Course Objectives

This course investigates the relationship between culture, power, and politics, drawing on a wide range of comparative cases. The course provides a background of social scientific approaches to the study of art and power, including the work of theorists such as James Scott, Louis Althusser, and Raymond Williams. Explores specific case studies of cultural policy, national ideology, and historical patrimony; comparative censorship in socialist and western capitalist societies; and the political role of the arts in a transnational context.

Required Texts


Assessment

1. Class participation and close reading of texts (20%)
2. 3 short assignments, 2 pages each (30%) Due November 11, December 2, 9
3. Final paper, topics to be advised, 8 - 10 pages (50%) Due January 13
Week One: Introduction, November 4


? to distribute in class: *articles from NY Times*

[Assignment 1: Based on class handouts, tell us what should be done with the grounds of the World Trade Center and give your reasons why, *due November 11*]

Week Two: Cultural Contestations, November 11


Week Three: Ideology and Hegemony, November 18


Week Four: Cultural Policy, National Ideology, and Historical Patrimony, November 25


Film showing: Strawberry and Chocolate (Tomas Gutierrez Alea, Cuba, 1993) [Showing to be arranged out of class times]

[Assignment 2: Write a brief statement of cultural policy describing how traditional patrimony is to be represented in a particular cultural institution, eg. a school, a museum, etc, due December 2]

Week Five: The Politics of Artistic Censorship, December 2


[Assignment 3: Find an article or report of a recent example of censorship in the United States and answer the following questions: who was the one responsible for censorship, who is being prevented from viewing the piece of art or popular culture, what are the reasons for censorship and how do you evaluate those reasons, due December 9]
Week Six: Cultural Globalization, December 9

*Public Culture* vol 2, no 2, pp 1-24.
