HPSC0013 Science and Popular Culture
Course Syllabus

2020-2021session | Dr Michel Wahome | m.wahome@ucl.ac.uk | Santiago Guzman Gamez |
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Course Information

Science and technology permeate popular culture. From Attenborough's documentaries, sci-fi films like The Matrix, and TV series like Black Mirror science and popular culture are deeply intertwined. In this module we explore science in popular culture using theories from sociology, cultural studies, media studies, and post-colonial studies. In other words, we will learn about the politics of science and popular culture, through popular culture. As with any module, your active participation in the group and taking responsibility for your own learning are crucial. Together, we will develop our skills as researchers, as well as critical consumers, producers & regulators of science messaging in popular culture across different media. We'll watch films and TV programmes, listen to albums, we'll explore science on social media, we'll visit museums. We'll think too, about how cultural production influences scientific and technological production; shaping the future before it exists. Science and popular culture are related in ways that you might not think! I will suggest that they are actually co-constructed and mutually shaping.

Key themes of this module are 1) thinking about how science and culture shape one another, 2) the relationships between producers and publics, 3) thinking about how science is represented (both in terms of *who* is represented when knowledge is produced) and 3) thinking about science and popular culture in terms of dominant cultural practices. **Key theories** in this module are about publics/audiences/users, patterns of cultural consumption (and how this is affected by class, 'race'/ethnicity, geography, gender, sexuality, ability/disability and their intersections), communication theory, representation and social justice, as well as feminist and post-colonial approaches to understanding culture.

Basic course information

Course website:	See moodle
Moodle Web site:	https://moodle.ucl.ac.uk/course/view.php?id=7422
Assessment:	50% Media Analysis Assignment, 50% essay
Timetable:	Lectures online. Seminars: Thursdays, 2-3pm. Room 944 IOE
Prerequisites:	None
Required texts:	See syllabus (below), reading list & moodle
Course tutor(s):	Dr Michel Wahome & Santiago Guzman Gamez
Contact:	m.wahome@ucl.ac.uk	santiago.gamez.15@ucl.ac.uk

Web:	
Office location:	22 Gordon Square, room 2.1
Office Hours:	Thursdays 1500-1700, TERM TIME ONLY or by appointment: https://outlook.office365.com/owa/calendar/DrWahomesOfficeHours@live.ucl.ac.uk/bookings/

Schedule

UCL Week	Topic	Date	Preparation Activity
6	[1] Introduction: Outline of the course, methods and theories	October 6	Essential readings Watch lecture videos Practical activities
7	Media: Films & Representation		Essential readings Watch lecture videos Practical activities
8	Media: Museums & "The Public"		Essential readings Watch lecture videos Practical activities
9	Media: TV & Communication Theories		Essential readings Watch lecture videos Practical activities
10	Media: ICTs and Digital Media		Essential readings Watch lecture videos Practical activities
11	READING WEEK!!!		
12	Genre: News & News Values		Essential readings Watch lecture videos Practical activities
13	Genre: Science Fiction		Essential readings Watch lecture videos Practical activities
14	Genre: Fan-Fiction, Activism & Messing Up the Circuit of Culture?		Essential readings Watch lecture videos Practical activities
15	Genre: Advertising		Essential readings Watch lecture videos Practical activities
16	Conclusions: Exploring 'Value' in Popular Culture & Structural Inequalities		Essential readings Watch lecture videos Practical activities

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[1] For further information regarding assessments (including word counts, late submissions and possible penalties) please refer to the STS appropriate programme page i.e B.Sc or M.Sc

Assessments

Summary

	Description	Deadline	Word limit	Deadline for Tutors to provide Feedback
Coursework	Media analysis assignment	December 8, 2021	2500 *3000 for Level 6/iBSc students	TBC
Essay	Term 3 essay	January 19, 2022	1000 *1500 for Level 6/iBSc students	TBC

Assignments & Specific Criteria for Assessment for this Module:

1) Media Analysis Project, 50%
*Word limit: **2500**. Which means within a 2475-2525 window. i.e. it is worth your time to hit near that 2500 mark or you will hit under/over-writing penalties, see handbook! Please note that the word limit for iBSc students/students taking the module at level 6 is 3000 words.*
For this assignment, you will have to select **ONE** piece of science in popular culture and you will need to critically analyze it, and build an argument. This can be:

- A feature published in a newspaper
- A popular science book
- A Novel
- A Museum or Science Centre Display
- An image (photograph, painting, portrait)
- A film (fiction or documentary)
- A TV programme
- A website (including blogs)
- A theater play
- An advertisement
- A podcast
- A radio show
- A children's book
- An album or artist's discography
- A You Tube vlog (or channel–but we would need to discuss this)

Depending on your choice, different methods of analysis will be at your disposal. But, whatever your method, your analysis should try and answer the following questions and you must use some of the theoretical tools from the module:

- What is the piece under scrutiny about?
- Why did you choose it?
- How does it relate to the topic of the course (science in popular culture)? And what

makes it interesting in relation to that topic?
- How do the theories discussed in this course apply to your chosen media item? (i.e. media effects, news values, representation, cultural consumption, structural inequalities and so on).
- What does analyzing this piece of science in the media enable you to claim about science in popular culture?
- What kind of relationship between science and popular culture does your object of analysis foster?
- How is it situated in relation to the production of knowledge? What kind of participation in science does it encourage? What is its contribution in defining the cultural boundaries of science?

Media Analysis Assignments must be structured, written documents. That is, they **must** include the title, sub-titles and a reference list alongside your own research and analysis. The references must be correct in the main text and in the reference list.

Please *please* _please_ (!) think about what you want to do early on in term. If you need clarification come and talk to me about it during my office hours. This is a really creative assessment and some people have a lot of fun with it, but it is really useful to have support figuring out your project so that you don't get overloaded, take on something too big, or take on something too small.

2) Essay in Term 3, 50%
In term 3 you will write a short, 1000 word essay. Please note that the word limit for iBSc students/students taking the module at level 6 is 1500 words. You will answer one of the following four questions:

1. In this New York Time's [article](#) Dr. Tressie MacMillan Cottom asks for advice on how an individual may contribute to mitigating climate change. The excerpt below records the query and the response:
   "When I asked [Dr. Johnson], "What should I do when our conversation is over today?," she responded by saying that as creative people we have the power to create popular culture in which climate is the backdrop of everything we consume. Dr. Johnson added, "The climate should be the context of every story we tell." (MacMilllanCottom, 2021, New York Time Opinion). This response implies that Dr. Johnson believes that popular culture can change societal attitudes to climate change. What theories discussed in this course support her view?

2. Watch this video of filmmaker Wanuri Kahiu: https://youtu.be/SWMtgD9O6PU

   Discuss how science fiction might provide a space in popular culture to engage with socio-technical imaginaries of past, present and future, with reference to how it might both resist *and* reproduce the politics of science in popular culture. (While watching her film, ['Pumzi'](#) is not necessary in order to answer the question—you may enjoy it).

3. Listen to the [Bricks and Mortals](#) podcast, that goes with the museum programme built by Subhadra Das, Curator of the Petrie Collection here at UCL. If you are in London do the full walking tour around parts of the UCL Bloomsbury campus neighbourhood, she gives instructions on the same page & everything is outside. While you listen, think about science museums and science centres you have visited or heard about, does Subhadra's work make you think about them differently? How?

4. Citizen science, fan-fiction, co-curation and activism are just some of the ways that the categories of 'producer' and 'consumer' have been blurred in science and popular culture. Discuss the idea of "produsage" in science and popular culture in terms of the circuit of culture, with reference to at least two examples of practice (which don't have to be from different media).

We will discuss the essay and how best to prepare for them during our classes. As with any essay (& the media analysis assignment above) it is crucial to make use of module reading material, the concepts taught in the module and to go beyond these with **your own** research and reading.

Essays **must** be structured, that is, they **must** include the title, sub-titles and a reference list. The references **must** be correct in the main text and in the reference list. Use your chose reference system (I prefer Harvard) but the most important thing is that it consistent. Your essay **must** have an argument and that argument **must** be apparent to readers.

Assessment criteria for all coursework are those found in the STS students' handbook. You should make sure you have a really good look at them & come and talk with me if you want to figure out what they mean for these assessments in more detail.

Course Design

Aims:

This module revolves around two strands of thought. First, that science, society, politics and culture are mutually co-constructed. Second, that science in popular culture can be studied and understood. *And that this study is important because culture is the space where our selves are known and lived, in relation with others*. In other words, cultural practices help us learn who we are, who others are, how to be and what do to.

Despite evidence to suggest that most people in the UK continue to get most of their information about science and technology via their TV and, increasingly, online, we know remarkably little about how the landscape of science in popular culture operates. Most studies are piecemeal, concentrating on one medium or even only one media artifact (as you will in your coursework!). Drawing on theories from cultural studies, media studies, sociology and, of course, science and technology studies, we will look at science in popular culture as a *system,* we will look at specific *media*, and we will look at *genre* to try to understand what work is being done through these practices. We will discuss how culture and science interact. Who gets to be represented and how are they represented? Who are the producers, consumers and regulators of science in popular culture? What does this matter for our identities and our societies?

Objectives:

By the end of this module students should be able to:
- critically engage with a range of forms of science-related popular culture;
- understand how science and society are related;
- demonstrate knowledge of the relevant literature for the module;
- demonstrate skills in qualitative discourse analysis;
- appreciate the complexity involved in the presentation of science in popular culture;
- reflect on the role of popular culture in the evolution of scientific debate;

1. *Watch the weekly lectures.*

These will be posted online for your to watch on your own time, prior to the weekly seminar on Thursday.

2. *Read the Essential Readings and make notes.*

Every week you will need to read the essential readings, and, if you like, the additional readings. Read them on your own, fill your own notes template and then be ready to discuss them.

In the first week Santiago & I will fill out the reading notes template (which you can find on our moodle page) but you should still do the readings and fill out your own version of the notes template.

After week 1, we will organise you into reading groups so you can read each week together. Starting in week 2, one group will be assigned to get all the notes from the other groups and create one summary template for the whole class, which you will send to Santiago, who will upload it the weekly readings tab.

Note, the template is designed to help you summarise information, so should never end up being more than one page per reading. The template is also at the end of the syllabus. [Reading & making notes = approx 2 hours per reading]

3. *Undertake Practical Activities*

<u>*Your participation matters!*</u> This is a participatory class where students help to lead their own discussions and activities. On a weekly basis you will have practical activities to do, including group work and active note-taking (individually and in groups).

Each week you will need to carry out any of the more practical tasks outlined on Moodle. These will be things like watching a particular film or TV show, listening to a podcast, looking at something on social media, visiting (<u>*where it is safe to do so!*</u>) museums, science centres, science festivals, science comedy events, a café scientifique, hackerspace and other 'spaces' of popular science as well as reading newspapers or parts of a novel.

Readings:

Each week has list of essential readings. There is a list of additional readings on Moodle--these are here to give you a solid starting point if you focus your media analysis assignment or essay on that week's topic. So, if for instance, your essay was about museums, I would expect you to start by reading the whole of the longer list of readings about museums and I would expect to see at least some of them in your essay's reference list too.

Good General Introductions:
- Davies, Sarah. R., & Horst, Maja. (2016). "Science communication as culture". Pp. 1-28 in *Science Communication: Culture, Identity and Citizenship*. London: Palgrave.
- Broks, Peter. (2006). *Understanding popular science*. Maidenhead: Open University Press.
- Gregory, Jane., & Miller, Steve. (1998). *Science in Public*. New York: Plenum Press.
- McGuigan, Jim. (1996). *Culture and the Public Sphere*. London and New York: Routledge.
- Hall, Stuart. (Ed.), *Culture, Media, Language: Working Papers In Cultural Studies, 1972-79* (pp. 107-116). Birmingham: Unwin Hyman (Publishers) Ltd.
- Nelkin, Dorothy. (1995). Selling science. New York: W.H. Freeman and Company.
- Jennings, Gretchen., & Jones-Rizzi, Joanne. (2017). Museums, white privilege and diversity: A systematic perspective. *Dimensions*, 63-74.

Week 1. Introduction: Outline of the course, methods and theories

This week the recordings we will cover a) the goals of the class, discuss the assessment structure & map out the next nine learning sessions and b) draw on ideas about how society develops norms and values, and how these show up in our leisure time, entertainment, politics and education. The content will allow us to think about how science and popular culture go together.

Essential readings:
1. Davies, Sarah. R., & Horst, Maja. (2016). "Science communication as culture". Pp. 1-28 in *Science Communication: Culture, Identity and Citizenship*. London: Palgrave.
2. Storey, John. (2018). "Chapter 1: What is popular culture". Pp 1 -17 in *Cultural Theory and Popular Culture, An Introduction* (8th ed.), London: Routledge.
3. Du Gay, Paul, Hall, Stuart, Janes, Linda, Madsen, Anders, Koen, Mackay, Hugh, & Negus, Keith (2013). Introduction to the first edition, pp. xxviii – xxxii AND Chapter 1: Making Sense of the Walkman, pp. 2-35. *Doing cultural studies: The story of the Sony Walkman*. Thousand Oaks, CA.: Sage.
4. MacKenzie, Donald and Wajcman, Judy, eds. (1999). "Introductory essay: the social shaping of technology". MacKenzie, D., and Wajcman, J., eds. (1999) *The social shaping of technology*. 2nd ed., Open University Press, Buckingham, UK.

Additional readings:
- Weitkamp, Emma (2016). Five years of JCOM — inclusive, comprehensive or could we do better?' *JCOM*
- Archer, Louise, Dawson, Emily, DeWitt, Jennifer, Seakins, Amy, & Wong, Billy (2015). "Science capital": A conceptual, methodological, and empirical argument for extending Bourdieusian notions of capital beyond the arts. *Journal of Research in Science Teaching, 52*, 922-948.
- Rajput, Abhay S. D. (2017). Science communication as an academic discipline: An Indian perspective. *Current Science, 113*(12), 2262-2267.
- Bourdieu, Pierre, & Johnson, Randal (1993). *The field of cultural production: Essays on art and literature*. Cambridge: Polity Press.
- McRobbie, Angela (2005). *The uses of cultural studies*. London, Thousand Oaks, New Delhi: Sage.
- Moi, Toril (1991). Appropriating Bourdieu: Feminist Theory and Pierre Bourdieu's Sociology of Culture. *New Literary History, 22*(4), 1017-1049.
- Skeggs, Bev (2004). *Class, self, culture*. London and New York: Routledge.
- Dawson, Emily (2017). Social justice and out-of-school science learning: Exploring equity in science television, science clubs and maker spaces. *Science Education, 101*(4), 539-547.
- Thornton, Sarah (1996). *Club cultures: music, media, and subcultural capital*. Hanover N.H.: University Pres of New England.
- Yosso, Tara. J. (2005). Whose culture has capital? A critical race theory discussion of community cultural wealth. *Race Ethnicity and Education, 8*(1), 69-91.
- Bourdieu, Pierre., & Passeron, Jean-Claude (1990). *Reproduction in education, society and culture* (R. Nice, [SEP] Trans. Second ed.). London, Newbury Park CA, New Delhi: Sage.
- Hesmondhalgh, David (2006). Bourdieu, the media and cultural production. *Media, Culture & Society, 28*(2), 211-231.
- Broks, Peter (2006). *Understanding popular science*. Maidenhead: Open University Press.

Week 2. Media: Films & Representation

This week we will have a think about the roles of science and technology in popular films. We will analyse how science and technology are represented in these films, what the implications of such representation might be and will discuss the socio-political and historic context of such representations. We will talk about theories of representation and ask what happens when you watch these films? What do they mean? Who do they represent? How do they represent knowledge? What are the roles played by science and technology in the stories these films tell?

Essential
1. Davies, S. R., Halpern, M., Horst, M., Kirby, D. S., & Lewenstein, B. (2019). Science stories as culture: experience, identity, narrative and emotion in public communication of science. *Journal of Science Communication, 18*(5).
2. Hall, Stuart. (2013). "The work of representation". Pp. 1-47 in *Representation, Second Edition.* (Eds). Hall, Stuart, Evans, Jessica and Nixon, Sean. The Open University Press: Milton Keynes.

Week 3. Media: Museums & "The Public"

We will focus this week on science museums as a medium through which to think about the idea of "the public". Of the various media we discuss in our class, museums are often seen as the most traditional, most dominant and most 'high-brow', 'special' or 'elite' forms of popular culture (to the extent that we might question just how popular they are!). We will use all the ideas we have been learning about to think about museum visits & to become critical consumers of exhibits and to question what forms of knowledge, culture and practice are being validated and which are being rendered invisible or insignificant. To this end we will discuss questions of publics, producers and epistemology and, as always, the messy relationships between science and society.

1. Das, S., & Lowe, M. (2018). Nature Read in Black and White: decolonial approaches to interpreting natural history collections. *Journal of Natural Science Collections, 6*, 4-14.
2. Dawson, E., Archer, L., Seakins, A., DeWitt, J., Godec, S., King, H., . . . Nomikou, E. (2019). Selfies at a science museum: Exploring girls' identity performances in a science learning setting. *Gender and Education*.
3. Dewey. John (1927). *The Public and its Problems.* Ohio University Press. Athens, OH. [You can read any chapter of this from chapter 1 to 6]

Week 4. Media: TV & Communication Theories

This week we will turn to the world of science on television. In terms of media forms, TV is often considered 'low-brow', 'everyday' or 'popular culture', but what does this mean when it comes to science? Television has been found to be a ubiquitous cultural practice in the UK, but should we assume that putting science on TV makes it accessible or helps people learn? This week we will learn more about media effects, communication theory, representation and cultural consumption. We will think about how science on TV sits within a legacy of socio-political issues about authority, knowledge and whose stories count.

Essential
1. Hall, Stuart (1980). Encoding/decoding. In S. Hall (Ed.), *Culture, Media, Language: Working Papers In Cultural Studies, 1972-79* (pp. 107-116). Birmingham: Unwin Hyman (Publishers) Ltd.
2. Steinke, Jocelyn. (2017). Adolescent Girls' STEM Identity Formation and Media Images of STEM Professionals: Considering the Influence of Contextual Cues. *Frontiers in Psychology, 8*(716).
3. Dingwall, Robert, & Aldridge, Meryl (2006). Television wildlife programming as a source of popular scientific information: a case study of evolution. *Public Understanding of Science, 15*(2), 131-152.

Week 5. Media: ICTs and Digital Media

This week we will turn to information and communications technologies (mostly social media). Digital technologies have created 'online' subcultures. We will discuss how theories of culture

can be revised to become theoretically adequate in the digital context where even the most familiar social interactions become global in reach. Social media plays a contentious role in the popular science landscape. Part user-generated content, part 'anti-science' platform and at the same time, part of broader, socio-political histories of journalism, reporting, political debate and education. This week we will ask what science and technology 'do' on social media? How are they represented and how, technically, do they determine what we see when we go online? How does this medium (or is it media?) work in terms of what we have learnt about cultural consumption and high/low cultural forms?

Essential

1. Ito, M., Baumer, S., Bittanti, M., Noyd, D., Cody, R., Her-Stephenson, B., Horst, H., Lange, P., Mahendran, D., Martinez, K., Pascoe, C.J., Perkel, D., Robinson, L., Sims, C., Tripp, L. (2010). Hanging Out, Messing Around, and Geeking Out. Kids Living and Learning with New Media. The MIT Press.
2. Agar, J. (2009). Review of Cell Phone Culture: Mobile Technology in Everyday Life, by G. Goggin. *Technology and Culture*, 50(3), 726–728 *[This a book review. Note the tone and structure of critique for use in your media analysis assessment].*
3. Odumosu, T. Making Mobiles African Mavhunga, C.C. (Ed.), 2017., in: What Do Science, Technology, and Innovation Mean from Africa? The MIT Press, p. 0.
4. Bell, Alive (2012). ScienceBlogs is a high school clique, Nature Network is a private club': imagining the communities of online science'. *The Canadian Journal of Media Studies, 10*(1), 240-265.

****READING WEEK*****

Week 6. Genre: News & News Values

Science and technology are in the news a lot. More than you might think given the extensive efforts around science popularisation, literacy and the deficit model of science communication. This week we examine how science is reported in the news. We learn more about media effects, specifically we will talk about framing, 'churnalism' and news values. In other words, what makes science newsworthy, why do some stories make it to print? As always we will be thinking about who produces and who consumes science in the news, and what roles print might play in terms of cultural consumption.

Essential
4. Nelkin, Dorothy (1995). Chapter 1, pp. 1 – 23 in Selling science. New York: W.H. Freeman and Company.
5. Fjaestad, Bjorn (2007). Why journalists report science as they do. In M. W. Bauer & M. Bucchi (Eds.), Journalism, science and society (pp. 123-132). New York and Abingdon: Taylor and Francis.

Week 7. Genre: Science Fiction

This week we'll work on the idea of science fiction in its traditional sense, Sci-Fi, tales of aliens and other imagined futures. We'll explore the role of Sci-Fi in popular science, and focus on both how Sci-Fi is understood and what 'work' these kinds of imaginaries do for science and society.

Essential
1. Chow-White, P. A., Deveau, D., & Adams, P. (2015). Media encoding in science fiction television: Battlestar Galactica as a site of critical cultural production. *Media, Culture & Society, 37*(8), 1210-1225.
2. Penley, Constance (1997). *NASA/Trek: Popular science and sex in America*. London and New York: Verso. (Chapters TBC)
3. Carrington, Andre M. (2016). 'Introduction: The whiteness of science fiction and the speculative fiction of blackness', pp. 1-29 in *Speculative Blackness: The Future of Race in Science Fiction*. London and New York: University of Minnesota Press.

Week 8. Genre: Fan-Fiction, Activism & Messing Up the Circuit of Culture?

So far we've discussed various aspects of how science in popular culture can be understood in terms of epistemology (knowledge production) on a spectrum from fact to fiction. We discussed the challenges social media poses to ideas about how news is produced as well as theories like the circuit of culture *and* we have discussed science fiction in terms of the 'work' it does to ideas about science and technology as they circulate in popular culture. This week we will build on these previous sessions to think in more depth about how popular culture, science and the circuit of culture are fluid, shaping one another just as they too are shaped in turn (including the many wonderful worlds of 'fandom'). By thinking about 'user-generated content' (whether it's fan-fiction, activism or something else), I will argue that science, popular science and culture are more closely intertwined than you might first think.

Essential
1. Bird, S. E. (2011). Are we all produsers now? *Cultural Studies, 25*(4-5), 502-516.
2. Orthia, L. A. (2020). Strategies for including communication of non-Western and indigenous knowledges in science communication histories. *Journal of Science Communication*, 1-17.
3. Hyysalo, S., 2009. User innovation and everyday practices: micro-innovation in sports industry development. R & D management, 39(3), pp.247–258.

Week 9: Genre: Advertising

This week we explore how science/tech are used in adverts and will try to analyse their content

(so I've put some papers about analysis on the reading list for this week, this whole exercise is designed to give you some analytic skills in advance of your coursework project!).

Essential
1. Dodds, Rachel. E., Tseëlon, Efrat, & Weitkamp, Emma. L. C. (2008). Making Sense of scientific claims in advertising. A study of scientifically aware consumers. *Public Understanding of Science, 17*(2), 211-230.
2. Williams, R. (2000). Advertising: the Magic System. *Advertising & Society Review, 1*(1). Williams, Raymond. 1980. Advertising: The magic system. In Problems in Materialism and Culture. London: Verso, 170–195. Reprinted with the permission of the author's estate.
3. Lombard, Matthew, Snyder-Duch, Jennifer, & Bracken, Cheryl C. (2002). Content Analysis in Mass Communication: Assessment and Reporting of Intercoder Reliability. *Human Communication Research, 28*(4), 587-604.
4. Ormrod, S. (1994). '"Let's nuke the dinner": Discursive practice of gender in the creation of a new cooking process'. In C. Cockburn & R. First-Dilić (Eds.), Bringing Technology Home (pp. 42-58), Buckingham: Open University Press.

Week 10. Conclusions: Exploring 'Value' in Popular Culture & Structural Inequalities

In this final class we will talk about value. How, given the different practices & theories we've studied so far, can value be understood in science in popular culture. We will look at ideas about cultural consumption, revisit the circuit of culture, communication theories and news values, and think about representation, identity and politics. How to media systems interact with one another? What can we learn here if we think about structural inequalities? How does science 'work' in hegemonic culture, sub-cultures, everyday culture and elite culture? I will argue that while on the one hand these are relationships of power that recreate social inequalities, there are (as we have seen in some of our examples so far) moments of resistance and transgression that make space for change. Change, not only for science, but for our societies too. We will also make time to talk about the closed exam in Term 3 and how best to plan your preparation for it.

Essential
1. Miles, Andrew, & Gibson, Lisanne (2016). Everyday participation and cultural value. *Cultural Trends, 25*(3), 151-157.
2. Saha, Anamik (2018). 'Chapter 1: Race and Cultural Industries'. Pp. 3-28 in *Race & the Cultural Industries.* Polity Press. Cambridge.
3. el Nabolsy, Z., 2020. Amílcar Cabral's modernist philosophy of culture and cultural liberation. *Journal of African cultural studies*, 32(2), pp.231–250.

For Reading Notes use this Template:

Topic:	Name: Date:
	Class: HPSC0013

CUES (Reduce)	NOTES (Record)
SUMMARY (Reflect & Review)	