Course Description

This course is designed to elucidate the process of public policymaking by an intensive study of cultural policy with reference to its theoretical constructs, the variety of public policies, and the special case of the United States. Support for the performing arts and museums are discussed as issues involving cultural identity, ideologies, and hegemony. Different models of cultural patronage internationally are evaluated. Furthermore, the importance of private, not for profit cultural institutions as a distinguishing characteristic of American cultural patronage is evaluated. Public support for the arts and culture in the United States has also been associated with recurring controversies that pit politics against aesthetics. Finally, arguments in support of public support for the arts and culture are discussed.

Required Books:
- Kramer, Jane. *Whose Art Is it?*
- Steinweis. *Art, Ideology, and Economics in Nazi Germany*
- Rochfort. *Mexican Muralists*

Requirements:
The following will be required from all students in the course:

1) One paper 3,800 words comparing and contrasting the three books. Due May 3rd. (200 pts)

2) A midterm consisting of questions from all lectures and films up until that point. The midterm exam is on March 8. (150 pts)

3) The final exam will be as scheduled, at the regular class time the following Wednesday.

4) Both the midterm and the final exams will consist of questions regarding all lectures and films from the second half of the course. (150 pts)

5) Three in-class tests on each of the three assigned books. 50 pts each (150 pts total)

6) Seven pop quizzes given randomly throughout the semester. Best five out of seven quizzes will be taken at 10 points each. No make-ups quizzes will be given because of the best of five rule. (50 pts)

Required Essays
Essays and exams are due at the beginning of the class day as scheduled. Late work will be penalized at least a letter grade. The book essays should be 1,500 words in length with frequent in-text citations and topical subheading. The principled themes of the book should be discussed and conclude with an overall evaluation.
Both the midterm and final exams will consist of questions concerning the lectures and movies we have viewed up until that point. It is recommended that your midterm and final exams lengths are between 2,000 – 2,200 words. HINT- It is advisable to take notes during the movies.

**Class Participation/ Attendance**

Participation is expected and should be informed by the quality, as distinct from the quantity, of the discussion. Since your presence in class is the *sine qua non* of a discussion, more than one absence will result in a reduction of one letter grade per each additional absence.

It is expected that the student will attend every class during the semester, having done the assigned readings. It is certainly understood that a student might miss a class for personal, family or health reasons. If it is anticipated that more than one class will be missed, it would be recommended that you discuss this with me. It is better to have a discussion with me in advance of any extended absences rather than incur a letter grade reduction due to insufficient attendance. In short, please be a good citizen about attendance.

The class begins at 6:10 as noted in the schedule, and ends at 9:00. There will be a 10-minute break from 7:25 to 7:35 (someone should remind me of this in class). Again, be a good citizen about arriving on time and staying the duration of the class. If you need to leave early, speak with the instructor; it is understood that *occasionally* people come unavoidably late, especially due to the Darwinian parking situation. Again, please be a good citizen about your attendance and punctuality.

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<tr>
<th>Point Distribution</th>
<th>Grading Scale</th>
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<tbody>
<tr>
<td>Essay</td>
<td>200</td>
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<tr>
<td>Midterm Exam</td>
<td>150</td>
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<td>Final Exam</td>
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<td>Tests</td>
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<td>Quizzes</td>
<td>50</td>
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<td>Total</td>
<td>700</td>
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Session 1. (January 17)

Counter-Reformation as a Cultural Policy
Clark's *Obedience and Grandeur* (100 min.)

Part 1: Forms of Cultural Patronage

Session 2. (January 24)

Part 2: Totalitarian Culture

Session 3. (January 31)

Command Cultures: A comparison of National-Socialist and Socialist-Realist aesthetics
*Triumph of the Will* (108 min.)

Session 4. (February 7)

*The Wonderful, Horrible Life of Leni Riefenstahl* (188 min.)

Session 5. (February 14)

*Art, Ideology and Economics in Nazi Germany*
*Degenerate Art* (60 min.)

Part 3: Culture and Identity

Session 6. (February 23)

Democratic Cultural Policies
*Harlem Renaissance* (60 min.)

Session 7. (March 1)

*The Life and Times of Frida Kahlo* (90 min.)
American Cultural Policy: Hidden-hand Patronage
*Artists at Work: A Film on the New Deal Art Projects* (35 min.)

Session 8. (March 8)

Mid-Term

Part 4: American Exception

Session 9. (March 15)

Coloniality and Cultural Policy
*The Rape of Europa* (117 min.)

Fidlers “New Deal Art”

Session 10. (March 22)

American Cultural Policy: Hidden-hand Patronage
*Pollock* (122 min.)
Session 11. (March 29)

Dirty Pictures (The Mapplethorpe Affair) (108 min.)

Session 12. (April 5)

Whose Art is it? (Test- 50 pts)
Culture as a Way of Life: Case of the Cajun and Creoles

Session 13. (April 19)

U.S. Cultural Imperialism: The Case of Canadian-American Cultural Relations

Session 14. (April 26)

What Is Cultural Policy?
Paper Due
Maya Lin: A Strong Clear Vision (83 min.)

Session 15.

Final exam as scheduled