

C&J 506, Critical and Cultural Studies

Fall 2011

Fridays, 4-6:30
C&J Room 121



Instructor: Dr. Tema Milstein

Office: C&J 226

Office Hours: Wednesdays, Noon-1 p.m. (no office hour on first Wed of each month);
Fridays, 3 p.m.-4 p.m.

Contact info: tema@unm.edu, <http://www.unm.edu/~tema/>

COURSE SCOPE, LEARNING OBJECTIVES, & ORGANIZATION:

Course Scope: This course explores methodologies in critical and cultural studies. Basic to these methodologies is the critically and culturally informed analysis of texts broadly defined (from media and everyday spoken texts to images, the body, and environment). The goals of such methodologies are generally to both reveal and resist culturally produced dimensions of oppressive discourses and to reveal and/or explore transformative or liberatory possibilities. We will examine how such work is done and apply concepts and principles from critical/cultural methodology to our own work. Therefore, as a class, we have two goals: To learn about critical and cultural methodology and to apply the steps and processes of this methodology within our research.

Course Learning Objectives: Our class is a *reading and discussion-based graduate seminar*. To have successful learning, prepare yourselves by carefully *and* critically reading all material before class and actively participating in discussion, exercises, and outings.

By the end of this course, you will have increased your ability to:

1. Define and discuss key methodological concepts in critical cultural studies and explain the value of these concepts and their integration to diverse audiences;
2. show in discussion and writing how you connect critical cultural methodology to issues of culture, communication, power, knowledge, and society;

3. analyze how components of your cultural identities and positioning, as well as the contexts and institutions in which you live, shape and have shaped your own orientation to critical cultural research and methodology;
4. use critical cultural methodology in your research to demonstrate your understanding and to explore your particular questions;
5. produce an academic research paper using critical cultural methodology that is suitable for conference paper submission and publication.

Class Organization: This is not a traditional methods class. You will not emerge from this class being an expert in one particular method. Instead, this class will explore components of critical cultural methodologies, or the philosophies, perspectives, political commitments, and methodological tools that guide critical cultural scholars when doing research. In addition, in surveying specific methods used in doing critical cultural studies (e.g., performance, critical discourse analysis, critical ethnography, etc.), we will generate an introductory base of knowledge to guide you toward further learning about the particular method or methods you will use in your final paper. As a class, we will structure the course around your particular critical cultural methodological needs. As such, from the start, you will be active participants and facilitators in creating part of this course. For the first half of the semester, I have organized the course with pre-ordained structure: We will explore the pre-assigned texts to give us grounding in the conversations and applications of critical cultural research methodology. The second half of the semester will be created, organized, and co-facilitated by you in teams (you will introduce and engage theme days the class identifies as important areas for learning).

TEXTS:

1. Saukko, Paula. (2003). *Doing Research in Cultural Studies: An Introduction to Classical and New Methodological Approaches*. London, Thousand Oaks, & New Delhi: Sage.
2. EReserves (access through your UNM library web page; PASSWORD: lobo506)
3. Reading packet of theme team readings (*available mid-October on ERESERVES*)
4. One another's research projects
5. *Optional and at your own pace:* Supplementary Readings (see end of syllabus for list)

GOLDEN RULE: If you introduce an author or a concept not read in class, this is an opportunity for you to introduce helpful supplementary substance for everyone's learning. In other words, contribute expansively in the learning experience, avoiding the unproductive habit of name- or concept-dropping.

EXPECTATIONS:

Participation:

Weekly reading questions: Each Thursday by 6 p.m., post one engaging question **for EACH reading assigned for that week** to the appropriate thread on the course Web CT Discussion Board. **For Saukko, this will mean one question for each chapter (including the introduction). For Week 2, 3, and later theme team readings, it will mean one question for each article or chapter.** The questions should serve as

discussion-generators on-line that critically and/or creatively engage concepts and/or applications, or can point to areas where you need clarification, etc., and provide starting points for discussion in seminar. Posts after the 6 p.m. deadline will not be counted.

Listening/discussion/co-facilitation in seminar: I expect participation in discussions based on thoughtful contributions, encouraging of others to participate, asking follow-up and clarification questions of others, and active listening (e.g., taking notes on others' comments, building on group discussion, and not repeating comments or dominating discussions). **In weeks 2, 4, 5, 6, & 7 you will pair up and take on the role of co-facilitating** discussion along with the professor, giving you a little more responsibility than usual in engaging others in class discussion. In co-facilitating, bring artifacts for application, exercises/activities for application, discussion-provoking questions, etc. It's a good idea to email me a day or two before class so I have an idea of what kinds of activities you will introduce as co-facilitator.

Peer feedback on projects: We have a full seminar day dedicated to providing constructive feedback on your in-process final research projects. You will form a team based upon methodological approach to your papers. On our Peer Discussion day, by class time you are expected to have read each team member's project in depth, typed one page of written feedback for each team member on her/his project (which you are required to post on Web CT on the Discussion Board before class as a reply to their posted drafts), and be prepared to discuss the projects at some length to help one another in light of the learning we do in this class. Peer feedback that is posted after start of class will not be counted toward your grade.

Theme Teams: During our first meeting as a class, we will locate areas of focus for the second half of the semester. Possibilities include but are not limited to: critical ethnography, critical discourse analysis, participatory action research, critical performance studies, indigenous-scholar research, political ecology, critical intercultural communication, ecofeminist research, academically inspired culture jamming, queer studies methodology, critical race methodology, critical pedagogy, etc.

Theme teams will be responsible for structuring their week of seminar: providing the readings in advance and co-facilitating seminar discussion on the topic. Readings will involve 1-2 articles/chapters on the theory/methodology that relates to that week's theme and 1-2 related case studies/examples of applied methodology (I recommend drawing these examples from critically and culturally oriented academic journals and edited books – see below for a start at a list of such journals). You will upload your readings, after instructor approval, as the first post to the discussion thread for your theme team week by the deadline listed on the schedule below. You will also post a reference list of your readings, in APA style, to the discussion thread at that time. Application exercises will be important and useful to include on your theme day: for instance, artifacts to analyze or reflect upon, or other experiential activities that happen in or out of the classroom. I will lead a sample theme team day on Week 3.

I look forward to meeting with teams to act as a sounding board for your ideas, to help point you in the direction of possible readings, and to discuss learning approaches. We will schedule these meeting during my office hours near the start of the semester (see schedule at end of syllabus).

Journal List: This is a starting list of journals that often feature critical cultural communication methodologies. Please feel free to email me to add to this list throughout the term:

Communication and Critical/Cultural Studies

Communication, Culture, and Critique

Cultural Studies

Cultural Studies <=> Critical Methodologies

Critical Studies in Media Communication

Discourse and Society

Environmental Communication: A Journal of Nature and Culture

European Journal of Cultural Studies

Feminist Media Studies

International Journal of Cultural Studies

Journal of Communication Inquiry

New Media and Society

Final project paper: The final project provides you with a chance to apply critical cultural methodologies and conceptual frameworks in your own research. You can tackle a new research project, do a pilot project for your thesis or dissertation work, or work on an area of your ongoing research that is already at some substantive stage. What is most important is that you substantively engage critical cultural methodology.

I am very happy to discuss your project with you and encourage you to meet with me. I recommend you set an appointment to meet with me sometime during my office hours in the first three weeks of the semester to begin to discuss your project idea and questions you might have.

Halfway through the semester, you will receive peer feedback on your in-process paper/project. This draft-in-process should be *10-15 pages and well edited*. I will also provide clear feedback and guidance at this stage to help direct your project's completion.

The resulting final paper should be 20-25 (with a strict limit of no more than 25 total) pages not including reference list, 12-point font, 1-inch margins, double-spaced, and in APA style. You should use at least two readings from class to support your work, and at least 10 scholarly sources from outside the class readings. Your finished product should be of high research and writing quality and suitable for submission to a conference and/or a refereed journal. There should be no spelling/grammatical errors. If you would like help with your writing, the Center for Academic Program Support (CAPS) offers free graduate-level writing tutoring – I encourage you to use CAPS (www.unm.edu/caps)!

Co-authorship: Feel free to collaborate on your project, working in pairs or in a group to create a co-written final project. Co-authored works will follow the same format and length, since effective collaboration often adds work, time, and challenge as it also eases.

Final paper colloquium: We will organize the final meeting of the course to be an open-to-the-public colloquium in which you present and discuss your work with others. This session will be organized much like a mini-conference, with presentation panels and Q&A (*We may meet longer than usual on this day to provide enough time for the presentations and discussion.*). At this event, you might receive further guidance from audience members on ways to strengthen your work before the due date. Key in

preparing for this event is an emphasis on presenting your work so it is accessible to a diverse audience, with and without critical cultural methodology orientations.

Due date: Your written final paper is due on Monday, Dec. 12, by noon posted to the appropriate thread on the course Web CT Discussion Board. Papers posted late will not be considered.

The grading rubric for final projects is as follows:

1. Clarity (Key concepts linking critical cultural methodology to your particular study are clearly explicated and their value and integration clearly communicated)
2. Academic depth (critical cultural methodology is applied and connected in ways that demonstrate depth of understanding and cogently explore your particular questions, with special attention to issues of culture, communication, power, knowledge, and society)
3. Reflexivity (reflexively exhibit ways your or your topic's specific cultural identities and positioning, as well as the cultural contexts and institutions in which you/your topic/your study participants live, shape and have shaped your research orientations)
4. Quality of writing (sophisticated level of academic writing; effective organization/readability; excellent and error-free grammar/spelling)
5. Presentation (conference-level presentation of your work at colloquium in a style that is accessible and engaging for a diverse audience).

EVALUATION:

Grading Scale:

At this level of learning, I start with the expectation that you are all engaged students who apply yourself to do A-level work. It's up to you whether you meet this expectation. Each student's final course grade will be determined with respect to the following total-point grading equation:

Weekly reading questions 5% decrease in final grade for each week not completed. No decrease for all questions thoughtfully articulated and turned in on time.

Listening/discussion/co-facilitation up to 25% decrease in final grade for below good participation. No decrease for good to excellent listening/discussion/co-facilitation.

Peer feedback on projects: up to 20% decrease in final grade if not turned in and discussed, or if below good. No decrease for good to excellent posted, shared, and discussed feedback.

Theme team day: up to 25% decrease in final grade for below very good engagement in creating and facilitating your theme team day. No decrease for very good to excellent work.

Final Research Paper & Colloquium presentation: 100% possible based on doing excellent on each point of the final project grading rubric (see above)

Total Final Grade = **100%**

COURSE POLICIES:

Late assignments: Late assignments are not accepted. If you have a *documented* personal or family emergency that is unforeseen and considered an excused absence by UNM, you may negotiate for a time to turn in an assignment after it is due. In these cases, you must make a good faith effort to notify the instructor (for example, by email) before or immediately following your absence. Computer trouble, having a paper or exam due in another course, forgetting the assignment is due, not having access to a computer, having minor car trouble, and being out of town on business/vacation are not considered emergencies.

Professionalism: Work produced should be polished. Unless otherwise noted, all written assignments turned in for a grade must be typed, double-spaced, 12-point font, one-inch margins, stapled, and must conform to standard rules of English grammar, spelling, and punctuation. Final papers should use APA Style, and have standard academic title pages, page number on upper right corner, and a running head. (If you don't own an APA stylebook, go to this helpful site: www.ccc.commnet.edu/apa/. Use the sections titled "Students' questions about references" and "Students' questions about parenthetical citations.") Assignments that seriously depart from these rules (due to sloppiness and not deliberate and careful creative effort) or the required format described in the assignment will be returned un-graded and counted as a zero/F.

Maintaining a Positive Learning Environment: Out of respect for your and others' learning experiences please exhibit positive, respectful, and mature behavior while in class. All cell phones should be turned off or put on vibrate during class time – no texting. If you receive an urgent call or text, please leave the room quietly without drawing undue attention. Audiotape, digital, or video recording of the seminar is generally prohibited unless first cleared with the instructor.

Constructive Feedback: Please feel free to offer suggestions, comments, etc. to help improve the course and course structure. I encourage you to give me feedback throughout the course.

Ethics: The course emphasizes ethical practices and perspectives. Above all, both students and the teaching team should strive to communicate and act, both in class interactions and in assigned coursework, in a manner directed by personal integrity,

honesty, and respect for self and others. Included in this focus is the need for academic honesty by students as stated by the UNM Pathfinder. Students need to do original work and properly cite sources. For example, be aware of plagiarism—directly copying more than 3 or 4 words from another author without quoting (not just citing) the author is plagiarism. If you are unclear about the definition of plagiarism, please talk to the professor. Further, course content will encourage the ethical practices and analysis of communication.

Diversity: This course encourages different perspectives related to such factors as gender, race, nationality, ethnicity, sexual orientation, religion, and other relevant cultural identities. The course seeks to foster understanding and inclusiveness related to such diverse perspectives and ways of communicating.

ADA accessibility: Qualified students with disabilities needing appropriate academic adjustments should contact me as soon as possible to ensure your needs are met in a timely manner. Handouts are available in alternative accessible formats upon request.

COURSE SCHEDULE

Aug. 26

Week 1: Intro to course and each other, collaborative creation of Weeks 10-15

Sept. 2

Week 2: Intro to some basic critical cultural studies concepts

Read EReserves:

pp. 1-74: Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications in association with the Open University.

pp. xi-xxxiv: McCarthy, C., Durham, A. S., Engel, L. C., Filmer, A. A., Giardina, M. D., & Malagrea, M. A. (Eds.). (2007). *Globalizing Cultural Studies: Ethnographic Interventions in Theory, Method, and Policy*. New York: Peter Lang.

Sept. 9

Week 3: Sample theme team day led by instructor

Theme: Critical ecocultural studies

Read EReserves:

Sturgeon, N. (2009). Introduction & Chapter 1: The politics of the natural. *Environmentalism in Popular Culture: Gender, Race, Sexuality, and the Politics of the Natural* (pp. 3-49). Tucson: The University of Arizona Press.

Plumwood, V. (1997). Androcentrism and anthropocentrism: Parallels and politics. In K. J. Warren (Ed.), *Ecofeminism: Women, Culture, Nature* (pp. 327-355). Bloomington: Indiana University Press.

Stibbe, A. (2001). Language, power, and the social construction of animals. *Society and animals*, 9(2), 145-161.

Milstein, T. (2009). 'Somethin' tells me it's all happening at the zoo:' Discourse, power, and conservationism. *Environmental Communication: A Journal of Nature and Culture*, 3(1), 24-48.

Sept. 9 = Last day to drop class without a grade

Sept. 16

Week 4: Read Saukko, pp. 1-35

Due: This week and next week, theme teams will have scheduled meetings with Tema during her office hours. During the meeting, present and discuss an outline of your theme team day plan.

Sept. 23

Week 5: Read Saukko, pp. 37-95

Sept. 30

Week 6: Read Saukko, pp. 97-152

Oct. 7

Week 7: Read Saukko, pp. 153-197

Oct. 14

Week 8: FALL BREAK

Due: Post your research project to date on Web CT by Oct. 10 in preparation for peer workshop.

Due: All Theme Team-assigned readings are due posted to EReserves by Oct. 12. (Post your readings reference list to appropriate Web CT discussion thread.)

Oct. 21

Week 9: Peer Workshop: Peer discussion and feedback on individual research projects to date.

Reading assignment this week is final research paper/project in-process drafts of your peer review team, each of which will be about 10-15 pages.

Due: Bring your typed, 1-page feedback sheets to class to discuss with others. Post them on Web CT *as reply* to each paper before start of class.

Oct. 28

Week 10: Team 1/Douglas Daugherty and Alicia Kowsky on topic: Hegemony & Dehumanization/Rehumanization

Read WebCT:

Allen, R.L. (2002). Wake up Neo: White consciousness, hegemony and identity in The Matrix. In J. Slater, S. Fain, & C. Rossatto (eds.). *The Freirean legacy: Educating for social justice*, 104-125. New York: Peter Lang.

Haslam, N. (2006). Dehumanization: An integrative review. *Personality and Social Psychology Review*, 10(3), 252-264.

Lears, T. (1985). The concept of cultural hegemony: possibilities and problems. *The American Historical Review*, 90(3), 567-593.

Tileaga, C. (2007). Ideologies of moral exclusion: a critical discursive reframing of depersonalization, delegitimization and dehumanization. *British Journal of Social Psychology*, 46, 717-737.

Nov. 4

Week 11: Team 2/Angela Putman on topic: Ecofeminism/Ecojustice

Read WebCT:

Austin, R., & Schill, M. (1991). Black, brown, poor, and poisoned: Minority grassroots environmentalism and the quest for eco-justice. *The Kansas Journal of Law and Public Policy*, 69-82.

Donaghue, J., & Fisher, A. (2008). Activism via humus: The composters decode decomonomics. *Environmental Communication: The Journal of Nature and Culture*, 2(2), 229-236.

Stearney, L. M. (1994). Feminism, ecofeminism, and the maternal archetype: Motherhood as a feminine universal. *Communication Quarterly*, 42(2), 145-159.

Nov. 11

Week 12: Team 3/Ricky Hill, Sarah Upton, Art Aguirre on topic: Queer and Border theory and Music Sub/Cultures

Read WebCT:

Halberstam, J. (2005). In a queer time and place: Transgender bodies, subcultural lives (pp. 159-179). New York: New York University Press.

Moreman, S. T., & McIntosh, D. (2010). Brown scriptings and rescriptings: A Critical performance ethnography of Latina drag queens. *Communication & Critical/Cultural Studies*, 7(2), 115-135.

Pineda, R. (2009) Will they see me coming? Do they know I'm running?: Los Lobos and the performance of mestizaje identity through journey. *Text and Performance Quarterly*, 29(2), 183-200.

Nov. 18

Week 13: NCA = NO CLASS MEETING

Nov. 25

Week 14: THANKSGIVING

Dec. 2

Week 15: Team 4/Carmen Lowry and Don Becker on topic: Community-Based Participatory Action Research & Radical pedagogy

Lather, P. (1986). Research as Praxis. *Harvard Educational Review* (56) 3, 257-277.

Moriarty, P. (1993). Deep learning for Earthquake country. In D. Carmody & J Carmody (Eds.), *The Future of Prophetic Christianity* (pp. 126-134). Maryknoll, NY: Orbix.

Sahota, P. C. (2010). Community-based Participatory Research in American Indian and Alaska Native Communities. Case study IV: *Indigenous Archaeology* (pp. 15-18). Retrieved from <http://www.ncaiprc.org/researchregulation-papers>

Dec. 9

Week 16: Colloquium – Research presentations
Location TBA

Monday, Dec. 12

Due: Final paper posted on Web CT by noon.

OPTIONAL SUPPLEMENTARY READING LIST
(NOT AN EXHAUSTIVE LIST, BUT A STARTING POINT)

Some major critical cultural thinkers influencing Communication research and topics:

- Bhabha, H. (1994). *The Location of Culture*. London; New York: Routledge. (Homi Bhabha, professor at Harvard, is an Indian postcolonial theorist.)
- Butler, J. (1997). Merely Cultural. *Social Text, Nos. 52-53, 15(3 & 4)*. (Judith Butler, American professor at UC Berkeley, is a post-structuralist who focuses on gender – books: *Gender Trouble* and *Bodies that Matter*)
- During, S. (Ed.). (2007). *The Cultural Studies Reader*. London; New York: Routledge. (A collection of some of the major critical cultural thinkers' writings)
- Escobar, A. (1998). Whose knowledge, whose nature? Biodiversity, conservation and the political ecology of social movements. *Journal of Political Ecology, 5*, 53-82. (Political ecologist Arturo Escobar, professor at U. North Carolina and originally from Columbia, focuses on international development as it influences culture, society, and environment.)
- Grossberg, L. (1997). *Bringing It All Back Home: Essays on Cultural Studies*. Durham: Duke University Press. (Grossberg, professor at U. North Carolina, is a well known early US scholar in critical cultural studies in the Communication discipline)
- Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage Publications in association with the Open University. (Stuart Hall is considered one of the generators of British cultural studies)
- Haraway, D. (1988). Situated knowledges: The science question in feminism and the privilege of partial perspective. *Feminist Studies, 14(3)*. (American Donna Haraway, best know for the essay “The Cyborg Manifesto” and her science studies work, is professor at UC Santa Cruz History of Consciousness program.)
- Foucault, M., & Rabinow, P. (1984). *The Foucault Reader*. New York: Pantheon. (Late French philosopher Michel Foucault studied social discourses and institutions and is deeply influential in almost all areas of critical cultural studies.)

Critical cultural method & methodology:

- Bell, E. (2008). *Theories of Performance*. Los Angeles; London; Thousand Oaks, CA: Sage.
- Conquergood, D. (1991) *Rethinking Ethnography: Towards a Critical Cultural Politics*.

Communication Monographs. 58, 179-194.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (2005). *The Sage Handbook of Qualitative Research*. Thousand Oaks, CA: Sage.

Denzin, N.K., Lincoln, Y.S. & Smith T. L. (Eds) (2008). *Handbook of Critical and Indigenous Methodologies*. Los Angeles, CA: Sage.

Fairclough, N., & Wodak, R. (1997). Critical Discourse Analysis. In T. v. Dijk (Ed.), *Discourse as Social Interaction* (pp. 258-284). London: Sage.

Gray, A. (2003). *Research Practice for Cultural Studies: Ethnographic Methods and Lived Cultures*. London; Thousand Oaks, Calif.: Sage.

Johnson, R., Chambers, D., Raghuram, P., & Tincknell, E. (2004). *The Practice of Cultural Studies*. London; Thousand Oaks, Calif.: Sage.

Lincoln, Y. S., & Guba, E. G. (2000). Paradigmatic controversies, contradictions and emerging confluences. In Y. S. Lincoln & N. K. Denzin (Eds.), *Handbook of qualitative research* (pp. 163-188). Thousand Oaks, CA: Sage.

Madison, D. S. (2005). *Critical Ethnography: Methods, Ethics, and Performance*. Thousand Oaks, CA: Sage.

McCarthy, C., Durham, A. S., Engel, L. C., Filmer, A. A., Giardina, M. D., & Malagrecia, M. A. (Eds.). (2007). *Globalizing Cultural Studies: Ethnographic Interventions in Theory, Method, and Policy*. New York: Peter Lang.

Smith, L. T. (1999). *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books.

Warren, J. T., & Davis, A. M. (2009). On the impossibility of (some) critical pedagogies: Critical positionalities within a binary. *Cultural Studies <=> Critical Methodologies*, 9(2), 306-320.

White, M., & Schwoch, J. (Eds.). (2006). *Questions of Method in Cultural Studies*. Malden, MA: Blackwell Pub. Special attention to introduction and Micaela di Leonardo's chapter, "Mixed and rigorous cultural studies methodology – an oxymoron?"

Introductory texts for cultural studies:

Barker, C. (2008). *Cultural Studies*. London; Thousand Oaks, CA: Sage.

Gay, P. d., Hall, S., Janes, L., Mackay, H., & Negus, K. (1997/2003). *Doing Cultural Studies: The Story of the Sony Walkman*. London; Thousand Oaks, CA: Sage.

Grossberg, L., Nelson, C., & Treichler, P. A. (Eds.). (1992). *Cultural Studies*. New York: Routledge.