

## **EDST 570 - 022**

### **Stuart Hall, Cultural Studies in, of and around Education: Special Topics in the Sociology of Education**

Prof. Leslie G. Roman

Wednesdays 4:30 p.m. – 7:30 p.m.

Winter, Term 2

Ponderosa Commons Room 1001

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Through social biography, films, artwork inspired by Stuart Hall's political ideas, scholarly and activist texts, all part of the corpus of his work, this interdisciplinary course examines the impact of Stuart Hall, one of the leading Left intellectuals of the last sixty years and a critical figure in establishing both the New Left in England and Cultural Studies in Birmingham and beyond. Profoundly influential in the spheres of media and arts activism and politics, particularly in inspiring BAM (the Black Arts Movement) and Asian diasporic artists, feminist work on youth subcultures, etc.), Hall also intervened in educational policy debates. Jamaican-born and an émigré to England, Hall's diasporic experiences, and political and educational formation at Oxford as a Rhodes Scholar and founder of numerous journals (New Left Review, Soundings, etc.), as well as his leadership in several social movements, articulated politics and cultural praxis in ways that invented new alternative and dynamic spaces for thinking about questions of "race", class, nation, and political belonging and identifications. It is not an underestimation to say Hall's questions troubled conceptions of culture, education, the making of Britishness, and identities themselves. This course rethinks Stuart Hall neither strictly as a Cultural Studies scholar nor as a Sociologist but rather, more broadly as an extraordinary educator of multiple and broad oppositional constituencies, publics and counter-publics. A former graduate student of Stuart Hall, my intellectual development and political trajectory was profoundly influenced by his dialogical and engaged style of doing Cultural Studies in, and, of and around education. This course asks: Should "theory or practice leave you off the hook?"

We explore Hall's ideas and moving 'texts' not as canonical but as interventions into particular debates to better grasp how we might communicate across difference in a (neo)colonial and neo-liberal late capitalist globalized world where positions of dominator and dominated are not always immediately evident or transparent. How do these conversations with Hall's ideas provide intellectual and political possibilities for radical social transformation? How do they consider what a politics of cultural studies in, of and around education might mean?



*"Against the urgency of people dying in the streets, what in God's name is the point of cultural studies?...At that point, I think anybody who is into cultural studies seriously as an intellectual practice, must feel, on their pulse, its ephemerality, its insubstantiality, how little it registers, how little we've been able to change anything or get anybody to do anything. If you don't feel that as one tension in the work that you are doing, theory has let you off the hook." Stuart Hall*

### **Required Books and Media**

- Stuart Hall: *Critical Dialogues in Cultural Studies* edited by David Morley and KuanHsing Chen (Routledge, New York 1996)
- *Policing the Crisis: Mugging, the State and Law & Order* by Stuart Hall, Chas Critcher, Tony Jefferson, John Clarke and Brian Roberts, 2nd edition, (Palgrave Macmillan, Basingstoke, UK, 2013)
- Readings on Connect and in Library Course Reserves on Connect.

### **Media**

Hall director Sut Jhally-Race: *The Floating Signifier*

Isaac Julien's *Black Skin. White Masks*

Isaac Julien's *Young Soul Rebels* and *The Attendant*

Isaac Julien's *Looking for Langston*

Isaac Julien's *Choreographing Kapital*

John Akromfrah's *The Stuart Hall Project: Revolution, Politics, Culture and the New Left*

Select and various BBC Radio and Television programs with Stuart Hall

Personally Speaking, BBC TV and radio broadcasts of both social biographical and political interventions.

### **Requirements:**

Class participation and Weekly readings—30%

Seminar leading on one required book, film, radio program —30%

Final Paper or cultural politics or public pedagogy project—40%

