

HUM 6801.001

Spring 2022
W 3:30-6:15
CPR 355

THEORIES AND METHODS OF CULTURAL STUDIES

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Course Description: This course examines the relationship between the arts and society by introducing various approaches to the study of literature, art, and culture that are of contemporary relevance to graduate students in the liberal arts and humanities.

Objectives: What is the relation between the arts and society? How do literature and art accrue and communicate meaning? How can we learn about a society by studying its arts? This class uses primary sources from authors such as Geertz, Bakhtin, Iser, Radway, Foucault, Baudrillard, Butler, Kristeva, and Spivak to explore how major theoretical schools have given us more sophisticated ways of asking and answering these questions. Topics covered include Marxism, postmodernism, postcolonialism, affect theory; and more practically, how to apply these theories as methods, and what constitutes a good topic and approach for a journal-length article.

Graded Assignments: "Short assignments" are due in class the day the readings are discussed, although **late entries will be accepted with a penalty for lateness.** Normally each should be between two and three typewritten pages. They will be returned with comments and graded by an informal system of check, check-plus, and check-minus, indicating the professor's sense of your level of understanding and engagement. You are expected to hand in **six** short assignments by March 2nd. **That means that you can skip 1 week.**

In addition to weekly "short assignments," each student will be required to write a 12-15 page term paper and make an oral presentation on that term paper. You will be expected to hand in a **paper proposal, including preliminary bibliography**, on March 9th. You will also be expected to present a **five-ten minute oral summary** of your term paper on the last day of class.

The **term paper** is a research paper and can be either:

(1) A longer analytical treatment of one or more theoretical approaches introduced in the class.

(2) An investigation or analysis of a cultural text using one or more theoretical approaches introduced in the class. Many students use this option to explore a thesis topic.

Every student's exact topic will be developed in consultation with the professor.

In addition to your grades on these assignments, there will be a class participation grade.

Grading Policies: Your final grade will be calculated on the following basis: Class participation: 30%; Short Assignments: 30%; Term paper: 30%; Oral presentation: 10%.

Grading scale: A \geq 93.5; 93.5 \geq A- \geq 90; 90 \geq B+ \geq 86.5; 86.5 \geq B \geq 83.5; 83.5 \geq B- \geq 80; 80 \geq C+ \geq 76.5; 76.5 \geq C \geq 73.5; 73.5 \geq C- \geq 70; 70 \geq D+ \geq 66.5; 66.5 \geq D \geq 63.5; 63.5 \geq D- \geq 60; F < 60.

In addition, applicable USF Policy Statements regarding the Academic Grievance Procedure, Academic Integrity, Disruption to Academic Progress, Disability Access, Religious Observances, Sexual Misconduct/Sexual Harassment, and Academic Continuity can be found through this link: <http://regulationspolicies.usf.edu/policies-and-procedures/pdfs/policy-11-008.pdf>

Readings: Come to class each week prepared to discuss the readings listed for that week, and to turn in your short assignment on them.

Recommended text: Selden and Widdowson, *A Reader's Guide to Contemporary Literary Theory*, 5th edition is available free online at http://mthoyibi.files.wordpress.com/2011/05/03-readers-guide-to-contemporary-literary-theory-5th-ed_raman-selden.pdf

Assigned readings are available electronically on Canvas under “Assigned Readings.” They are denoted by an asterisk in the weekly assignments below.

Weekly Assignments:

Jan 12: Introduction

Jan 19: Cultural Anthropology and Semiotics

Reading: * Roland Barthes, “The World of Wrestling” from *Mythologies*
* C. Geertz, “Deep Play: Notes on the Balinese Cockfight”

Jan 26: Affect and Embodiment

Reading: * Elizabeth Grosz, “The Body of Signification”

Feb 2: Music and Dance

Reading: * Downey, “Listening to Capoeira”

Feb 9: Phenomenology

Reading: * W. Iser, “Phenomenology of Reading”

Recommended: * Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”

Feb 16: Dialogical Dynamics

Reading: * Mikhail Bakhtin, “From the Prehistory of Novelistic Discourse”

Feb 23: Phenomenology of Reading II

Reading: * J. Radway, "Phenomenology, Linguistics, and Popular Culture"
* Janice Radway, "The Ideal Romance"

Mar 2: Ideology and Cultural Hegemony

Reading: * T. J. Jackson Lears, "The Concept of Cultural Hegemony"
Recommended: Selden and Widdowson, pp. 82-84 and 95-109.

Mar 9: Discourse and Power

Reading: * Michel Foucault, "The Historical Constitution of Mental Illness"
* John Modern, "Prologue" to *Neuromatic*
Recommended: Selden and Widdowson, pp. 178-188.

SPRING BREAK

Mar 23: Cultural Hegemony II

Reading: * James Scott, from *Domination and the Arts of Resistance*, chapters 1 and 6
Due: Term paper proposal and preliminary bibliography

Mar 30: Postcolonialism

Reading: * Chakrabarty, "Postcoloniality and the Artifice of History"

Apr 6: Autoethnography

Reading: * Andrew Sparkes, "The Fatal Flaw: A Narrative of the Fragile Body-Self"
* S. Dykins Callahan, "Academic Outings"

Apr 13: Posthumanism

Reading: * Van Dooren, "Mourning Crows"

Apr 20: No class – Research week

Apr 27: Oral Presentations on Individual Research

TERM PAPERS DUE: Friday, Apr 29