



Teaching and Learning 536

Introduction to Cultural Studies

Fall 2011, Wednesdays, 4:10-7:00pm, EdAd 212

The College of Education contributes to the theory and practice of the broad field of education, and dedicates itself to understanding and respecting learners in diverse cultural contexts. We facilitate engaged learning and ethical leadership in schools and clinical settings. We seek collaboration with diverse constituencies, recognizing our local and global responsibilities to communities, environments, and future generations.

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Cleveland Hall, Room 331

Class materials: solspire.com > courses > introduction to cultural studies

I. Course Description

This course is an examination of the historical and conceptual background of the field of Cultural Studies. This course is a core course in the Cultural Studies and Social Thought in Education Ph.D. emphasis and provides the background for understanding the intellectual terrain of Cultural Studies. Cultural Studies is akin to other academic disciplines, such as Sociology and Anthropology in that it is a framework for defining intellectual and scholarly endeavors. Cultural Studies is also unique in that it is self consciously trans-disciplinary, working across the intractable boundaries defined by traditional academic disciplines.

II. Course Rationale

Cultural Studies in Education explores the historical and scholarly legacy of Cultural Studies as an academic field of study. Understanding the history of the field is important to be able to understand the nature and central issues and problems that define Cultural studies. First we begin with the historical development of Cultural Studies in the writing of Raymond Williams and Dick Hobart. We then trace the beginning of the field at the Birmingham School in the Center for Contemporary Cultural Studies under the guidance of Stuart Hall. Central to our examination are the controversies that have erupted in the field, such with feminists and post modern theorists that have taken the field in new productive directions. We then trace some of the key theoretical issues that have defined Cultural Studies historically and in its recent history. We examine contemporary cutting edge theory and research in the field. Taken together the course offers students a roadmap of the historical and theoretical contours of the field that will define their academic work in the Cultural Studies in Education Program.

III. Required Reading

- American Psychological Association (2009). *Publication manual of the American Psychological Association* (6th Ed). Washington, DC: American Psychological Association.
- During, S. (2007). *The cultural studies reader* (3rd Edition). London: Routledge.
- Evens, J., & Hall, S. (1999/2009) *Visual culture: A reader*. Thousand Oaks, CA: Sage.
- Hall, G., & Birchall, C. (eds.) (2007) *New cultural studies: Adventures in theory*. Athens, GA: University of Georgia Press.
- Lash, S., & Lury, C. (2007) *Global culture industry*. Cambridge: Polity Press.
- Macedo, M., & Steinberg, S. R. (2009). *Media literacy*. New York: Peter Lang.
- Weaver, J. A. (2009). *Popular culture primer* (Revised Edition). New York: Peter Lang.

IV. Assignments / Evaluation / Grading / Due Dates

Naturally, it is anticipated that there will be diversity among students registered in this course in terms of experience in levels of academic preparation, life experiences, and current interests. Your grade will be determined through participation, completion and quality of assignments. Students are expected to produce work that is of high quality in all assignments and all assignments are public – by that, I mean that assignments are not for me, the teacher, but for a much broader audience: peers, other scholars, journals, etc. Please aim to produce publishable work. WSU requires 2 hours of homework per week for every semester credit. Thus, please plan to devote 5-6 hours a week to work related to this course.

Please see assignment explanations and evaluation criteria. If you are unclear about criteria, please feel free to ask. I believe my role is to provide opportunities for experiences and encourage you to take risks and find the joy of personal and relational learning. Due dates are listed on the class schedule.

The assignments for this class are intended to help you begin intellectual explorations of theoretical perspectives that might inform your dissertation and other scholarly work. While I understand that you may change your focus as you progress through your program, it is important to begin sustained interrogations of relevant theories. This will help you to choose theories that are appropriate for your scholarship and begin understanding what it means to work through these theories as central to your intellectual work.

Course Evaluation

Points to Grades Distribution

| | |
|--------|----|
| 93-100 | A |
| 90-92 | A- |
| 87-89 | B+ |
| 83-86 | B |
| 80-82 | B- |
| 77-79 | C+ |
| 73-76 | C |
| 70-72 | C- |
| -71 | F |

This evaluation model is based on learning ownership – excellent quality of work and full effort.

There is a 2% grade deduction per day for late work. Due dates ARE FIRM. Assignments are due IN CLASS, not emailed after class. Blogs are to be completed before class so we can browse responses in class. Please plan ahead to avoid technical/digital difficulties. Also, please feel free to discuss concerns with me. **I do not give Incompletes** for final grades.

10 Points: Blog Responses

Please join us at <http://www.touchstonelearnings3.com/blog.html> for talking about the readings, sharing special “finds”, and the four term assigned blogs. Please feel free to start other discussions.

Evaluation: Participation = Full points

Name: _____

20 Points: Theory papers

Select a theorist or theoretical orientation paper. Write a 10 page paper detailing a theoretical perspective or a theorist that we discuss during the course. If you choose a theorist the focus should be on the theories that are related to the individual. Papers must be written in adherence to APA Edition 6. This paper will be presented to the class using some type of pedagogical tool (visual, video, poster, etc.). The aim is to create an online compendium and teach the class about the various theorists/theories. Completed projects must be accessible digitally. Please upload to our blog.

| | Need Improvement | Meets Expectations | Exceptional |
|----------------------|--|---|---|
| Personal Insights | <p>5 points</p> <p>The reaction provides a surface level consideration of the links between observed classroom events or personal experience and the content of the class.</p> <p>The research demonstrates a surface view a theorist/theory.</p> | <p>7 points</p> <p>The reaction begins the process of examining pedagogical practices, decisions, and products in light of theory and research. It notes ideas of interest that the reader wants to understand better.</p> <p>The research demonstrates a sustained overview of a theorist/theory.</p> | <p>10 points</p> <p>The reaction evidences personal insight and critical introspection. The personalization of ideas evidences a deep level of thoughtfulness and a rich grasp of the links between the course (research and theory) and the field (practice).</p> <p>The research demonstrates a sustained and significant examination and dissection of the theory or theorist.</p> |
| Qualities of Writing | <p>3 points</p> <p>The writing demonstrates limited control of standard writing conventions (e.g., punctuation, spelling, capitalization, grammar, usage, legibility). APA issues. Editors would not accept for publication.</p> | <p>5 points</p> <p>The writing demonstrates control of standard writing conventions (e.g., punctuation, spelling, capitalization, grammar, usage, legibility). Some issues with APA. Editors would accept the publication with some revisions.</p> | <p>6 points</p> <p>The writing demonstrates exceptionally strong control of standard writing conventions and uses them effectively to enhance communication. Minor or no APA issues. Publishable in a course resource compendium.</p> |
| | <p>2 points</p> <p>The visual offers minimal pedagogical assistance to the presenter.</p> | <p>2 points</p> <p>The visual offers a framework.</p> | <p>4 points</p> <p>The visual effectively transmits research.</p> |

Name: _____

30 Points: Passionate Point (A visual media course assignment by Leslie Hall, WSU Spokane)

To be considered literate in any symbol system, you must have the ability to produce communication. This holds true in media literacy. To that end, you will choose a subject or concept about which you feel passionate. Create a media display that will convey your feelings about your chosen subject or concept. Very little or no text should be used. You should use a medium with which you are fairly familiar. We will not cover media production techniques in this course. Some suggestions for your medium are video, multimedia, still photography, collage, computer-generated art, dance, and painting. A 2-3 minute verbal plan for your media assignment is due on **October 5**. Media assignments will be presented to the class on **October 26**. On this date, you will also hand in a 2-page explanation of your project and how the medium you chose helped you communicate your feelings. The assignment offers a great deal of freedom. As you begin to develop ideas, you will see how really challenging the assignment can be. Products have included an Eastern Orthodox triptych with collage panels honoring the American worship of money, youth, and breasts; an original dance about growing up gay in a blue collar-town; a hanging collage (cardboard box) with tourist bureau photos of Greenland and a peephole into the interior showing the Danish mistreatment of the indigenous people of Greenland.

Self-Evaluation + feedback:

10 How well did the materials convey the subject/concept?

10 The level of sophistication and aesthetics of the actual project.

10 How refined is your reflection process – are you integrating theory and connections?

Name: _____

40 Points: Deconstruction Paper

Write a 20-page paper that interrogates a passionate issue. You may build this paper from the previous assignments. Use the theories you have learned to make meaning of the issue and/or use the theories to construct a new lens for understanding or re-thinking. This is to be a “real” publishable paper when you are done. Use examples of articles which you like, as frames for construction. For example, see Sandlin’s (2010) article (online link). Examine the following abstract for how the paper is framed.

This paper explores the ‘social movement learning’ operating within one site of critical public pedagogy and, specifically, examines how the anti-consumption activist group *Reverend Billy and the Church of Stop Shopping* encourages transitional spaces of learning through a ‘pedagogy of the unknown.’ Bill Talen, a.k.a. ‘Reverend Billy’, is an anti-consumption activist who utilizes performance art as a form of critical public pedagogy. Through an analysis of his performances gathered from numerous sources including video, audio interviews and written scripts, this paper discusses how Reverend Billy’s work operates as a form of critical public pedagogy. This paper posits that Reverend Billy: (1) deliberately tries to avoid categorizing himself, so he remains a kind of ‘uncategorizable’ pedagogue and ‘unknowable’ preacher who (2) preaches against the ‘known’ consumerist script, he (3) enacts a pedagogy of the unknown and *performs* the unknown, as he focuses on asking questions and enacting ‘exalted acts of embarrassment’ that are unsanctioned in everyday life to (4) disturb customers long enough so that they can (5) back away from the product, away from the consumerist script, into what Reverend Billy calls ‘the fabulous unknown’. This pedagogy of the unknown seeks to open the ‘transitional spaces’ so necessary for critical learning about consumerism to take place.

Reviewer Evaluation:

3 peers will review your paper and I will offer a review following those revisions.

1. Topic's significance – pertinent?
2. Theoretical framework – clear?
3. Research design and methods – descriptive and thoughtful?
4. Interpretation/Analysis – strong, clear
5. Organization/Quality of writing/Presentation – clear?
6. Contribution to the field – provides foundational research to spur on further research? Confirms and iterates common concerns?
7. Appropriateness and overall interest for this audience.

Overall Recommendation:

- 40 Accept ____
- 40 Accept with minor revisions ____
- 20 Modify substantially and resubmit _____
- 10 Reject _____

V. Attendance Policy and Expectations

Each student must come to class prepared to discuss readings or to provide reflection or feedback on assigned experiences. In order to ensure a supportive environment where creative, innovative risks are taken, all students, as a collective, are expected to be responsible and respectful to the environment of the class. Please be on time and attend all classes. Professionalism is evidenced by attendance. If you are unable to attend one week of classes (3 hours), there will be no penalties to your grade, however, any work due that day is still due (send with someone else) and 5 minute presentations should be uploaded to YouTube and the link sent before class. No make-up lecture time is provided.

Student Accommodation Statement

Students with Disabilities: Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Disability Resource Center (DRC). All accommodations MUST be approved through the DRC (Washington Building, Room 217). Please stop by or call 509-335-3417 to make an appointment with a disability specialist.

Statement of Academic Integrity

WAC 504-25-015 Academic Dishonesty

Academic dishonesty, including all forms of cheating, plagiarism, and fabrication, is prohibited. Knowingly facilitating academic dishonesty is also prohibited. The expectation of the University is that all students will accept these standards and conduct themselves as responsible members of the academic community. These standards should be interpreted by students as general notice of prohibited conduct. They should be read broadly, and are not designed to define misconduct in exhaustive forms. Faculty and their departments also have jurisdiction over academic matters and may also take academic action against students for any form of academic dishonesty discovered in their courses. Included in the WAC 504-26-010 definitions are cheating, falsification, fabrication, multiple submissions, plagiarism of print or electronic materials, and complicity in helping or attempting to help another person or persons commit an act of academic dishonesty. Concerns regarding academic integrity will be processed in accordance with the Academic Integrity Policy with the Department Chair, 335-5027, and the Office of Student Conduct, 190 Lighty Student Services Building, 335-4532. ******* There is no tolerance for plagiarism in this course. Please cite or reference any text, image or music you use from another source. Please be particularly careful to do this when making movies and video.**

Emergency Notification System:

WSU has made an **emergency notification system** available for faculty, students and staff. Please register at myWSU with emergency contact information (cell, email, text, etc). You may have been prompted to complete emergency contact information when registering for classes on RONet. Please refer to the University emergency management website <http://oem.wsu.edu/emergencies> as well as WSU ALERT <http://alert.wsu.edu> for information on WSU's communication resources WSU will use to provide warning and notification for emergencies. The entire WSU safety plan can be found at <http://safetyplan.wsu.edu>.