

CULTURAL STUDIES AND COMMUNICATION (CSAC) PROGRAM

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Cultural Studies and Communication Program Description

Overview:

The Cultural Studies and Communication Program (CSAC)¹ offers a unique interdisciplinary major and minor at Clark University — emphasizing culture, media studies, and human communication, broadly conceived. We think of communication as the exchange of information through linguistic, nonlinguistic, representational, or technological means, and see it as inextricably linked to cultural and institutional norms, practices, and ideology. Courses focus on the complex relationship between communication and culture, via critical and comparative examinations of media, local and global cultural processes, and social institutions. In this way, the CSAC major offers students a vigorously interdisciplinary program of study that examines the cultural foundations underlying the vast communication phenomena that we experience daily. The program encourages students to think analytically about human communication, to integrate concepts and ideas with professional practices, and to engage in original projects and research. The CSAC major equips students with the tools to become engaged citizens, generators of new knowledge, and 21st century leaders.

The Cultural Studies and Communication Program currently enrolls approximately 85 majors. The first class of 25 students graduated in 1998, and student interest continues to grow.

Core Commitments:

The CSAC program draws its faculty and courses from a range of disciplines and departments. Courses explore topics as diverse as the effects of mass communication, DIY media, gender and language development, the creation of nationalism and nationalist symbols, participatory research with youth, and new media technologies. Interdisciplinary by design, courses probe the pervasive but often subtle messages embedded in visual and graphic images, everyday discourse, advertising, literary works, music, artistic productions, historical writing, and other symbolic systems.

At the heart of the CSAC program is what might be thought of as “**cultural and ideological critique.**” CSAC students interrogate texts, messages, media, and practices — exploring the many ways that what appears “normal” and “natural” is actually socially constructed (through media, schools, and institutional practices, as well as through moment-to-moment social interactions via conversation, gesture, fashion, even eating). We are particularly interested in the ways that social practices (often mediated through new digital tools) can create oppression and injustice or open up spaces of opportunity and liberation.

¹ The CSAC Program was formally known as “Communication and Culture” (or COMM). The name was changed as of January, 2014. The new name more closely expresses the emphasis on cultural critique, analysis, and engaged scholarship that is a signature of this interdisciplinary program.

A Developmental Trajectory – building a strong foundation, linking theory and new digital literacies, leading to capacities for effective practice in the world:

The program at Clark offers a range of first-year intensive seminars (FYIs, such as: American Talk; Experiencing the American City; Discourse, Commitment and the Search for “Cool Identity”), and requires that all majors and minors take the foundation course, “CSAC 101,” (“Introduction to Cultural Studies and Communication”). This is followed by a set of required courses that examine:

- “Chronologies” (historical lenses on media),
- “Theories of Culture” (theoretical approaches to culture and human subjectivity), and
- “Methodologies” (tools for studying communication and culture, in the service of ideological critique).

In addition to a solid foundation in chronologies, theories of culture, and methodologies, the program offers a wide range of “practicum” courses, study abroad opportunities, and internships — emphasizing new digital tools and literacies. Engaging deeply in the world of practice and acquiring new media literacies helps to prepare students (in their junior and senior years) for more advanced “Problems of Practice” courses, integrating theory and the messiness of real world problems. These experiences prepare students to select from two capstone options (a capstone seminar or an Honors Thesis) — producing original work of quality and consequence — exploring the complexities of culture, communication, and media in personal, institutional, or global societal contexts.

A Program that Links Theory and Practice Across Disciplines and Contexts:

Unlike the Communication programs at most universities, our curriculum is neither primarily technical nor skills-based. Although we offer credit for classes and internships focused on participatory literacies and professional practice, our goals are analytical: to understand how communications processes work, whether in an argument between friends, an exchange in a social networking site, an interpretation of a popular television show, a political speech or event communicated across the world, or a design of a new technological tool to support neighborhood community organizing. At Clark, you might study how the dress of Asian women in London has become culturally charged and powerfully coded, how architecture communicates the values of a culture, how images of “minorities” are circulated in advertising and film, or how a program called “Poetry Inside Out” works in an urban 5th grade classroom.

We are a highly collegial and collaborative faculty — coming from a range of different disciplines, and bringing a wide range of interests and expertise. We do share, however, a common commitment to interrogating culture and communication — in the service of better understanding and engaging in the modern world. We see the CSAC major as preparation for leadership in the 21st century, working with people, texts, and tools across a wide-range of geographic, cultural, institutional, and linguistic borders. Indeed the program is an ideal foundation for a wide range of professional work, preparing graduates to be: an urban teacher,

a public relations or advertising professional, a community organizer or youth worker, a Peace-Corps volunteer, an expert in international development, or an entrepreneur in a digital start-up.

Using the lenses of “Chronologies,” “Theories of Culture,” “Methodologies,” and “Problems of Practice,” our program studies communication at the intersection of many disciplines — including sociology, English, art history, linguistics, urban education, psychology, anthropology, and the fine arts — drawing from both humanistic and social-scientific modes of inquiry to examine fundamental communication processes and their effects. Clark’s global, international character offers many opportunities for our students to think about and to shape the impact of communication throughout the world. Preparation gained in the major provides a liberal arts orientation to how we think about and participate in communication as the 21st century unfolds.

Who and What is a CSAC Major?

A Cultural Studies and Communication major provides the tools and analytic insight to collaborate with others across diverse cultural boundaries, document and analyze media tools and products, and advocate for change in a changing world. Through CSAC’s Harrison Funds, we provide students with support for their own research and development projects, and we encourage students to explore professional practice through internships and study abroad opportunities. Here are the characteristics we see, in many different forms, in our CSAC students.

A CSAC major (on graduation from Clark) is:

- a bridge-builder
- a meaning-maker, aware of power and context
- a savvy citizen of the world
- an ideological critic
- a good conversationalist (well-informed)
- an intellectual sophisticate
- someone who “knows B.S.” when they see it, and has the courage to speak up
- someone who recognizes structure and stricture, and can work with both
- an assumption and message interrogator and contextualizer
- an avant gardist
- a “new media” scholar and critic
- the conscience of society

Requirements for the CSAC Major

Introduction

The CSAC major is an 11-course sequence, moving from CSAC 101 as the foundation course, to a series of 7 “lenses and tools” courses (including Chronologies, Methodologies, and Theory-Intensive courses). The program also requires at least 1 “Engaging in Practice” course or internship (sometimes referred to as “Practice-Intensive” courses). These foundation and exploration courses prepare you for our signature “Problems of Practice” (PoP) courses (at least 1 is required, but 2 are recommended). These PoP courses integrate theory and practice and the messiness of the real world, and prepare you for your “Capstone” experience, in which students produce original work of publishable quality and consequence.

The requirements for the major are listed in outline format on the following pages. This structure allows you to keep a current record of your standing in completing the requirements, plan for coming semesters, and focus your meetings with your major advisor.

The CSAC major is designed with a developmental trajectory to assure intellectual coherence, rigor, and a pathway toward increasing expertise. **We strongly recommend that CSAC 101 be successfully completed before taking any 200 level “Theories of Culture” courses for major credit. At least 1 “Problems of Practice” course should be completed before taking the Senior Capstone Seminar or Thesis, which must be done in the senior year.** The “Lenses and Tools” courses and “Engaging in Practice” courses may be taken at any time, but some electives will have their own prerequisites as well. Internships are typically taken no earlier than the junior year. In order to complete the major within four years, you will need to plan your course of study carefully, with support from your faculty advisor. This is especially important if you plan to take a semester abroad, something that we encourage all majors to consider seriously. Note that all courses for the major must be passed with a grade of a solid **C or better**.

The policy on transfer of credits from elsewhere toward the major allows for a maximum of two (2) transfer courses. All transfer courses must be approved by the program director. Approval requires a course syllabus or outline and any other material specified by the director. The transfer policy applies to COPACE courses as well as courses taken at another college or university, or during study abroad. It is always a good idea to talk with your advisor or the program director before enrolling in a course that you hope to transfer toward the major. Both CSAC 101 and the senior capstone must be taken at Clark.

Requested Substitutions: Substitutions to courses listed in the approved course list for the major are considered on a case-by-case basis. Course substitutions from regular Clark courses (often new courses) are the most typically requested substitutions. Substitutions must be approved by the program director.

Course Completion Checklist for the CSAC Major

Foundation (1 course)

- CSAC 101
- CSAC 050 (First Year Intensive Seminar option)

Chronologies — (3 “media through history” courses), 1 in each period (see list of Chronologies courses below)

- Pre-20th Century (Pre-Electronic) — Print, Material Culture, Music, and Art History
- 20th Century (Electronic/Analog) — Film, TV, Radio, Print, Music, Art, Photography
- 21st Century Digital Media (Electronic/Digital) — Internet, Social Media, New Digital Literacies

Lenses
and
Tools

Theories of Culture — (2 theory-intensive courses), emphasizing analytic writing and challenging academic reading, and at least 1 must be at the 200 level (see list of Theories of Culture courses).

Methodologies — (2 methods courses), emphasizing tools for doing critical analysis and ideological critique, at least 1 “qualitative” methods (see list of Methods courses)

Engaging in Practice — (1 practice-intensive course), drawn from many options including Internships and Advanced Practicum courses, (see list of Engaging in Practice courses)

Problems of Practice — (1-2 “PoP” courses), integrating theory and practice (see list of PoP courses below) [Two are recommended; one is required]

Capstone — Capstone Seminar or Honors Thesis (see list of Capstone Options)

Induction Essays for the CSAC Major

When you declare CSAC as your major, you have one month to write 2 short (1-2 page) essays, and submit an academic paper from a previous course that you are particularly proud of:

1. A “retrospective” essay, explaining how you arrived at this moment in your intellectual journey. What experiences (at Clark or before and/or beyond Clark) brought you to the CSAC major? Who or what has influenced you? How did you find your passion and voice in making this decision?
2. A “prospective” essay, imagining yourself in the future. What are your dreams and plans for the future, and how do you imagine that the CSAC Program will prepare you for the world after Clark? Who do you imagine you will be and what will you be doing, and where does CSAC figure in this?

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3. Select a paper you've written for a course at Clark that relates to communication and/or culture, and that shows your strengths as a reader, thinker, and writer (not necessarily an A paper). Submit the paper with your instructor's comments and grade, along with the prompt or assignment the paper was in response to. Write a thoughtful commentary about why you selected this paper, and how you think it highlights your strengths as a reader, thinker, and writer (as well as places where you see weaknesses or areas where you'd like to improve as a writer). Note specific evidence in the paper that shows you are becoming a member of a community of thinkers who look at problems and issues from a "cultural studies" perspective.

These essays will be the first items entered into your CSAC digital portfolio.

Approved Courses for the CSAC Major

Note: Courses with an asterisk (*) have a prerequisite

Foundation Course:

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- CSAC 101: An Introduction to Culture Studies and Communication
 - CSAC 050: Cultural Studies and Communication in Main South (occasional First-Year Intensive option)

"Chronologies" — 3 courses in "Media Through History" (1 course from each period)

"Chronologies I" — Pre-20th Century (Pre-Electric or Electronic Media) — Print, Material Culture, Music, and Art History

- ARTH 010 - Stone Age to Our Age (AP)
- ARTH 105 - The Aegean World
- ARTH 109 - Greek Myth and the Classical Ideal in Art
- ARTH 110 - Ancient Greek Art (AP)
- ARTH 111 - Roman Art and Architecture
- ARTH 114 - Ancient Cities and Sanctuaries
- ARTH 118 - Art in the Age of Alexander the Great
- ARTH 124 - Italian Art from Giotto to Botticelli
- ARTH 125 - Art in the Age of Michelangelo (AP)
- ARTH 131 - Baroque Art in the Age of Bernini (AP)
- ARTH 156 - African Art and Architecture
- ARTH 158 - Art in the City of Worcester (AP)
- ARTH 159 - Latin American Art
- ARTH 220 - Sub-Saharan African Art
- ARTH 233 - Tropical Baroque
- ENG 140 - Major British Writers I
- ENG 150 - Introduction to Medieval Literature
- ENG 250 - Medieval Literature
- ENG 251 - Chaucer

- ENG 294 - History of the English Language
- MATH 105 - History of Mathematics (FA)
- MUSC 101 - Bach and Before: Studies in Music before 1750 (AP)
- MUSC 102 - Music of the Classical and Romantic Period (AP)
- PSYC 193 - Discourse, Identity, Critique of Romance

“Chronologies II” — 20th Century (Electronic/Analog) — Film, TV, Radio, Print, Music, Art, Photography

- ARTH 010 - Stone Age to Our Age (AP)
- ARTH 158 - Art in the City of Worcester (AP)
- ARTH 243 - Design in the 20th Century (AP)
- ARTH 245* - Urban Art in Jazz Age New York
- CMLT 130 - The National Imagination (GP)
- CMLT 134 - Latino Literature and Media Arts
- CSAC 281 - Urban Community Journalism
- EDUC 060 - Public Schools and Democracy (HP)
- ENG 205 - Culture and the News
- ENG 252 - Cultural Discourses of Advertising
- ENG 276 - Ethnic America
- ENG 278 - Contemporary British Literature
- FREN 124 - French Popular Culture
- FREN 137 - Studies in French Culture
- FREN 140 - Francophone Literature and Film
- FREN 168 - Immigration in France
- FREN 264 - Literature and Identity in the Francophone Caribbean
- GEOG 017 - Environment and Society
- GERM 205 - Art & Cultural Criticism – Wagner to the Present
- HIST 211 - American Consumer Culture
- ID 104 - Experiencing the American City (VP)
- JAPN 280 - Memory and National Identity in Post-War Japan
- MUSC 012 - Pop Music in the USA (AP)
- MUSC 104 - Music & Modernism (AP)
- MUSC 210 - Seminar in Music History (HP)
- SCRN 119 - History of U.S. Film Until 1950
- SCRN 120 - History of U.S. Film Since 1950
- SCRN 121 - History of International Cinema Until 1960 (HP)
- SCRN 122 - History of American Broadcasting (HP)
- SCRN 123 - Factual Film and Television
- SCRN 124 - History of International Cinema Since 1960
- SCRN 131 - Film Noir (AP)
- SCRN 261 - Critical Perspectives on Television
- SPAN 133 - Studies in Hispanic Culture

“Chronologies III” — 21st Century (Electronic/Digital) — Internet, Social Media, New Digital Literacies

- ARTH 158 - Art in the City of Worcester (AP)
- ARTS 119 - Introduction to Photo Media
- ARTS 122 - Digital Photography
- ARTS 209* - Motion Graphics
- CMLT 130 - The National Imagination (GP)
- CSAC 170 - Computer-Mediated Communication
- CSAC 220 - Communications Ethics
- CSAC 246 - Global Communication and Cultural Production
- CSAC 256 - DIY Media (Do-It-Yourself Media)
- CSAC 281 - Urban Community Journalism
- CSCI 099 - Computers in Our World
- ENT 105 - Creating a Culture of Innovation (VP)
- ENG 205 - Culture and the News
- FREN 164 - Haiti and the French Antilles
- FREN 249 - The French-Speaking World
- GEOG 257 - Internet Geography
- ID 104 - Experiencing the American City (VP)
- MUSC 103 - Post-Music
- PSYC 193* - Discourse, Romance, and Self (LP)
- SCRN 215 - City of the Future in Science Fiction
- SCRN 123 - Factual Film and Television
- SOC 293 - Diasporas and Immigrant Cultures

Methodologies — 2 courses (at least 1 Qualitative)

- ARTH 210* - The Art of Art History: Teaching and Methods (Qualitative)
- CSAC 281 - Urban Community Journalism (Qualitative)
- ECON 160 - Introduction to Statistical Analysis (FA)
- EDUC 153 - Participatory Research With Youth (Qualitative)
- EDUC 255* - Ethnography at School (Qualitative)
- GEOG 110 - Introduction to Quantitative Methods (FA)
- ID 120 - Introduction to Socio-Cultural Anthropology (Qualitative)
- ID 132 - Research Methods for International Development and Social Change
- MATH 217* - Probability and Statistics
- SCRN 114* - Writing About Film (VE) (Qualitative)
- SOC 202* - The Social Research Process (FA)
- SOC 204* - Doing Qualitative Research (Qualitative)
- SOC 206* - Doing Quantitative Research (FA)

Theories of Culture — 2 Theory-Intensive courses (At least 1 at the 200-level, and at least 1 before “Problems of Practice” courses)

- ARTH 245* - Urban Art in Jazz Age New York
- ARTS 248 - Gender and Representation
- CMLT 132 - Sexuality and Textuality
- CSAC 220 - Communication Ethics
- ENG 215 - Language and Culture in the US
- ENG 225 - American Print Culture
- ENG 238 - Contemporary Latino/a Literature
- ENG 275 - Fictions of Empire
- ENG 276 - Ethnic America: Literature and Theoretical Perspectives
- ENG 279 - Fictions of Asian Americans
- ENG 243 - Literary Theory and Global Culture
- ENG 249 - Signs and Crossroads – Semiotics
- ENG 252 - Cultural Discourses of Advertising
- ENG 279 - Fictions of Asian America
- FREN 164 - Haiti and the French Antilles
- FREN 264 - Literature and Identity in Francophone Caribbean
- GERM 230 - The German Discovery of Sex
- GERM 250 - German Film and the Frankfurt School
- GERM 286 - Germans, Jews and Turks
- JAPN 275 - The Japanese Warrior Tradition
- JAPN 280 - Memory and National Identity in Post-War Japan
- MUSC 104 - Music & Modernism
- MUSC 210 - Seminar in Music History and Criticism
- PHIL 242 - Philosophy of Language
- PHIL 259 - Philosophy of Dialogue
- PSYC 158 - Subjectivity and the Self
- PSYC 246* - Self and Identity in Social Context
- PSYC 249* - Women in Society
- SCRN 123 - Factual Film and Television (Found Footage)
- SCRN 231* - Film Theory
- SCRN 261 - Critical Perspectives on Television
- SCRN 288 - Gender and Film
- SOC 137 - Race/Ethnicity Across Borders (GP)
- SOC 160 - Global Cultures and Identities
- SOC 210 - Social Problems: Claims and Media
- SOC 255 - The Creation of Nationalism
- SOC 260 - Roots and Routes
- SPAN 133 - Studies in Hispanic Culture

“Engaging in Practice” courses (1 course, minimum):

- ARTS 121* - Intermediate Photography
- ARTS 125 - Graphic Design Projects
- ARTS 208 - Typography
- ARTS 209* - Interactive Design (Motion Graphics)
- ARTS 254* - Graphic Studio Design
- ARTS 250 - Photography Studio Digital
- CSAC 155 - Making Thinking Public (.5 credit)
- CSAC 298 - Internship (up to 2 credits)
- EDUC 152 - Complexities of Urban Schooling
- EDUC 153 - Participatory Research With Youth
- ENG 105 - Newswriting Workshop
- ENG 196 - Strategic Speaking
- ENG 202 - Feature Writing
- ENG 204 - Writing for Modern Media
- ENT 202 - Entrepreneurial Communication and Influence
- MUSC 142 - Recording Practice and Audio Art
- SCRIN 107* - Intro to Digital Filmmaking (limited enrollment, pref. to SCRIN majors)

“Problems of Practice,” Integrating Theory and Practice (1 course required, 2 recommended)

- ARTH 216 - Architecture and Democracy
- ARTS 245* - Urban Art in Jazz Age New York
- CSAC 170 - Computer-Mediated Communication
- CSAC 221 - Media Policy
- CSAC 256 - DIY Media (Do-It-Yourself Media)
- CSAC 281 - Urban Community Journalism
- EDUC 255* - Ethnography at School
- EDUC 281* - Critical Pedagogies
- CSAC 281 - Urban Community Journalism
- GEOG 257 - Internet Geography
- IDCE 303 - Youth Work: Practice and Social Justice
- MUS 160 - Sound Tracks
- MUS 216 - Workshop in Music Analysis and Criticism
- PSYC 252* - What is My Purpose in Life?

Capstone Seminar or Honors Thesis

- CSAC 252 - Cultural Discourses of Advertising
- CSAC 298 - Honors Thesis (2 semesters)
- ENG 205 - Culture and the News
- ENG 295 - Gender and Discourse
- MUSC 200 - Audio Culture
- MUSC 201 - Music, Media & Public Spheres

- MUSC 210 - Seminar in Music History
- MUSC 242 - Soundtracks
- PSYC 267 - Narrative and the Critique of Romance
- PSYC 271* - Creativity, Collaboration, and Human Development
- SCRN 215* - Science Fiction Film: City of the Future
- SCRN 288* - Gender and Film
- SCRN 290* - Re-Viewing Disney: Race, Class, and Gender in the Animated Feature Film
- SCRN 291* - Punk Media
- SOC 255 - Creation of Nationalisms
- SOC 294 - Global Ethnographies: Ethnographers in the Making for the 21st Century
- SOC 293 - Diasporas and Immigrant Cultures: Theory, Art and Media
- SOC 280* - Working in a Digital Age

Note: CSAC students may count a maximum of four (4) SCRN courses toward their CSAC major. A SCRN capstone, if elected, counts as one of these four. SCRN 101 is a prerequisite for many SCRN courses, but is not counted as part of the CSAC major.

Approval of Transfer and COPACE Course Substitutions:

COPACE courses (both undergraduate and MSPC) are considered transfer courses, and no more than two courses total may be transferred toward the major. Not all COPACE classes listed under the "Communications" heading are acceptable for CSAC credit, and it is important that majors check with their advisors and the director before assuming that courses will transfer. Allowable COPACE classes include those that have equivalents in a regular undergraduate college offering, as well as a select list of others. These include:

- ART2000 Photography Projects (Practice-Intensive)
- ART2100 Intermediate Photography Projects (Practice-Intensive)
- ART2200 Advanced Photography Projects (Practice-Intensive)
- CSAC1340 Introduction to Advertising (Practice-Intensive)
- CSAC2080 Environment and Communications: Signs and Symbols (Theory-Intensive)
- CSAC2300 Intercultural Communication (Practice-Intensive)
- CSAC2360 Negotiation, Mediation and Conflict Management (Practice-Intensive)

In addition, students who have been accepted into the 5th year Master's program in COPACE may also take one graduate-level course from the MSPC program. Approval of major advisor is required in deciding what category the course counts in.

Include #, Title, Date, and Location

1. _____

Approval: _____ Date: _____

2. _____

Approval: _____ Date: _____

Major Advisor

When you declare the Cultural Studies and Communication major, the program director will assign a faculty advisor with whom you should meet regarding course registration and other matters related to your academic program and interests. As an interdisciplinary major, we designate specific faculty members to serve as advisors. Major advisors are limited to those faculty members who are on the program committee; they are listed in the Faculty section of this handbook. If you wish to change your advisor once you are in the major, you may do so providing that the new advisor agrees to serve in this role.

Double Major. Students pursuing a double major will normally have two different advisors — one from each major. In cases where a faculty member on the Cultural Studies and Communication committee is also located in the department of your other major, you may be able to complete two majors with just one advisor. The electronic access to the student's academic record will reside with the advisor who is designated for the "First Major" on the Major Declaration Form.

Internship Guidelines for Majors

Purpose. In fulfilling the requirement for an "Engaging in Practice" course, many students choose to complete an internship. The internship is an opportunity to gain experience in a professional setting and to reflect on that experience from an academic perspective. Because an internship is part of the major program, it must be closely related to some area of cultural studies and communication.

Process. Internships are jointly coordinated by the University Internship Office and a faculty sponsor who has agreed to advise the student and grade the academic component of the internship. Students are responsible for contacting the Internship Office to discuss the application process, securing an application form, and getting a faculty sponsor.

Credits and Grading. In most cases, an internship is taken for 1 course unit (which requires a minimum of 10 hours a week in your field placement). In the summer, some students enroll for 2 course units by registering for both summer sessions through COPACE. During the academic year, internship registration is part of the normal registration process. For summer internships, registration is handled through COPACE but follows the same process supervised by the Internship Office. Summer internships also require a faculty sponsor, and tuition is paid at the course unit rate set by COPACE. Credit is awarded not for the work itself but, rather, for the academic component of the experience. Unless you petition in writing to the Dean of the College, the internship is graded Pass/Fail. To receive a letter grade, the project associated with the internship must be of substantial academic scope and quality.

Academic Requirements. There are two requirements for the academic portion of all internships completed for the Cultural Studies and Communication major:

1. Reflective Journal. To be able to reflect upon your experiences from an academic perspective, your journal entries should not only record your activities but also provide reflections on what you are learning from the experience. Your faculty sponsor will discuss the journal requirements with you.
2. Paper. In consultation with your faculty sponsor, you will be selecting a topic for your academic component, which is an independent component of the internship. Typical types of papers include: (1) a conventional research paper on some aspect related to your internship, (2) a creative, original project focused on a research question or problem that bears some relationship to your internship, or (3) a project or professional quality portfolio arising directly from your internship. You need a preliminary idea of what you want to focus on for your paper at the time you register. Two weeks after you begin your internship (one week in the summer), you should submit a more detailed focus statement to your faculty sponsor. This statement will describe what you will be doing and how you will do it. The length of your paper should be 10 to 12 pages, but you need to consult with your faculty sponsor about this. Some projects will require that the final product be presented in a different format. Note that the requirements for a final paper or project will be more substantial in cases where the internship is taken for a letter grade. **Be sure to clarify expectations with your faculty sponsor.** For semester internships, the paper or project is due no later than the first day of final exams. For summer internships, consult with your faculty sponsor.

Internships Abroad. Some majors will be able to fulfill their “Engaging in Practice” (internship) requirement through placement in the London Internship Program. Other possibilities exist in conjunction with placements in other countries that are arranged by the student; in these cases, students enroll for Directed Study under the supervision of a program faculty member. With the exception of the London Program, the University does not permit formal internships in other countries.

Two Capstone Options in the CSAC Major

There are 2 different options for fulfilling the Capstone requirement:

1. Seniors can take a **Senior Capstone Seminar** (see course options under course listings on pages 11-12). Note that not all of these seminars are offered every semester. CSAC students are not eligible to count the seminar as their capstone unless they have completed 1 200-level “Theories of Culture” course and 1 “Problems of Practice” course, and are in their senior year. By the end of the fourth week of classes, each major who is registered for the capstone seminar will be required to submit a 1-page proposal for the capstone paper or project that includes a statement of how the paper/project relates to the CSAC major. By mid-term, senior capstone students will be required to submit an annotated bibliography related to their paper/project that follows specifications provided by the faculty member. In most cases, students will be required to complete a senior capstone project paper of 20-25

pages. At the end of the semester, a copy of the paper is to be submitted electronically to the Cultural Studies and Communication program office (ddirado@clarku.edu).

2. For a small number of majors who have excelled in their academic work, the senior capstone requirement may be fulfilled by writing an **Honors Thesis**. The honors thesis project is a two-semester effort, and consists of original research that is undertaken under the supervision of a faculty member from the Cultural Studies and Communication Committee. A thesis project is a valuable experience for any serious student, but it is especially appropriate for students who are planning on going to graduate school for a Ph.D. (See details below.)

Notes on the Honors Thesis Capstone Option in the CSAC Major

Who is eligible to write a thesis? Each spring, the faculty committee reviews the academic records of all majors completing their junior year to determine who should be invited to propose an Honors Thesis. All students with a cumulative grade average of 3.40 or above are considered. Based on this review, the program director writes to those majors identified by the faculty committee, inviting them to develop a pre-proposal for an Honors Thesis. In addition, any major who has a cumulative grade average between 3.25 and 3.39 may request permission to propose an honors thesis project. Students hoping to complete an Honors Thesis identify a primary advisor (first reader), and in consultation with this faculty member, write a pre-proposal identifying the thesis topic, research questions or focus, conceptual framework and approach to data analysis. If the pre-proposal is approved by the CSAC faculty, a final (revised and expanded) proposal is developed and submitted, and a second reader is identified. An Honors Thesis student thus has a primary faculty mentor and a secondary reader. Finding the right faculty mentor and 2nd reader is a critical part of the process. The approval of the Honors Thesis proposal is at the discretion of the faculty committee.

What is the Registration Process? In the fall, the student registers for CSAC 289 – “Honors Thesis Preparation Seminar.” All students completing honors theses meet together in this course. In the spring, the student registers for CSAC 297—“Honors Thesis,” with the primary faculty advisor for the thesis.

What is the Schedule? The Honors Thesis is a full-year, 2-semester process which unfolds during the senior year, but which begins in the junior year with the proposal process. In the spring of the junior year, students submit pre-proposals, followed by full proposals. During the first semester of the senior year, the student completes research and begins the writing process under the supervision of his/her faculty thesis advisor and with guidance from the faculty member teaching CSAC 289. No grade is given in the fall, and the course is not calculated into the cumulative grade point average. The first draft of the thesis must be completed and submitted to the advisor no later than February 15. Revisions to the thesis normally occur during the month of March. A completed thesis is due to the thesis advisor and second reader no later than April 1st.

After evaluating the thesis in consultation with the second reader, the advisor forwards a copy to the Program Director who arranges for an Honors Symposium at which all thesis students present their work. After the Honors Symposium, the Faculty Committee members discuss all of the theses and a grade is determined for each one. The advisor submits a grade at the end of the spring semester, and the Faculty Committee awards the appropriate honors designation.

Does the thesis lead to graduation with Honors? Normally, satisfactory completion of an Honors Thesis in conjunction with completion of all Program and University requirements will result in one of the following graduation designations: Honors, High Honors, Highest Honors. Honors designations are determined by the CSAC faculty committee.

Important Dates for *Senior Honors Thesis*

Junior Year: Schedule for Submitting *Senior Honors Thesis Proposal*

February 1	Invitations sent to students with GPA 3.4
February 28	Deadline for <i>Honors Thesis Pre-Proposal</i>
Mid-March	Faculty Committee reviews Pre-Proposals
April 1	Deadline for <i>Final Honors Thesis Proposal</i>
April/May	Program Director notifies students of Faculty Committee's determination regarding thesis proposal

Senior Year: Schedule for Completing *Senior Honors Thesis*

October 1	3 page progress report and working bibliography due to advisor, faculty member teaching CSAC 289, and Program Director
Feb 15	Draft of complete thesis due to advisor
April 1	Completed final version of thesis due to advisor and second reader
Mid-April	CSAC "Senior Honors Thesis Symposium"
Late April/Early May	Faculty Committee determines honors designations: Honors, High Honors, Highest Honors
May 1 or announced date	Final signed copies of honors thesis in specified format must be submitted to the Cultural Studies and Communication Program office

Note: Format guidelines will be provided for students who are completing an honors thesis.

Writing in the Major

The Cultural Studies and Communication faculty are committed to working with majors to develop their writing. We see this as an important goal for your education and beneficial to your career and professional life. You can expect that faculty members will read your writing carefully and that they will provide instruction and comments to assist you. Each course in the major will have its own writing requirements to be specified by the instructor. However, our expectation is that your writing will improve during your years at Clark, and that at each level of the major you will focus on developing different skills.

- § At the foundation level, the focus is on crafting a short (5 page) thesis-driven, expository essay with a cogent claim, appropriate data and data analysis, and conclusion. You will be introduced to the “citation” culture of the academy, and expected to use appropriate APA or MLA citation form, identifying appropriate academic sources in research (including on the Internet). You will make use of writing support (writing center, peer-editing, or Peer Learning Assistants (PLAs) when needed.
- § Across the Chronologies, Methodologies, and Engaging in Practice courses, you will continue to develop your skill in explicating others’ ideas (in grounding your own work) and improve in your ability to write successfully for a variety of audiences and purposes. You will be developing a sense of your own voice, and confidence in your ability to express your ideas.
- § In the more advanced “Theories of Culture” and “Problems of Practice” seminars, the focus is on developing your abilities in critical writing. You will use writing both to explore your own questions but also to “render experience” (through thick description and interviewing of others). You will increasingly see writing as a tool/medium for thinking (in increasingly cogent ways) as well as a tool for presenting your ideas to others. You will be expected to control a number of genres (précis, literature review, critical essay, data-driven analysis, research proposal, letter of intent). These seminars are both reading and writing-intensive, and will help you to do more specialized work with source materials and reference systems, and may involve library sessions for particular topics.
- § Finally, in all Senior Capstone seminars or in the Honors Thesis, the focus is on formulating and critically framing research questions, presenting original ideas based on systematic inquiry, and understanding a variety of formats for doing original research projects.

To assist you with aspects of style, writing mechanics, and source/citation referencing, the Program faculty has adopted an on-line writing reference for the major, called Purdue OWL (Online Writing Lab). Here’s the url:

<https://owl.english.purdue.edu/>

OWL is a comprehensive writing resource for all levels of writing. CSAC faculty will refer to this in their writing requirements and guidelines. We also strongly encourage you to make use of the Writing Center at Clark. You can schedule an appointment online, by clicking on the following link:

<https://clarku.mywconline.com/>

You can also call the Writing Center at (508) 793-7405 (on campus x7405) to schedule an appointment. You are allowed one appointment per week.

In addition, we provide a .5 credit course, for CSAC majors only, called "Making Thinking Public," which is designed for sophomores and juniors. The class is designed to strengthen your skills in writing across disciplines (with multi-modal tools), and also to deepen your sense of your identity as a writer. The course will also introduce you to your digital e-portfolio which can be used to collect examples of work from across the major, and showcase your capstone work to a broader public audience.

The CSAC Minor Program Requirements

The CSAC Minor is a 6-course sequence, beginning with CSAC 101/CSAC 050 as the foundation. The Minor Check-list is below, but refer to the approved courses on pp. 7-12.

- CSAC 101 or CSAC 050
- 2 Chronologies – one course in at least 2 different "chronologies" categories
- 1 Theory-Intensive course (at the 200 level)
- 1 Practice-Intensive course
- 1 Problems of Practice course (at the 200 level)

Note: You are permitted to "double count" – that is, count the same course for two different programs – **only twice**.

To declare CSAC as your minor, make an appointment with the Director of the CSAC Program (Sarah Michaels) and bring a major/minor declaration form (downloadable from the Clark website) for her signature. She will be your CSAC minor advisor, answer any questions you might have, guide your selection of courses, and sign your graduation clearance form.

Harrison Small Grant Program

An endowment to the University from the Harrison family includes funds to support research and course development in the field of media and society, broadly defined. The Harrison Fund is designated for use by students and faculty in the Cultural Studies and Communication Program. These funds can be used for a broad range of projects and activities: support of research projects, speakers and events related to media and society, materials for courses, projects, and so forth. The Fund is especially helpful for making a student project possible, defraying costs related to honors thesis research, or for enriching some aspect of a course. Request for support from this fund may be in any amount up to \$500. Note that funds typically may **not** be used to purchase equipment, but both DSLRs and digital video cameras are available for use through the Program.

Application forms and guidelines are distributed electronically to students and faculty near the start of the fall and the spring semesters. Decisions will be made as soon as possible after the proposals are received. The review process is conducted by the Cultural Studies and Communication faculty, jointly with the Dean of the College.

CSAC Awards

Senior Award: Each year, two graduating seniors are selected to receive the Cultural Studies and Communication award. This award, made at graduation, recognizes the outstanding academic achievement of these CSAC majors. Students are nominated by CSAC faculty and selected by the full faculty committee.

Foundation Course Award: Each fall, two students are recognized for excellent academic achievement in the foundation course for the major, CSAC101. One student from each of the fall and spring semesters is nominated by the course instructor and confirmed by the full faculty committee.

Cultural Studies and Communication Faculty Steering Committee



Michael Bamberg, Ph.D., *Psychology*, received degrees in German (language and literature), Political Science, and Theology before he became a high school teacher in Germany. He taught German in the UK and PR of China, and collected his M.Phil. in Linguistics at the University of New York, as well as his Ph.D. in Psychology at UC Berkeley. He has been teaching Psychology at Clark since 1986, and Cultural Studies and Communication since 2000. His areas of interest are *Identity* and *Narrative*.



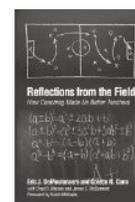
Ramón Borges-Méndez, Ph.D., *Community Development and Planning (CDP)* and *International Development, Community, and Environment (IDCE)*, holds a PhD in Urban and Regional Planning from MIT. His areas of expertise are urban and regional economic development, labor markets and workforce development, political economy, Latin America, Latinos in the U.S. and immigration, governance, non-profits and institutional development, and research methods. He writes on various public policy issues: workforce development; labor markets; Latino CBO's; Latino poverty and community development in the United States; immigration; decentralization and civil society matters in Latin America. Currently, he is doing research on Puerto Rican low-wage workers in Puerto Rico and the US, a project sponsored by the Ford Foundation and the Center for Puerto Rican Studies (CUNY-Hunter College).



Parminder Bhachu, Ph.D., *Sociology*, specializes in transnational cultures and globalization, in particular, on diasporas and immigrants in a global world. Her current work is on cultural creativity and innovation amongst diasporic artists, building on her earlier work on production and creativity produced through transnational movements of multiple migrants. Her recent book, *Dangerous Designs*, examined the culturally mediated commercial economies of ethnic clothes, which Asian women fashion entrepreneurs innovated from the margins. She is the author of several books, including *Twice Migrant; Immigration and Entrepreneurship* and *Enterprising Women: Ethnicity Economy and Gender Relations*.

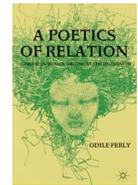


Eric DeMeulenaere, PhD., *Education Department*, specializes in urban education, youth activist research, youth digital literacies and the production of counter-narratives that challenge the dominant and oppressive storylines of our time. He is the 2012 recipient of the Edward A. Lynton Citation for Distinguished Engaged Scholarship. Prior to joining Clark University's faculty, he taught middle and high school social

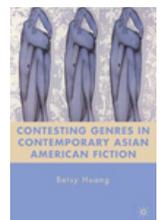


studies and English in Oakland and San Francisco, CA. In 2004, he co-founded and directed an innovative small public school in East Oakland that focused on social justice and increased academic outcomes for youth of color. Before opening the school, DeMeulenaere earned his Ph.D. in the Social and Cultural Studies Program at U.C. Berkeley's Graduate School of Education. His research employs participatory action research and narrative inquiry methods and draws extensively from critical theory to examine how to create more effective and liberatory learning spaces for urban youth. His most recent book is *Reflections from the Field: How Coaching Made Us Better Teachers*, co-authored with Colette Cann.

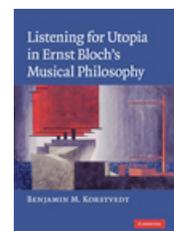
Odile Ferly, Ph.D., *Foreign Languages & Literatures*, specializes in Caribbean literatures and cultures from a comparative perspective, including the Anglophone, Francophone, and Hispanic regions. She studies contemporary women's writing from the Caribbean and its diaspora. Her work focuses on the issues of race and gender in connection with history, language, and the Caribbean literary tradition. Ferly also teaches classes on French society and culture (immigration, popular culture), as well as on French-speaking countries outside of Europe.



Betsy P. Huang, Ph.D., *English*, specializes in representations of ethnic and racial identities in 20th-century American literature and popular culture. Her scholarship focuses on fiction and films that dramatize the nation's persisting symptoms of cultural clashes and ethnic/racial conflicts, and she is particularly interested in the ways in which the "ethnic" and the "American" persist as mutually exclusive terms in American culture. She also examines the growing interest in science fiction in both academic and popular spheres, and the genre's critical capacity for speculating on the successes and failures of American multiculturalism and pluralism.



Benjamin Korstvedt, Ph.D., *Visual and Performing Arts*, specializes in musicology, critical and historical study of music and culture, German and Austrian musical culture in the 19th and 20th centuries. His teaching covers musical history and culture from the medieval period through the end of the 20th century, with a special interest in developing critical strategies for exploring connections between music and its cultural contexts. He recently published a book that explores the musical thought of the German Marxist philosopher Ernst Bloch, titled *Listening for Utopia* (Cambridge University Press). Other publications include a monograph on Bruckner's 8th Symphony, and articles on musical scholarship in the Third Reich, the politics of Wagnerism, and music criticism in fin-de-siècle Vienna. His current projects include essays on aspects of bourgeois identity as expressed in Schubert's epic mode, in Brahms's revisions of the Trio, op. 8, and in the psycho-social drama of Wagner's *Die Meistersinger*.

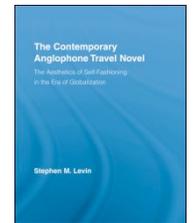




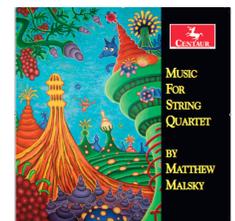
Stéphanie Larrieux, Ph.D., *Visual and Performing Arts*, specializes in film genre, television, cultural theory, cinema history, theories of authorship, and the language of media and visuality, as well as cinematic narrative form and style, and issues of ideology and representation. She is also interested in Brazilian cinema and culture. Her current research uses the science fiction film to assess the relationship between imagined representations of the future and historical interpretations of racial discourses and social relations in the United States and other pluralistic societies.



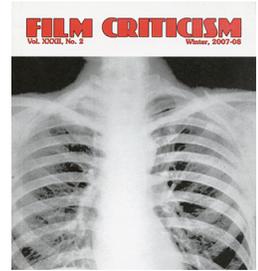
Stephen Levin, Ph.D., *English*, specializes in contemporary British and postcolonial literature, transnational cultural studies, and critical and literary theory. His research focuses on the ways in which twentieth-century global conditions have shaped contemporary culture and produced new discourses of self and identity. His 2008 book, *The Contemporary Anglophone Travel Novel: The Aesthetics of Self-Fashioning in the Era of Globalization*, explores different modes of constructing selfhood through leisure travel and considers the ways that these responses sustain or challenge ideologies of colonialism. His current work focuses on the political thought of the Caribbean intellectual C.L.R. James, realism in recent postcolonial fiction, and the politics of contemporary literary prizes.



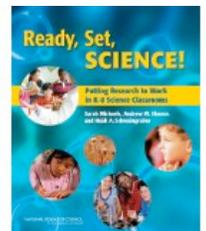
Matthew Malsky, Ph.D., *Visual and Performing Arts*, specializes in composition, electronic music, and multimedia. In the fall of 2011, Professor Malsky was named to a three-year term as the George N. and Selma U. Jeppson Professor of Music. A compact disc of his compositions performed by Clark's resident string quartet, *QX*, was released in 2010 on the Centaur Label, and has been reviewed online at *Sequenza21* and in the *American Record Guide* and *Open Space Magazine* (forthcoming). This season, his music will be featured at Barge Music (Brooklyn, NY), by the Capital Trio, and as part of the eXtensible Percussion Festival with concerts in Worcester, New York, Tokyo, Berlin and Houston, TX. Last spring, the Radius Ensemble featured his music in a concert on campus as a prelude to a recording session at Mechanics Hall, part of a planned release of a second disc of his chamber music. He is currently completing a work for solo piano with live computer process (and a Moog Piano Bar) for Boston pianist Keith Kirchoff. As a scholar, his research examines, from a psychoanalytic perspective, the intersections of American music, technology and culture in the post-World War II period. This fall, the online journal "World Picture" published his writing on cell phone-hacking, surveillance and film sound, as part of their themed issue on "wrong."



Hugh S. Manon, Ph.D., is Associate Professor and Director of the Screen Studies Program at Clark University where he specializes in Lacanian theory and film noir. He has published in *Cinema Journal*, *Film Criticism*, *Framework*, *International Journal of Žižek Studies*, and numerous anthologies, including articles on Tod Browning, Edgar G. Ulmer, Billy Wilder's *Double Indemnity*, Michael Haneke's *Caché*, and Stanley Kubrick's films noirs. He is interested in lo-fi and punk representation in relation to the psychodynamics of failure, and is currently developing a book project entitled "Lack and Losslessness: Toward a Lacanian Aesthetics."



Sarah Michaels, (Director), Ph.D., is Professor of Education, Chair of the Education Department, and Senior Research Scholar at the Jacob Hiatt Center for Urban Education at Clark University. A sociolinguist by training, she has been actively involved in teaching and research in the area of language, culture, "multiliteracies," the discourses of math and science. She is currently involved in a variety of research projects which focus on academically productive talk in math, science, and English Language Arts, from Pre-Kindergarten through 12th grade. She is currently developing web-based tools to support teachers' professional learning about science, as well as how to orchestrate academically productive classroom discussions.



Debra Osnowtiz, Ph.D., Sociology, specializes in the cultures of occupations, professions, and organizations. Her recent book, *Freelancing Expertise: Contract Professionals in the New Economy*, analyzes a system of contract employment, identifying both its structural conditions and cultural foundations in an economy that demands individual flexibility and resilience. She is now at work on a number of related papers and longer-term projects.

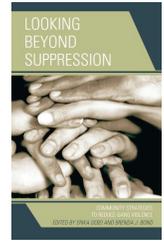


Jie Park, Ph.D., Education Department, specializes in adolescent literacy and language practices in school and out-of-school settings. For the past two years, she has been studying how first-generation immigrant students acquire academic discourses, and what cultural and linguistic resources they bring to their schooling. Her most recent work has been published in the *Journal of Adolescent and Adult Literacy*, *English Education*, and *Children's Literature in Education*. Before coming to Clark, she was assistant professor of literacy education at Bard College's Master of Arts in Teaching Program. She received her Ph. D. from the University of Pennsylvania, and a bachelor's degree (with honors) in English language and literature from Stanford University.

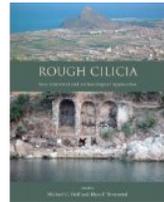




Laurie Ross, Ph.D., *International Development, Community, and Environment (IDCE)* and *Community Development and Planning (CDP)* is an engaged scholar who has conducted community based participatory research projects on environmental justice issues in Main South and youth development issues in Worcester. She is President of the Worcester Youth Center Board of Directors, and the Project Director for Clark’s Local Action Research Partnership grant funded by the Massachusetts Office of Public Safety and Security. In this work, she collaborates with Worcester Police Department, Juvenile Probation, Boys and Girls Club, Worcester Youth Center, Christian Community Church, Straight Ahead Ministries, and Worcester Community Action Council to work on understanding and intervening in the cycle of youth and gang violence in Worcester.



Rhys Townsend, Ph.D., *Visual and Performing Arts*, specializes in ancient art and archaeology, and material culture. He is currently preparing a book-length manuscript on the relationship between architecture and democracy in ancient Athens. A second project now underway is an archaeological survey of Rough Cilicia on the south coast of Turkey. He currently serves as Chair Elect for the Managing Committee of the American School of Classical Studies at Athens.



Amy Whitney, MBA, *Innovation and Entrepreneurship Program* Director, specializes in social entrepreneurship, cultures of innovation, and creativity. As Director of I&E, Amy manages a campus-wide Big Idea competition, provides curriculum oversight and assessment of the I&E Program, advises and mentors undergraduate students, monitors on-campus student ventures and teaches about cultures of innovation and creativity. She is also a LEEP Center Advisor. Her academic interests include entrepreneurship, learning cultures, intuitive inquiry, high-impact practices, inquiry-based learning, and adult learning theory. Amy received her BA and MBA from Clark University, and is pursuing an Ed.D. from Northeastern University concentrating in Organizational Leadership Studies.



Kristina Wilson, Ph.D., *Visual and Performing Arts*, specializes in nineteenth- and twentieth-century painting, modern design and architecture, and the history of photography. Her scholarly research has focused on American painting and photography in the interwar years, the birth of modernist design in the U.S. in the early twentieth century, and the history and criticism of museums. She is particularly interested in the roles museums have played in defining modern art, and in teaching modern art from a multi-disciplinary point of view.



Adjunct Faculty:

Teja Arboleda
Paul Broderick
Cynthia Conti
Rachel Gans-Boriskin

Program Staff:



Donna DiRado (ddirado@clarku.edu) is the Administrative Coordinator of the Cultural Studies and Communication Program. Contact her at: 508-793-7180. Visit Donna in the CSAC Program Office: Jonas Clark, Room 208

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