

HIST 4310 /HIST 7710
History and Cultural Studies
2013-14 (6 credit hours)

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Office Hours (or by appointment)
Monday 1:00-2:15pm (400 F.A.)
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Course Description

This seminar is a historiographic inquiry into the fields of cultural history and historical cultural studies. As such it will examine a number of theoretical approaches and debates that have informed the so-called cultural turn amongst historians. Of particular importance will be social and critical theory; the relationship between culture and historical materialism; race and racialization; sexuality and gender; conceptions of modernity; colonialism and imperialism, among others. Students will be expected to work through particular theorists and schools of thought, as well as relate these to historical scholarship informed by diverse approaches.

Evaluation and Course Assignments

Seminar participation: 35%

All students are expected to be active participants in the seminar. This requires: attending class; completing the readings for each class; and being prepared to discuss the readings with classmates during seminar.

Students will also be required to lead seminar at least once per term. This may include: (a) providing the biographical background and historical contextualization of the writings of the theorist(s) we are discussing; (b) introductory comments on the readings. Details will be provided in class.

Written Assignments (2 per term)

Fall Term:

Assignment 1: 15% of final grade

Select a monograph by a historian whose work is informed by a particular theorist. In a paper of approximately 6-8 pages, critically discuss how the historian uses the particular theoretical concepts, what aspects of the theorist's work the historian emphasizes, to what extent the theoretical framework furthered the historical analysis presented in the monograph. The monograph must be approved by the instructors.

Students enrolled in HIST 7710 will expand the parameters of the above assignment by selecting at least one additional article by another historian using the same theorist. Students enrolled in HIST 7710 are expected to add a critical comparative assessment of how the theorist is used by different historians. These papers should be 8-10 pages.

Due Date: October 30, 2013

Assignment 2: 15% of final grade

HIST 4310: Mini-review of a particular cultural theorist or cultural historian. The review will explain the main ideas of the theorist, historicize the ideas, and discuss the impact of the theorist in the fields of cultural studies and history. If students choose, these reviews will be compiled to produce a Cultural Theory magazine.

HIST 7710: In consultation with the instructors, graduate students will prepare the theoretical or analytic segment of a proposal in which the historical problem, theoretical framework, and potential impact of the research is clearly outlined.

Due Date: December 4, 2013

Winter Term

Assignment 3: 15% of final grade

Cultural analysis of a specific event or aspect of visual popular culture. The paper will be approximately 6-8 pages for students enrolled in HIST 4310 and 8-10 pages for students enrolled in HIST 7710. Students are expected to apply relevant theoretical concepts to specific historical cases and sources. Topic and sources must be approved by the instructors.

Due Date: February 5, 2014

Assignment 4: 20% of final grade

Final term paper (12-15 pages for students enrolled in HIST 4310; 14-18 pages for students enrolled in HIST 7710). Students will examine the relationship between a particular theorist and how it has been taken up in History and Cultural Studies. For instance, students might examine the writings of Adorno on music and discuss how these ideas are currently used/debated in the field; or students might focus on Foucault and how he has shaped historiography on incarceration and prison life. Topics to be approved by the course instructors.

Due Date: April 2, 2014

Policy on Late Assignments

Late assignments will not be accepted without prior approval of Drs. Chen or Churchill. For assignments that are more than 1 week late, students will not receive written feedback on the assignments, and they also are not eligible to submit papers reworked on the basis of comments.

Statement on Academic Dishonesty

Students should acquaint themselves with the University's policy on plagiarism, cheating, and other forms of academic dishonesty in the General Academic Regulations in the online Academic Calendar and Catalog and the Faculty of Arts regulation (http://umanitoba.ca/faculties/arts/student/student_responsibilities.html) which reads:

The common penalty in Arts for plagiarism on a written assignment is a grade of F on the paper and a final grade of F (DISC) (for Disciplinary Action) for the course. For the most serious acts of plagiarism, such as purchase of an essay and repeat violations, this penalty can also include suspension for a period of up to five (5) years from registration in courses taught in a particular department/program in Arts or from all courses taught in this Faculty.

The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism or to other experts for authentication.

The common penalty in Arts for academic dishonesty on a test or examination is F for the paper, F (DISC) for the course, and a one-year suspension from courses acceptable for credit the Faculty. For more serious acts of academic dishonesty on a test or examination, such as repeat violations, this penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department or program in Arts or from all courses taught in or accepted for credit by this Faculty.

Computers, Cellular Phones, Tablets etc.

Students will only be allowed to use computers or other electronic devices for taking notes. All phones must be turned off or placed on vibrate. Texting, instant messaging, surfing the web, are not appropriate in class. Students engaging in any of these activities will be asked to leave.

Citations and Format

All assignments should be printed double-spaced and in 12 point font size. Students should use humanities citation style with footnotes.

For a guide to proper citation consult Kate Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*. A copy of this manual can be found in the reference room at the Elizabeth Dafoe Library (LB 2369 T8 1987); or consult the *Chicago Manual of Style Online*.

<http://www.chicagomanualofstyle.org/home.html>

Evaluative feedback will be provided by the withdrawal deadline date of March 19, 2014.

Grade Scale

A+ 85-100%	A 80-85%	B+ 75-79%	B 70-74%
C+ 65-69%	C 60-64%	D 50-59%	F below 50%

Students who wish to appeal a grade given for term work must do so within 10 working days after the grade for the term work has been made available to them. Uncollected term work will become the property of the Faculty of Arts and will be subject to confidential destruction.

Required Books

- *Peter Burke, *What is Cultural History?* (Polity Press, 2008)
- *Edward Said, *Orientalism* (Vintage Books, 1979)
- *Raymond Williams, *Marxism and Literature* (Basic Concepts)
- *Michel Foucault, *Discipline and Punish: The Birth of the Prison* (Vintage Books, Second edition, 1995)
- *Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism* (Verso, 2006)
- *Susan Buck-Morss, *Dreamworlds and Catastrophe: The Passing of Mass Utopia in East and West* (MIT Press, 2002)
- *Dick Hebdidge, *Subculture: The Meaning of Style* (Routledge, new edition 2008)
- *Leela Gandhi, *Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship* (Duke University Press, 2006)
- *Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times* (Duke University Press, 2007).

Course Readings

Note: Readings subject to change. Any changes to the readings will be announced in class.

Week 1: September 11

Introduction and Overview of Course

Week 2: September 18

- *Peter Burke, *What is Cultural History?* (Polity Press, 2008)
- *William Sewell, "The Concept(s) of Culture," in *Beyond the Cultural Turn: New Directions in the Study of Society and Culture*, eds. Victoria E. Bonnell and Lynn Hunt (Berkeley: University of California Press, 1999): 35-61; also in Gabrielle Spiegel (ed), *Practicing History: New Directions in Historical Writing after the Linguistic Turn* (Routledge, 2013)

Week 3: September 25

- *Raymond Williams, *Marxism and Literature*, Section I (Basic Concepts), pp. 11-74
- *Raymond Williams, *The Country and The City*, selected chapters
- *E.P. Thompson, "Moral Economy of the English Crowd," *Past & Present* 50 (1971): 76-136

Week 4: October 2

- *Edward Said, *Orientalism* (Vintage Books, 1979)

Week 5: October 9

*Michel Foucault, *Discipline and Punish: The Birth of the Prison* (Vintage Books, Second edition, 1995)

Week 6: October 16

*Ruth Wilson Gilmore, *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalization California* (University of California Press, 2007), Prologue and Introduction

*Carlos Aguirre, *The Criminals of Lima and their Worlds: The Prison Experience* (Duke University Press, 2005), Introduction and Part I (pp. 1-84)

*Steven Pierce and Anupama Rao, eds., *Discipline and the Other Body: Correction, Corporeality, Colonialism* (Duke UP, 2006), selected chapters

* Students also need to find at least one other article by a historian that is informed by Foucault. They should bring this to class and be prepared to present it to the class. More details to be provided in class.

Week 7: October 23

*Theodor Adorno, "On the Fetish-character in music and the Regression of Listening" (1938)

*Max Horkheimer "The End of Reason" (1941)

*Herbert Marcuse, "Some Social Implications of Modern Technology" (1941)

*Imre Szeman, "The Limits of Culture: The Frankfurt School and/or Cultural Studies" Available online at:

http://www.academia.edu/2094944/The_Limits_of_Culture_The_Frankfurt_School_and_for_Cultural_Studies

Week 8: October 30

* Antonio Gramsci, Prison Notebook "Hegemony, Intellectuals, and the State"

*Raymond Williams, *Marxism and Literature*, Section II (pp. 75-144)

* Henri Lefebvre, "Introduction," *Critique of everyday life: Introduction* trans. John Moore (Verso special edition, 2008)

Week 9: November 6

*T.J. Jackson Lears, "The Concept of Cultural Hegemony: Problems and Possibilities", *The American Historical Review* Vol 90, No. 3 (June 1985)

*James C. Scott, *Domination and the Arts of Resistance: Hidden Transcripts* (Yale University Press, 1990), selected chapters

*Florencia Mallon, "Time on the Wheel: Cycles of Revisionism and the "New Cultural History", *The Hispanic American Historical Review* 79.2 (May 1999): 331-353.

Week 10: November 13

*Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism* (Verso, 2006)

Week 11: November 20

*Claudio Lomnitz, *Deep Mexico, Silent Mexico: An Anthropology of Nationalism* (Minneapolis: University of Minnesota Press, 2001), chapters 1-3 (pp. 3-80)
*Rebecca Karl, *Staging the World: Chinese Nationalism at the Turn of the Twentieth Century* (Duke University Press, 2002), Part 1 (pp. 3-52)

Week 12: November 27

*Walter Benjamin, "Art in the Age of Mechanical Reproduction" (1936);
"Paris: Capital of the Nineteenth Century"
*Susan Buck-Morss, *Dreamworlds and Catastrophe: The Passing of Mass Utopia in East and West* (MIT Press, 2002), Part II (Dreamworlds of History, pp. 42-96) and Part III (Dreamworlds of Mass Culture, pp. 98-213)
*Xiaobing Tang, "Echoes of Roar, China! On Vision and Voice in Modern Chinese Art," *positions: asia critique* 14.2 (2006)

Week 13: December 4

*Dick Hebdidge, *Subculture: The Meaning of Style* (Routledge, new edition 2008)
*Michel de Certeau, "General Introduction," in *The Practice of Everyday Life*. Steven F. Rendall (Trans.) (University of California Press, reprint edition, 2011)

Winter Term

Week 1: January 8

*Stuart Hall, *Critical Dialogues in Cultural Studies*, edited by Kuan-hsing Chen and David Morley (Routledge, 1996), selected chapters.

Week 2: January 15

*Robin Kelley, *Race Rebels: Culture, Politics, and the Black Working Class* (Free Press, 1996), Introduction (pp. 1-16) and chapter 7 (pp. 161-182)
*Andrew Jones, *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age* (Duke University Press, 2001), Intro and chapter 1 (pp. 1-52)
*Uta Poiger, *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (University of California Press, 2000), chapter 2 and chapter 5

Week 3: January 22

*Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 1 edition, 2006)

Week 4: January 29

*Leela Gandhi, *Affective Communities: Anticolonial Thought, Fin-de-Siècle Radicalism, and the Politics of Friendship* (Duke University Press, 2006)

Week 5: February 5

*Nan Enstad, *Ladies of Labor, Girls of Adventure: Working Women, Popular Culture, and Labor Politics at the Turn of the Twentieth Century* (Columbia University Press, 1999), selected chapters

Week 6: February 12

*Modern Girl Around the World Research Group, *Modern Girl Around the World* (Duke University Press, 2009), selected chapters

READING WEEK BREAK

Week 7: February 26

*Jasbir Puar, *Terrorist Assemblages: Homonationalism in Queer Times* (Duke University Press, 2007)

Week 8: March 5

Individual meetings to discuss final term paper topics

Week 9: March 12

*Judith Walkowitz, *City of Dreadful Delight: Narratives of Sexual Danger in Late Victorian London* (University of Chicago Press, 1992), chapter 1

*George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940* (BasicBooks, 1994), selected chapters

*Gail Hershatter, "Courtesans and Streetwalkers: The Changing Discourses on Shanghai Prostitution, 1890-1949," *Journal of the History of Sexuality* Vol 3, No. 2 (Oct. 1992)

Week 10: March 19

*Sheila Fitzpatrick, "Spy in the Archives"

<http://www.lrb.co.uk/v32/n23/sheila-fitzpatrick/a-spy-in-the-archives>

*Peter Bailey, "Jazz at the Spirella: Coming of age in Coventry in the 1950s" *Moments of Modernity* (London ; New York : Rivers Oram Press, 1999)

Week 11: March 26

* Penny Edwards, *Cambodge: The Cultivation of a Nation, 1860-1945* (University of Hawaii Press, 2008)

Week 12: April 2

* Karen Strassler, *Refracted Visions: Popular Photography and National Modernity in Java* (Duke University Press, 2010), introduction, chapters 1,3,4.

*Rosalind Morris, *Photographies East: The Camera and Its Histories in East and Southeast Asia* (Duke University Press, 2009), selected chapters

Week 13: April 9

*Geoff Eley, *A Crooked Line: From Cultural History to the History of Society* (University of Michigan, 2006)