) in which they exists
- identify what profession(s) is/are best positioned to address the identified problem
- review the range of possible remedies or solutions to the given issue/problem
- identify which of the available remedial actions you find most feasible and/or effective

**All research papers** should further:

- follow APA guidelines, properly citing all data sources and style requirements
- intertextually analyze multiple forms of data (primary documents, testimony, etc.);
- discuss and interpret the "fit" between published and performed evidence;
- appropriately reference class readings (among other source documents);
- illustrate an understanding of visual cultural theories, social critique and research methods introduced and studied within the course.

**Evaluation**

**Assessment Criteria for Writing Assignments:** Each of the assessment criteria below receives 4 points. Twenty (20) points are possible (4 points x 5 writing assessment criteria).

1. The paper's thesis and arguments are clearly presented. (4 points)
2. Arguments are effectively organized and supported by adequate citations. (4 points)
3. Grammatical/mechanical elements and adopted style are controlled/followed. (4 points)
4. Specific criteria of the class assignment have been met. (4 points)
5. Personal insights and experiences are shared in relation to the topic. (4 point)

**Marks and Scale: Examples of possible scores with conversion to grades**

A (20 points)	A- (19. points)	B+ (18. points)
B (17. points)	B- (16 points)	C+ (15 points)
C (14 points)	C- (13 points)	D+ (12 points)
D (11 points)	E (10 points)	

**Grade Distribution (100 points total for quarter)**

- 60 Responses to weekly readings (50-150 word abstract/reading)
- 20 Analyze a cultural policy of personal interest, employing multiple critical theories (1,250-2,500 words)
- 20 Class participation
- 100

<b>Grade Scale</b>	95-100: A	90-94: A-	85-89: B+	80-84: B
	76-79: B-	72-75 C+	71-68: C	67-63: C-

**Student Responsibilities & Course Policies**

1. **Attendance:** As the course involves discussions and lecture presentations, regular and timely attendance is required. *All absences require an email to the instructor explaining the reason for the absence, before the class meeting.* In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) and/or have the instructor’s approval (i.e., family emergencies, funerals, etc.). *A student’s final course grade will be reduced by 1/3 of a letter grade for each unexcused absence.* It is the student’s responsibility to meet with the course instructor to discuss periods of absence due to medical problems. Two (2) incidents of unexcused tardiness and/or leaving class early equal an unexcused absence.
2. **Class Participation:** Active participation in classroom discussions is a course requirement, and counts for 25% of the final course grade. Excessive absences (see #1 above), highly inconsistent or non-participation in class discussions (few or no in-class remarks) will negatively impact class participation. Quality participation (1 point for each) includes:
  - Proper preparation for class (posing at least one discussion question for each reading);
  - Written evidence of discussion preparation (summarize key concepts in all readings)
  - proposing pertinent/professionally meaningful responses to queries during discussion;
  - offering relevant comments (i.e. those emerging from you personal research interests).
3. **Assignments:** All written assignments are to be submitted as email attachments (MSWord or Excel) no later than time noted on the given due date, unless a student has received the instructor’s prior approval. Assigned papers are reduced by 1/3 a letter grade for every weekday an assignment has not been handed in after the assigned due date.

- 4. Students with Special Needs/Disabilities:** If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At that time we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office of Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not already contacted the Office for Disability Services (292-3307), please do so.
- 5. State of Academic Misconduct:** OSU Professors are expected to report suspected cases of academic misconduct to the Committee on Academic Misconduct. (The University's rules on academic misconduct can be found on the web at <http://acs.ohio-state.edu/offices/oaa/procedures.1.0.html>) The most common form of misconduct is plagiarism. Remember that any time you use the ideas or the statements of someone else, you must acknowledge that source in a citation. This includes material you have found on the web. The University provides guidelines for research on the web at <http://gateway.lib.ohio-state.edu/tutor>

### Calendar

**Class 1**      *What can critical theories & cultural studies contribute to arts policy, arts management, and arts education research?*

Introductions

Course Overview and review of class syllabus

Group establishment of rubrics for assessing written assignments

In-Class writing: describe what you seek to accomplish in this course (20 min.)

**Assigned Readings** (30 pages emailed to all students as a pdf file in advance of first class):  
Kellner, D. M. & Durham, M. G. (2001). Adventures in Media and Cultural Studies: Introducing the Key Works. In M. G. Durham & D. M. Kellner (Eds.), *Media and cultural studies: KeyWorks* (pp.1-30).

**Class 2**      *Why is (neo)Marxist thought and critical theory still relevant?*

Class discussion of assigned readings

Review of readings in light of selected policy interests identified by class participants

Small group discussions (brain storming) regarding current cultural issue/problem possibilities for participants final project

**Assigned Readings** (103 pages):

Durham M. G. & Kellner, D. M. (Eds.) (2006). *Keywords*.

Chapter 1: Marx, K. & Engel, F., The ruling class and the ruling ideas (pp. 9-12).

Chapter 2: Gramsci, A., (i) History of the subaltern classes; (ii) the concept of "ideology"; (iii) cultural themes : ideological material (pp. 13-17).

Chapter 15: Garnham, N., Contribution to a political economy of mass-communication (pp. 201-229).

Chapter 16: Smythe, D. W., On the audience commodity and its work (pp. 230-256).

Chapter 17: Herman, E. & Chomsky, N., A propaganda model (pp.257-294).

**Class 3      How has technology shaped theory, and just what is the Frankfurt School?**

Discussion of readings

**Assigned Readings** (80 pages):

Durham M. G. & Kellner, D. M. (Eds.) (2006). *Keywords*.

Chapter 3: Benjamin, W. The work of art in the age of mechanical reproduction (pp. 18-40).

Chapter 4: Horkheimer, W & Adorno, T. W. The culture industry: enlightenment as mass deception (pp. 41-73).

Chapter 5: Habermas, J. The public sphere : an encyclopedia article (pp. 73-79).

Becker, C. (Ed.). (1994). Herbert Marcuse and the subversive potential of art. In C. Becker (Ed.) *The subversive imagination: Artists, society and social responsibility* (pp 113-129).

**Class 4    *What can Cultural Studies offer arts education, management and policy research?***

Group discussion of readings

**Assigned readings** (114 pages):

Durham M. G. & Kellner, D. M. (Eds.) (2006). *Keywords*.

Chapter 21: Bordieu, P., On television (pp. 328-341).

Chapter 11: Williams, R., Base and superstructure in Marxist cultural theory (pp. 130-143).

Chapter 13: Hall, S., Encoding/decoding (163-173).

Chapter 9: Debord, G., The commodity as spectacle (pp. 117-122).

Chapter 8: McLuhan, M., The medium is the message (pp. 107-116).

Chapter 14: Ang, I., On the politics of empirical audience research (pp. 174-200).

Bennett, T. (1999). Putting policy into cultural studies. In S. During (Ed.) *The cultural studies reader* (2<sup>nd</sup> ed., pp. 479-491).

Cunningham, S. (2003). Cultural studies from the viewpoint of cultural policy. In J. Lewis & T. Miller (Eds.), *Critical cultural policy studies: A reader* (pp. 13-22).

Lewis, J & Miller, T. (2003). Introduction. In J. Lewis & T. Miller (Eds.), *Critical cultural policy studies: A reader* (pp. 1-9).

**Class 5**      ***How might semiotics and (post)structural thought be useful in arts education, arts policy and arts management research?***

Group discussion of readings

**Assigned Readings** (85 pages):

- Barthes, R., (2006). (i) Operation margarine; (ii) myth today. In M. G. Durham & D. M. Kellner (Eds.), *Keywords* (Chapter 7: pp. 99-106).
- Bakhtin, M. (1998). Discourse in the novel (1934-35). In J. Rivkin & M. Ryan *Literary theory: An anthology* (rev. ed., pp. 32-44).
- Bourdieu, P. (2006). (i) Introduction; (ii) the aristocracy of culture. In M. G. Durham & D. M. Kellner (Eds.), *Keywords* (pp. 322-328).
- Britzman, D. P. (2000). "The question of belief": Writing poststructural ethnography. In E. A. St. Pierre & W. S. Pillow (Eds.), *Working the ruins: Feminist poststructural theory and methods in education* (pp. 27-40).
- Foucault, M (1984). Nietzsche, genealogy, history. In P. Rabinow (Ed.), *Foucault reader* (pp. 76-100).
- Foucault, M. (1984). Docile Bodies. In P. Rabinow (Ed.), *Foucault reader* (pp. 179-187).
- Smith-Shank, D. L. (2004). Introduction. In D. L. Smith-Shank (Ed.), *Semiotics and visual culture: Sights, signs, and significance* (pp. vii-xi).
- Smith-Shank, D. L. (2004). What's your sign: searching for the semiotic self. In D. L. Smith-Shank (ed.), *Semiotics and Visual culture: Sights, signs, and significance* (pp. 1-4).

**Class 6**      ***How has Feminist theory shaped policy, management, research and culture?***

Film: Coco Fusco, *I Like Girls in Uniforms*

Discuss readings

**Assigned Readings** (88 pages):

- Sanger, M. (1914). *The Woman Rebel* # 1, March 1914. Retrieve from [http://adh.sc.edu/dynaweb/MEP/ms/@Generic\\_BookView;td=2;hf=0](http://adh.sc.edu/dynaweb/MEP/ms/@Generic_BookView;td=2;hf=0)
- Cixous, H. (1976). The laugh of the Medusa. *Signs*, 1(4): 875-893. (available on-line)
- Lorde, A. (1998). Age, race, class and sex: Women redefining difference. In J. Rivkin & M. Ryan (Eds.), *Literary theory: An anthology* (rev. ed., pp. 630-636).
- Irigaray, L. (1994). This sex which is not one (C. Porter & C. Burke, Trans.). In C. Roman (Ed.), *The women and language debate: A sourcebook* (pp. 94-100). (Original work published 1985) (electronic book [P120.W66 W63 1994eb](#) )
- Friedan, B. (2000). Chapter 5: Excerpts from 'The problem that has no name'. In J. Rendell, B. Penner, & L. Borden (Eds.), *Gender space architecture: an interdisciplinary introduction* (pp. 33-44).
- de Beauvoir, S. (2000). The Second Sex (excerpts). In J. Rendell, B. Penner, & L. Borden (Eds.), *Gender space architecture : an interdisciplinary introduction* (pp. 29-32).

- Lippard, L. (1999). Too political? Forget it. In Wallace, Weems & Yenawine (Eds.) *Art matters: How the culture wars changed America* (pp. 38-61).
- Ringlero, Aleta, M. (2003). Prairie pinups: Reconsidering historic portraits of American Indian women. In C. Fusco & B. Wallis (Ed.), *Only skin deep: Changing visions of the American self* (pp. 183-197).

**Class 7 *Why are race theories important to the art education, cultural policy and management researcher?***

Discuss readings

**Assigned Readings (70 pages):**

- Douglas, F. (1999). Editorial in the *North Star*, July 28, 1848. In G. Klosko & M. G. Klosko (Eds.) *The struggle for women's rights: Theoretical and historical sources* (pp.105-107).
- Truth, S. (1999). Ain't I a Woman. In G. Klosko & M. G. Klosko (Eds.), *The struggle for women's rights: Theoretical and historical sources* (pp. 108-109).
- Truth, S. (1999). Keep the thing going while things are stirring. In G. Klosko & M. G. Klosko (Eds.), *The struggle for women's rights: Theoretical and historical sources* (pp. 110-113).
- Dubois, W. E. B. (2000). Criteria of Negro art. In W. Napier (Ed.), *African American literary theory: A reader* (pp. 17-23).
- Hurston, Z. N. (2000). What white publishers won't print. In W. Napier (Ed.), *African American literary theory: A reader* (pp. 54-57).
- hooks, b. (2006). Eating the other: desire and resistance. In M. G. Durham & D. M. Kellner (Eds.), *Keywords* (pp. 366-380).
- West, C. (2004) Democracy matters are frightening in our time. *Democracy matters: winning the fight against imperialism* (pp. 1-23).
- Walker, R. (1995). Becoming the Third Wave. In N. Tarpley (Ed.), *Testimony: Young African-Americans on self-discovery and Black identity* (pp. 215-219).
- Bobo, J. & Seiter, E. (1996). Black feminism and media criticism. In H. Baehr & A. Gray (Eds.), *Turning it on: A reader on women and media* (177-183).

**Class 8 *How does a postcolonial critique serve and/or trouble concepts of globalization?***

Discussion of readings

**Assigned Reading (90 - 121 pages):**

- Bhabha, H. K. (1999). The Postcolonial and the postmodern: The question of Agency. In S. During (Ed.), *The cultural studies reader* (2<sup>nd</sup> ed., pp. 189-208).
- Gómez-Peña, G. (1994). Hybrid America. In A. Patner (Ed.), *Alternative futures: Challenging designs for arts philanthropy* (pp. 80-88).
- Fusco, C. (2003). The Other History of Intercultural Performance. In M. Jones, M. (Ed.), *The Feminism and Visual Culture Reader* (pp. 205-216).
- Minha, T. T. , (2003). Difference: "A Special Third World Women Issue". In M. Jones, M. (Ed.), *The Feminism and Visual Culture Reader* (pp. 15-173).

- Durham M. G. & Kellner, D. M. (Eds.) (2006). *Keywords*. (**choose/read one of the following**)  
 Mohanty, C. T. Chapter 26: Under western eyes : feminist scholarship and colonial discourses  
 (pp. 396-421)  
 Canclini, N. G. Chapter 27: Hybrid cultures, oblique powers (pp. 422-452).

**Class 9**      ***What is Postmodernism and who are some of its major theorists?***

Discussion of readings

**Assigned Readings** (96-120 pages):

- Durham, M. G. & Kellner, D. M. (Eds.) (2006). *Keywords*.  
 Chapter 28: Baudrillard, J., The precession of simulacra (pp. 453-481).  
 Chapter 29: Jameson, F., Postmodernism, or the cultural logic of late capitalism (482-519).  
 Chapter 30: McRobbie, A., Feminism, postmodernism and the "real me" (pp. 520-532).  
 Chapter 31: Poster, M., Postmodern virtualities (pp. 533-548).  
 Chapter 36: Pieterse, J. N., Globalization as hybridization (pp. 658-681). (**optional**)

**Class 10**      ***What's queer about art education, policy and management, and how can this be analyzed across cultural settings?***

Completion of Course Evaluation

Discussion of readings

Recommendations for future *Critical Cultural Policy* course design/projects.

**Assigned reading** (87 pages):

- Muñoz, J. E. (2003). The white to be angry: Vaginal Creme Davis's terrorist drag. In A. Jones (Ed.) *The feminist and visual culture reader* (pp. 217-224).  
 Warner, M. (Ed.). (1993). Introduction. *Fear of a queer planet* (pp. vii-xxxi).  
 Sears, J. T. (1998). A generational and theoretical analysis of culture and male (Homo)sexuality. In W. F. Pinar (Ed.), *Queer theory in education* (pp. 73-105).  
 Dyer, R. (2006). Stereotyping. In M. G. Durham & D. M. Kellner (Eds.), *Keywords* (Chapter 23: pp. 353-365).  
 Wittig, M. (1995). The straight mind. In R. Ferguson, M. Gevert, T. Minh-ha & C. West, (Eds.), *Out there: Marginalization and contemporary cultures* (pp. 51-58).

### Required Text: Readings by Chapter Sequence

Douglas M. Kellner & Meenakshi Gigi Durham (Eds.) (2006) *Media and cultural studies: Keywords*. Malden, MA: Blackwell

1	The ruling class and the ruling ideas / Karl Marx, Friedrich Engel	9-12
2	(i) History of the subaltern classes; (ii) the concept of "ideology"; (iii) cultural themes: ideological material / Antonio Gramsci	13-17
3	The work of art in the age of mechanical reproduction/ Walter Benjamin	18-40
4	The culture industry: enlightenment as mass deception/ M. Horkheimer, T. W. Adorno	41-72
5	The public sphere: an encyclopedia article / Jurgen Habermas	73-78
7	(i) Operation margarine; (ii) myth today / Roland Barthes	99-106
8	The medium is the message / Marshall McLuhan	107-116
9	The commodity as spectacle / Guy Debord	117-121
11	Base and superstructure in Marxist cultural theory / Raymond Williams	130-143
13	Encoding/decoding / Stuart Hall	163-173
14	On the politics of empirical audience research / Ien Ang	174-200
15	Contribution to a political economy of mass-communication / Nicholas Garnham	201-229
16	On the audience commodity and its work / Dallas W. Smythe	230-256
17	A propaganda model / Edward Herman, Noam Chomsky	257-294
20	(i) Introduction; (ii) the aristocracy of culture / Pierre Bourdieu	322-327
21	On television / Pierre Bourdieu	328-341
23	Stereotyping / Richard Dyer	353-365
24	Eating the other: desire and resistance / bell hooks	366-380
25	British cultural studies and the pitfalls of identity / Paul Gilroy	381-395
26	Under western eyes: feminist scholarship and colonial discourses / C. T. Mohanty	396-421
27	Hybrid cultures, oblique powers / Nestor Garcia Canclini	422-452
28	The precession of simulacra / Jean Baudrillard	453-481
29	Postmodernism, or the cultural logic of late capitalism / Fredric Jameson	482-519
30	Feminism, postmodernism and the "real me" / Angela McRobbie	520-532
31	Postmodern virtualities / Mark Poster	533-548
36	Globalization as hybridization / Jan Nederveen Pieterse	658-680

### Alphabetical Listing of E-Readings

- Bakhtin, M. (1998). Discourse in the novel. In J. Rivkin & M. Ryan *Literary theory: An anthology* (rev. ed., pp. 32-44). Malden, MA: Blackwell Publishing. (Original work published in 1934-35).
- Becker, C. (1994). Herbert Marcuse and the subversive potential of art. In C. Becker (Ed.), *The subversive imagination: Artists, society and social responsibility* (pp. 113-129). New York: Routledge.
- Bennett, T. (1999). Putting policy into cultural studies. In S. During (Ed.), *The cultural studies reader* (2<sup>nd</sup> ed., pp. 479-491). New York: Routledge.
- Bhabha, H. K. (1999). The postcolonial and the postmodern: The question of agency. In S. During (Ed.), *The cultural studies reader* (2<sup>nd</sup> ed., pp. 189-208). New York: Routledge.

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