



UNIVERSITÀ DI CATANIA
Dipartimento di Scienze Umanistiche

Docente	Salvatore Marano
DENOMINAZIONE Insegnamento (in italiano)	Studi culturali
DENOMINAZIONE Insegnamento (in inglese)	Cultural Studies
Settore scientifico disciplinare	L-LIN/11
Corso di Laurea in cui l'insegnamento è erogato	Laurea Magistrale in Lingue e letterature comparate (LM37)
Anno di corso in cui l'insegnamento è erogato	I anno
Totale crediti: CFU	6 CFU
Numero ORE	Lezioni frontali e attività equivalenti: 36 ore
Obiettivi del corso (in italiano)	<p>Conoscenza degli ambiti degli studi culturali, con particolare riferimento agli studi etnici e di genere, ai Media Studies, alla storia materiale.</p> <p>A partire dalle competenze di analisi testuale acquisite nel triennio: acquisizione di abilità di lettura critica, e in contesto "culturale", di testi rappresentativi della cultura hip-hop negli USA (1970-2000).</p>
Obiettivi del corso (in inglese)	<p>Knowledge of the scope of Cultural Studies. Focus on Ethnic, Gender, and Media Studies, and Material History.</p> <p>Capitalizing on the textual analysis skills students acquired as undergraduates: mastery of "cultural" interpretive skills. Focus on the representative texts produced by hip-hop culture in the US, 1970-2000.</p>
Programmi del corso (in italiano)	<p>Modulo 1 (18 h): Introduzione agli Studi Culturali Dall'industria culturale, secondo Adorno e Horkheimer, alla dialettica fra cultura, sub-cultura e controcultura, con particolare riferimento agli studi etnici e di genere, ai Media Studies, alla storia materiale.</p> <p>Modulo 2 (18 h) La cultura Hip Hop fra Rap Graffiti e Break Dance I testi e i contesti "culturali" dello Hip Hop. La cultura di strada (con riferimento a poesia, musica, storia materiale, arti visive e performative). Le poesie e le canzoni hip hop dagli anni Settanta del XX secolo agli inizi del XXI (una selezione delle quali sarà discussa in classe).</p>
Programmi del corso (in inglese)	<p>Module 1 (18 h) Introduction to Cultural Studies From Adorno's and Horkheimer's notion of cultural industry, to the dialectics of culture, sub-culture and counterculture. Focus on Ethnic,</p>

	<p>Gender, and Media Studies, and Material History.</p> <p>Module 2 (18 h) Hip Hop Culture: Rap, Break Dance, and Graffiti Texts and contexts of Hip Hop street culture. Focus on poetry, music, material history, visual and performing arts. A selection of hip hop poems and songs (1970s-2000s) will be discussed in class.</p>
<p>Testi adottati (in italiano)</p>	<p>Lecture obbligatorie</p> <p>n. 4 (quattro) testi (fra cui: due saggi, uno dei quali a scelta dello studente; e due testi creativi), identificati dal simbolo ●</p> <p>n. 1 (una) antologia di scritti critici, identificata dal simbolo ▲ Quando non diversamente indicato, i testi vanno letti e studiati per intero.</p> <p>Modulo 1 (18 h) Introduzione agli Studi Culturali ▲ S. During (ed.). <i>The Cultural Studies Reader</i>. New York and London: Routledge, 2007³. È obbligatorio lo studio dei seguenti articoli: S. During, “Introduction” (pp. 1-30); Th. Adorno, M. Horkheimer, “The Culture Industry: Enlightenment as Mass Distraction” (pp. 31-41); C. Steedman, “Culture, Cultural Studies, and the Historians” (pp. 46-56); S. Hall. “Cultural Studies and Its Theoretical Legacies” (pp. 97-111), “Encoding Decoding” (pp. 507-517); E. Soja “History: Geography: Modernity” (pp. 113-125); M. de Certeau. “Walking in the City” (pp. 126-133); M. Foucault “Space Power and Knowledge” (pp. 134-141); G.C. Spivak “Scattered Speculations on the Question of Cultural Studies” (pp. 169-188); C. West “The New Cultural Politics of Difference” (pp. 256-269); T. de Lauretis. “Upping the anti (<i>sic</i>) in Feminist Theory” (pp. 307-319); D. Hebdige “The Function of Subculture” (pp. 441-450).</p> <p>● n. 1 (uno) libro a scelta fra i seguenti (anche in altra edizione da quella indicata, o in traduzione italiana, o in altra lingua, laddove disponibile), purché non lo si sia già scelto in altro ambito disciplinare:</p> <p>M. Horkheimer, Th. W. Adorno. <i>Dialektik der Aufklärung</i>. Amsterdam: Querido Verlag, 1947. R. Hoggart. <i>The Uses of Literacy</i>. London: Chatto & Windus, 1957. R. Williams. <i>Culture and Society</i>. New York: Columbia University Press, 1963². E. Morin. <i>L’Esprit du temps</i>. Paris: Éditions Grasset & Frasnelle, 1962. M. McLuhan, Q. Fiore. <i>The Medium is the Massage</i>. San Francisco: Hardwired, 1967. E. Said. <i>Orientalism</i>. New York: Pantheon Books, 1978. H. White. <i>Tropics of Discourse: Essays in Cultural Criticism</i>. Baltimore: John Hopkins University Press, 1978. D. Hebdige. <i>Subculture: the Meaning of Style</i>. London: Methuen, 1979. M. Foucault. <i>Histoire de la sexualité. 1: La volonté de savoir</i>. Paris: Gallimard, 1976. M. Foucault. <i>Histoire de la sexualité. 2: L’usage des plaisirs</i>. Paris: Gallimard, 1984. M. Foucault. <i>Histoire de la sexualité. 3: Le souci de soi</i>. Paris: Gallimard, 1984. P. Bordieu. <i>Ce que parler veut dire: l’économie des échanges linguistiques</i>. Paris: Fayard, 1982.</p>

A. Khatibi. *Amour Bilingue*. Montpellier: Fata Morgana, 1983.
 T. Todorov. *The Conquest of America. The Question of the Other*. Norman (Oklahoma): The University of Oklahoma Press, 1984.
 R.E. Scholes. *Textual Power: Literary Theory and the Teaching of English*. New Haven: Yale University Press, 1985.
 G.C. Spivak. *In Other Worlds: Essays in Cultural Politics*. New York: Methuen, 1987.
 H.L. Gates jr. *The Signifying Monkey. A Theory of African American Literary Criticism*. New York: Oxford University Press, 1988.
 E.S. Herman, N. Chomsky. *Manufacturing Consent: The Political Economy of the Mass Media*. New York: Pantheon, 1988.
 J. Clifford. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge (Mass.): Harvard University Press, 1988.
 J. Fiske. *Understanding Popular Culture*. London: Unwin Hyman, 1989.
 J. Lotman. *Universe of the Mind: A Semiotic Theory of Culture*. New York and London: Tauris, 1990.
 A. Easthope. *Literary into Cultural Studies*. New York and London: Routledge, 1991.
 N. Postman. *Technopoly: The Surrender of Culture to Technology*. New York: Vintage Books, 1992.
 M. de Certeau. *La culture au pluriel*. Paris: Seuil, 1993³.
 H.K. Bhabha. *The Location of Culture*. New York and London: Routledge, 1994.
 b. hooks. *Outlaw Culture: Resisting Representation*. New York and London: Routledge, 1994.
 J.P. Russo. *The Future without a Past: The Humanities in a Technological Society*. Columbia: University of Missouri Press, 2005.

Modulo 2 (18 h) La cultura Hip Hop fra Rap Graffiti e Break Dance

- G. Scott-Heron. *So Far, So Good*. Chicago: Third World Press, 1990.
- G. Cohen. *Boombbox. A Novel*. Chicago: Academy Chicago Publishers, 2007.
- A. Krims. *Rap Music and the Poetics of Identity*. Cambridge (Mass.): Harvard University Press, 2000.

Lecture facoltative/di consultazione/per approfondimenti individuali

Si consideri la seguente sezione come un repertorio di testi da consultare liberamente per approfondire i temi trattati nel corso.

T. Rose. *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover (New Hampshire): University Press of New England, 1994.
 A. Emery. *The Book of Hip Hop Cover Art*. London: Octopus Publishing, 2004.
 H. Sami Alim. *Roc the Mic Right. The Language of Hip Hop Culture*. New York and London: Routledge, 2006.
 W.J. Cobb. *To the Break of Dawn. A Freestyle on the Hip Hop Aesthetic*. New York and London: New York University Press, 2007.
 M. Reeves. *Somebody Scream!* New York and London: Faber & Faber, 2008.
 A. Bradley. *Book of Rhymes. The Poetics of Hip Hop*. New York: Basic Civitas, 2009.
 L. Owerko. *The Boombbox Project. The Machines, the Music, and the*

<p>Testi adottati (in inglese)</p>	<p><i>Urban Underground</i>. New York: Abrams Image, 2010.</p> <p>Required readings</p> <p>n. 4 (four) books (among them: two essays — one for choice from a list — and two creative texts), here identified by the symbol ●</p> <p>n. 1 (one) anthology, identified by the symbol ▲</p> <p>Unless otherwise stated, texts must be read and studied from cover to cover.</p> <p>Module 1 (18 h) Introduction to Cultural Studies</p> <p>▲ S. During (ed.). <i>The Cultural Studies Reader</i>. New York and London: Routledge, 2007³.</p> <p>Mandatory texts: S. During, “Introduction” (pp. 1-30); Th. Adorno, M. Horkheimer, “The Culture Industry: Enlightenment as Mass Distraction” (pp. 31-41); C. Steedman, “Culture, Cultural Studies, and the Historians” (pp. 46-56); S. Hall. “Cultural Studies and Its Theoretical Legacies” (pp. 97-111), “Encoding Decoding” (pp. 507-517); E. Soja “History: Geography: Modernity” (pp. 113-125); M. de Certeau. “Walking in the City” (pp. 126-133); M. Foucault “Space Power and Knowledge” (pp. 134-141); G.C. Spivak “Scattered Speculations on the Question of Cultural Studies” (pp. 169-188); C. West “The New Cultural Politics of Difference” (pp. 256-269); T. de Lauretis. “Upping the anti (<i>sic</i>) in Feminist Theory” (pp. 307-319); D. Hebdige “The Function of Subculture” (pp. 441-450).</p> <p>● n. 1 (one) book for choice from the following list, provided that students have not already studied them in other subject areas. It can be read in editions and languages other than those suggested here; even in the Italian translation, if available:</p> <p>M. Horkheimer, Th. W. Adorno. <i>Dialektik der Aufklärung</i>. Amsterdam: Querido Verlag, 1947.</p> <p>R. Hoggart. <i>The Uses of Literacy</i>. London: Chatto & Windus, 1957.</p> <p>R. Williams. <i>Culture and Society</i>. New York: Columbia University Press, 1963².</p> <p>E. Morin. <i>L’Esprit du temps</i>. Paris: Éditions Grasset & Frasnelle, 1962.</p> <p>M. McLuhan, Q. Fiore. <i>The Medium is the Massage</i>. San Francisco: Hardwired, 1967.</p> <p>E. Said. <i>Orientalism</i>. New York: Pantheon Books, 1978.</p> <p>H. White. <i>Tropics of Discourse: Essays in Cultural Criticism</i>. Baltimore: John Hopkins University Press, 1978.</p> <p>D. Hebdige. <i>Subculture: the Meaning of Style</i>. London: Methuen, 1979.</p> <p>M. Foucault. <i>Histoire de la sexualité. 1: La volonté de savoir</i>. Paris: Gallimard, 1976.</p> <p>M. Foucault. <i>Histoire de la sexualité. 2: L’usage des plaisirs</i>. Paris: Gallimard, 1984.</p> <p>M. Foucault. <i>Histoire de la sexualité. 3: Le souci de soi</i>. Paris: Gallimard, 1984.</p> <p>P. Bordieu. <i>Ce que parler veut dire: l’économie des échanges linguistiques</i>. Paris: Fayard, 1982.</p> <p>A. Khatibi. <i>Amour Bilingue</i>. Montpellier: Fata Morgana, 1983.</p> <p>T. Todorov. <i>The Conquest of America. The Question of the Other</i>. Norman (Oklahoma): The University of Oklahoma Press, 1984.</p> <p>R.E. Scholes. <i>Textual Power: Literary Theory and the Teaching of English</i>.</p>
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	<p>New Haven: Yale University Press, 1985. G.C. Spivak. <i>In Other Worlds: Essays in Cultural Politics</i>. New York: Methuen, 1987. H.L. Gates jr. <i>The Signifying Monkey. A Theory of African American Literary Criticism</i>. New York: Oxford University Press, 1988. E.S. Herman, N. Chomsky. <i>Manufacturing Consent: The Political Economy of the Mass Media</i>. New York: Pantheon, 1988. J. Clifford. <i>The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art</i>. Cambridge (Mass.): Harvard University Press, 1988. J. Fiske. <i>Understanding Popular Culture</i>. London: Unwin Hyman, 1989. J. Lotman. <i>Universe of the Mind: A Semiotic Theory of Culture</i>. New York and London: Tauris, 1990. A. Easthope. <i>Literary into Cultural Studies</i>. New York and London: Routledge, 1991. N. Postman. <i>Technopoly: The Surrender of Culture to Technology</i>. New York: Vintage Books, 1992. M. de Certeau. <i>La culture au pluriel</i>. Paris: Seuil, 1993³. H.K. Bhabha. <i>The Location of Culture</i>. New York and London: Routledge, 1994. b. hooks. <i>Outlaw Culture: Resisting Representation</i>. New York and London: Routledge, 1994. J.P. Russo. <i>The Future without a Past: The Humanities in a Technological Society</i>. Columbia: University of Missouri Press, 2005.</p> <p>Module 2 (18 h) Hip Hop Culture: Rap, Break Dance, and Graffiti</p> <ul style="list-style-type: none"> ● G. Scott-Heron. <i>So Far, So Good</i>. Chicago: Third World Press, 1990. ● G. Cohen. <i>Boombox. A Novel</i>. Chicago: Academy Chicago Publishers, 2007. ● A. Krims. <i>Rap Music and the Poetics of Identity</i>. Cambridge (Mass.): Harvard University Press, 2000. <p>Optional readings / Reference books / Further readings</p> <p>Students should consider the following section as a repertoire of texts to study/reed/scan/skim freely for in-depth study.</p> <p>T. Rose. <i>Black Noise: Rap Music and Black Culture in Contemporary America</i>. Hanover (New Hampshire): University Press of New England, 1994. A. Emery. <i>The Book of Hip Hop Cover Art</i>. London: Octopus Publishing, 2004. H. Sami Alim. <i>Roc the Mic Right. The Language of Hip Hop Culture</i>. New York and London: Routledge, 2006. W.J. Cobb. <i>To the Break of Dawn. A Freestyle on the Hip Hop Aesthetic</i>. New York and London: New York University Press, 2007. M. Reeves. <i>Somebody Scream!</i> New York and London: Faber & Faber, 2008. A. Bradley. <i>Book of Rhymes. The Poetics of Hip Hop</i>. New York: Basic Civitas, 2009. L. Owerko. <i>The Boombox Project. The Machines, the Music, and the Urban Underground</i>. New York: Abrams Image, 2010.</p>
<p>Modalità di erogazione della prova</p>	<p>Tradizionale</p>

Anno Accademico 2014-2015

Frequenza	Facoltativa
Valutazione	Prova orale Per la valutazione dell'esame si terrà conto della padronanza dei contenuti e delle competenze acquisite, dell'accuratezza linguistica e proprietà lessicale, nonché della capacità argomentativa dimostrata dal candidato.

Il Docente
Prof. Salvatore Marano