Culturalist 'Classics' Revisited: Teaching (with) Foundational Texts in Today's English Classroom[1]

by Ester Gendusa
(Università degli Studi di Palermo)

ABSTRACT: This article revisits a selection of foundational Cultural Studies texts and examines their continued relevance for the contemporary teaching of English language and culture. Building on the enduring legacy of works such as *Representation*, *Englishness*, *Introduzione agli Studi Culturali britannici* and *Time Machines*, the discussion highlights how Cultural Studies debates on identity, ideology, and representation remain central to understanding today's discursive arenas. The article then explores how these theoretical concerns can be meaningfully translated into school-level practice, where the choice of textbooks plays a crucial role in shaping students' cultural literacy. Through a lesson plan grounded in the Presentation–Practice–Production method, the communicative approach, and culturalist analytical tools, the article

[1] Some of the reflections presented here originate from the paper I delivered at the conference held on 12-13 September 2024 at the Dipartimento delle Arti — University of Bologna to celebrate the twentieth anniversary of the journal *Studi Culturali*, published by il Mulino.

demonstrates how students can be guided to engage critically with political discourse, develop appropriate vocabulary, and reflect on the cultural processes through which meanings are produced and circulated. The proposed pedagogical framework illustrates how teaching 'with' and 'through' Cultural Studies 'classics' can foster both linguistic competence and critical awareness in today's English classroom.

KEY WORDS: Culturalist analytical approach; Textbook(s); *Representation*; *Introduzione agli Studi Culturali britannici*; *Englishness*; *Time Machines*

REVISITING CULTURALIST 'CLASSICS'

Before their institutional consolidation within the Centre for Contemporary Cultural Studies (CCCS) in 1964, culturalist theoretical principles were already circulating—vibrantly and influentially—through academic textbooks. Foundational texts—such as, notably, Richard Hoggart's *The Uses of Literacy* (1957), Raymond Williams's *Culture and Society* (1958), *The Long Revolution (1961)* and *Preface to Cinema* (1954), the "hidden gem" he had coauthored with Michael Orrom, as well as Edward P. Thompson's *The Making of the English Working Class* (1963)—played a crucial role in shaping the field's intellectual contours long before it was formally identifiable.

At the beginning of the 1990s, Stuart Hall himself, in his article "The Emergence of Cultural Studies and the Crisis of the Humanities" (1990), explicitly traced the genealogy of the discipline to many of these texts, which he also considered the theoretical cradle of the New Left:

> The attempt to describe and understand how British society was changing was at the center of the political debate in the 1950s, and cultural studies was at this time identified with the first New Left. The first New Left, dated not 1968 but 1956, was founded around such books as *The Uses of Literacy* by Richard Hoggart (himself not a university professor of English at all, but a teacher of adult working-class students in what was called the extramural department of the university); *Culture and Society* by Raymond Williams (who was teaching as an extramural tutor in the south of England); and *The Making of the English Working Class* by Edward P. Thompson (who was an extramural teacher in Leeds). (Stuart Hall, "Emergence" 12)

These works did not merely provide critical frameworks; they functioned as primary vehicles for culturalist thought and offered a mode of engagement that was deeply pedagogical. In bridging academic inquiry and public discourse, they granted readers a pathway to a form of cultural analysis that was both critical and accessible. In this sense, they exemplify how Cultural Studies emerged from a literary and intellectual

tradition rooted in the book as a site of reflection, social inquiry, and resistance, long before it became an academic, albeit 'belligerent,' discipline.

Although books both mediated and shaped the vocabulary, ethos, and political commitment of Cultural Studies, surprisingly, the term 'book' itself is absent from both Williams's seminal *Keywords. A Vocabulary of Culture and Society* (1976) and the later project, *New Keywords* (2005), edited by Tony Bennett, Lawrence Grossberg and Meaghan Morris. Recognising the centrality of the book as a cultural and pedagogical artifact, this paper responds to such an absence by foregrounding the book not only as a medium of knowledge transmission but also as a site of educational practice and negotiation whereby cultural meanings are actively co-constructed in the context of classroom practice. In doing so, it also draws on Williams's insight that the power of cultural analysis lies not in a specialised technical lexicon but in a shared, everyday vocabulary—those "strong, difficult and persuasive words" (Williams, *Keywords* xxvi) that circulate across both academic and common usage. It is precisely this general and variable vocabulary, open to reinterpretation and debate, that renders the book pedagogically generative: a space where students and teachers can work through the shifting meanings of key cultural terms and, in the process, participate in the broader discussions that shape "the central processes of our common life" (Williams, *Keywords* xxvi).

Building on this premise, the discussion pursues two interrelated goals. First, it identifies scientific and analytical tools suited to the teaching of the English language and British culture within 'classical' textbooks—either British or Italian—inspired by culturalist principles. Second, it examines the conditions and potential avenues through which Cultural Studies methodologies might be meaningfully incorporated into Italian academic environments and secondary-education curricula. Framed by the pedagogically desirable porosity between these two didactic domains, the investigation thus highlights the educational value of circulating culturalist principles across institutional boundaries—particularly within one of their most generative intersections: teacher-training contexts.

To support this approach, the paper revisits the legacy of three foundational academic textbooks rooted in the tradition of Cultural Studies and marked by notable editorial parallels as well as thematic and theoretical affinities: *Representation* (1997), edited by Stuart Hall, Jessica Evans, and Sean Nixon; *Englishness* (1999), edited by Alessandra Marzola; and *Introduzione agli Studi Culturali britannici* (2002) by Sergio Guerra. This selection, which is not intended to be exhaustive, aims to offer a coherent set of examples through which to explore culturalist methodologies and their pedagogical implications in educational contexts. In other words, the academic volumes discussed in this article share a common orientation toward Cultural Studies as both a critical and didactic practice, which, in turn, guided the delimitation of the corpus. This explains why other works—distinctively anthological in nature, such as the collected volume *Cultural Studies* (1992), edited by Lawrence Grossberg, Cary Nelson and Paula A. Treichler, *The Cultural Studies Reader* (1993), edited by Simon During, or Carlo Pagetti and Oriana Palusci's *The Shape of a Culture* (2004)—fall outside the scope

of this study, despite their undeniably significant role in the dissemination of culturalist paradigms internationally and nationally, respectively.

Alongside the body of works delineated above, the school textbook *Time Machines* (2017), published by DeA Scuola, is also considered. Developed for Italian upper secondary education, it draws explicitly on key tenets of the culturalist methodology, thus extending the reach of Cultural Studies beyond the university sphere. Although the educational publishing sector is characterised by rapid turnover and frequent revised editions, *Time Machines* was selected not for its chronological proximity but because it is particularly well suited to illustrating how culturalist approaches can be translated into school-level pedagogical practice. This is due to its distinctive engagement with cultural identity, especially in its treatment of British and American literature and multimodal cultural products as vehicles for identity construction and (self-)representation. Furthermore, the volume's structural multimodal sensibility makes it both pioneering and still pedagogically significant, particularly in light of the growing attention multimodality has received in recent years in the educational field. Suffice it to mention, in this respect, the *Common Framework of Reference for Intercultural Digital Literacies* (CFRIDiL), issued in 2019 as one of the main outputs of the Erasmus+ EU-MADE4ALL project (2016-2019), funded by the European Commission, which explicitly foregrounds multimodal competence as a key dimension of intercultural and transnational digital literacy and centres on the acquisition of "comprehensive multimodal, socio-semiotic and critical skills that take into consideration the expectations of socio-culturally diverse audiences and contexts" (Adami *et al.* 3).

The above-mentioned academic volumes—*Representation*, *Englishness*, and *Introduzione agli Studi Culturali britannici*—all published, significantly, around the turn of the millennium (the former in England and the latter two in Italy, respectively in Rome and Trieste), have enjoyed considerable uptake in Italian higher education. Although a comprehensive mapping of their adoption lies beyond the scope of this article, it is worth noting that *Englishness* circulated for over a decade in English literature syllabi across several universities; *Introduzione agli Studi Culturali britannici*, following its initial editorial success, has recently been adopted at the University of Catania; and *Representation* has been widely used in English language and translation courses, especially at the University of Palermo.

It is my belief that, even more than two decades after their appearance, they continue to retain a distinctive and enduringly innovative character, as well as lasting pedagogical relevance in their theoretical-analytical frameworks. Furthermore, when considered as part of an ideal tripartite dialogue, they make it possible to trace the contours of a meaningful exchange between the birthplace of British Cultural Studies and the Italian academic context that has absorbed its teachings since the 1960s (Gendusa and Monegato; Balirano *et al.*). They also enable us to assess the legacy of that teaching in terms of interpretive trends and responses to educational needs that remain pressing today.

Moreover, their adoption in academic courses on English literature and culture, as well as in English language and translation modules, has enabled—and, with particular

reference to *Representation*, continues to enable—the integration of interdisciplinary perspectives, including multimodal ones.[2] In turn, these have been shaped by the intersection of the identity categories of gender, class, and 'race' treated as interpretative axes, with Foucauldian discourse solidly underpinning the ensuing analytical framework.

In the contemporary era—saturated with conflicting discourses, images, including AI-generated ones, and geopolitical tensions—the need for such theoretical interweaving becomes increasingly urgent within pedagogical practices grounded in the close analysis of complex and often misleading textualities. Being able to deconstruct forms of misinformation amplified by social media is of paramount importance for university and school students, who largely belong to generations of digital natives. In 2022, in the UK, for instance, the BBC launched the campaign "Other Side of the Story", aimed at helping people "navigate fake news and misinformation and be more critical and curious about what [they] see and share online" (BBC). Although not specifically targeted at young people, the campaign—which indeed is addressed to a broad audience— reflects the widespread need to take action against the impact of misinformation across age groups and digital platforms. This urgency is particularly evident when these texts are examined through theoretical grids specifically designed to foreground the pervasive dialectics of power activated whenever socio-cultural and national identities are being constructed, or when (anti-normative) subjectivities attempt to define themselves.

REPRESENTATION: TEACHING THE CONSTRUCTEDNESS OF DISCOURSE

On this point in particular, *Representation* brings together a series of salient theoretical moments within a trajectory that begins with foundational linguistic elaborations—namely, Ferdinand de Saussure's (proto-)structuralist formulations of 'signifier' and 'signified'—and progresses toward Michel Foucault's notion of discourse as delineated in his *Discipline and Punish* (1977), through Roland Barthes's semiotic theorizations of denotation and connotation, that can be read in *Elements of Semiology* (1967), and Jacques Derrida's deconstructive framework, solidly built around the critique of binary oppositions as illustrated in *Positions* (1981). This theoretical development, in turn, revolves around a variously articulated *fil rouge*: the arbitrariness inherent in the (cultural) signifier/signified dyad.

[2] The academic reflection on the extent to which Cultural Studies, since its own inception, has anticipated some of the theoretical principles eventually formalised within multimodal theories has recently been the object—together with the intersection between the two research fields—of the panel "Reframing Human(e) Voices: Exploring Contemporary British Identities through Cultural Studies and the Multimodal Toolkit" convened by Ester Gendusa, Emanuele Monegato and Anna Pasolini in the context of the 32nd AIA conference held in Turin, 13-15 September 2025.

The reading of the classics enables us to reconstruct how a society functioned at a given historical moment, as reflected in its celebration of specific values and in its representation of social roles and identities.
By referring to the historical context of the British Empire, reflect on how an author such as Rudyard Kipling (1865-1936) portrayed late Victorian Britain in his works. Focusing on the short excerpt from Kipling's "The White Man's Burden" (1899) consider how characters and social actors are represented:

Take up the White Man's burden
Send forth the best ye breed
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness,
On fluttered folk and wild—
Your new-caught, sullen peoples,
Half-devil and half-child.

This single stanza functions as a powerful cultural document. It reveals how meaning is produced through representation. The context evoked by Kipling is the one of late Victorian Britain, during the expansion of the British Empire. Within this framework, Kipling who is clearly writing from within the imperial culture delineates two opposing groups:
- "the best ye breed", "your sons" → terms which refer to the British subjects;
- "your new-caught, sullen peoples", "half-devil and half-child" → terms which refer to the colonised populations.

Through this categorisation, the stanza constructs an evident hierarchy: the British appear as active, moral, and responsible, whilst the colonised are portrayed as passive, inferior, and infantilised.
This representation offers a portrait of how Englishness was imagined at that moment, linking the English identity to the ideas of duty, sacrifice, and moral authority.

Moreover, if you focus on words such as "burden", "duty", "child", and "devil", you will see that they do not correspond to neutral descriptions: in fact, their meaning is produced within a specific ideological system that presents domination as responsibility and power as moral obligation.
Viewed through culturalist lenses, this system of representation shows that although literary classics often appear to describe reality, they in fact contribute to constructing it. This stanza, therefore, cannot be reduced to Kipling's personal opinion: it participates in a wider imperial discourse that defines who has the right to rule, who needs guidance and what may be legitimately said about the empire. Ultimately, language becomes a tool of power, which shapes knowledge and legitimizes political, social, cultural and economic domination.

Now try and read the stanza from a contemporary perspective. Reflect on how a modern audience may question or reject these representations, contrasting Kipling's depiction of colonised populations with today's values of equality and cultural respect.
Through this act of comparison, create additional layers of meaning by setting the societal portrait offered by the text against the society you inhabit at the moment of reading. You will notice how interpretations change over time, while the text remains meaningful precisely because it can be critically interrogated, by fostering the development of cultural awareness. Therefore, literary classics remain useful because they allow for critical engagement, not passive acceptance.

Throughout the chapters of *Representation*, this principle is consistently foregrounded as central to the dynamics of representational processes and is examined through a linguistic lens that gradually opens onto an increasingly culturalist perspective. Furthermore, the volume's hermeneutic threads allow for a conception of arbitrariness that inevitably intersects with the notions of identity constructedness and situatedness, thereby enabling, more precisely, the exploration of how socio-cultural identities are shaped across a plethora of domains—a dynamic compellingly anticipated by Hoggart himself in the above-mentioned *The Uses of Literacy*. Here, the theorist traced the interplay of domestic routines, communal practices, popular mass media, and educational structures in the formation of working-class identities. In *Representation*, the analysed domains range from advertising—with examples drawn even from the Victorian and colonial cultural contexts—to soap operas, passing through the covers of magazines and their thematic issues, and extending to the design and curation of museum spaces, particularly when these revolve around the "Spectacle of the Other", to use Hall's own terms (Stuart Hall, "Spectacle").

Through a systematic deconstruction of the binary oppositions informing the examined textualities, *Representation* enables the implosion of any illusion regarding the neutrality of discourses and discursive practices—be they political, medico-scientific, artistic, produced within the advertising industry, or even sports-related. It does so by following a trajectory that, far from entrenching itself in disciplinary parochialism, sheds light on the potential for theoretical frameworks to generate interdisciplinary threads and, in so doing, to multiply—rather than dilute—cultural meanings. This is exemplified, for instance, in Chapter One, "The Work of Representation" (Stuart Hall, "Work"), authored by Hall, where paintings such as Juan Cotán's *Cabbage, Melon and Cucumber* (c. 1602) and André Brouilett's *A Clinical Lesson at La Salpêtrière, given by Charcot* (1887), advertisements for Gucci or Jaguar campaigns, along with a shot from a wrestling match (following Barthes's lesson), become objects of a culturalist analysis that progressively builds on the major tenets of Saussure's, Barthes's and Foucault's theoretical approaches, further interspersed with Antonio Gramsci's positions on hegemony: the result is the progressive exploration and deconstruction of the complex mechanisms—purely linguistic as well as multimodal—underpinning representational processes and the forms of identity construction they propose.

In today's educational climate, where students' higher-order thinking skills—though nominally encouraged—are often insufficiently cultivated due to the progressive erosion of spaces dedicated to the development of critical thinking, particularly within the school system, *Representation* offers a vital corrective. In fact, university students using the volume are equipped with theoretical tools that enable them to deconstruct the presumed naturalness of cultural meanings. They are indeed guided through the processes by which culturally specific truths become inextricably entangled with the social practices they help generate. In addition, students are offered the critical means to interrogate—and potentially dismantle—the mythologies that obscure the illusory political neutrality of signification. As Stuart Hall himself suggests:

> The emphasis on cultural practices is important. It is participants in a culture who give meaning to people, objects and events. Things 'in themselves' rarely, if ever, have any one, single, fixed and unchanging meaning. Even something as obvious as a stone can be a stone, a boundary marker or a piece of sculpture, depending on *what it means*—that is within a certain context of use […]. It is by our use of things, and what we say, think and feel about them—how we represent them—that we *give them a meaning* (Stuart Hall, "Introduction" xix, emphasis in the original).

Within the volume, complementing the aforementioned tools and instrumental in fostering further possibilities of interpretative *poiesis*, are the explicitly didactic sections titled "Activities," designed to actively engage the reader in analytical processes. Echoing Foucault's lesson on the microphysics of power as initially introduced in *Discipline and Punish*, these exercises—*à la* Stuart Hall, we might say—are conceptually grounded in the interwoven notion of power as circular, redirectable, and reappropriable. What emerges is a dialogic exchange that situates the book's editors in an ideal dialectical relationship with the scholars, prospective teachers and students engaging with the text.

Against this backdrop, the absorption, within the anthological sections of the book, of further distinctly theoretical content allows the volume not only to achieve a substantial inter- and trans-disciplinary porosity, but also to enable its readers to pursue further applications independently: a fine example of participatory, interactive pedagogy grounded in the teaching/learning dynamics.

INTRODUZIONE AGLI STUDI CULTURALI BRITANNICI: TEACHING CULTURALIST KEYWORDS

Preceded by an introductory overview of the major theoretical tenets and methodologies of Cultural Studies, the presence of an anthology apparatus is also a defining feature of Guerra's *Introduzione agli Studi Culturali britannici*, whose merit, *inter alia*, lies in being the first volume to comprehensively introduce Cultural Studies into the Italian academic landscape, as Marco Pustianaz notes in his conversation with Serena Guarracino, "Altrove e altrimenti" (Guarracino).

Guerra structures the volume's anthology through a thematically coherent subdivision centred around key terms—Culture, Class, Youth, Sex/Gender, and Race—which correspond to the analytical categories that originally shaped the culturalist revolution. Each label is paired with two excerpts from foundational culturalist texts, preceded by a section introduction. Among these, the selections from Stuart Hall's "New Ethnicities" (1989) and Angela McRobbie's *Jackie: An Ideology of Adolescent Femininity* (1978) deserve particular mention for their foundational role in introducing, respectively, the categories of 'race' and gender into culturalist reflection. This structure offers a dual mode of engagement—both sequential and rhizomatic—enabling readers to pursue their own research trajectories in alignment with the conceptual nuclei most resonant with their epistemic and didactic interests.

Furthermore, when approached in its entirety, the volume is capable of conveying the complexity of Cultural Studies' intervention in analysing contemporary (national)

identities and their overdetermined positionalities. Indeed, as Catherine Hall suggests, "Cultural identity is always complexly constituted within a field of power and never depends upon any single dimension". Consequently, as she goes on, "[t]o understand the construction of a national identity we need an analysis of the interrelations between class, gender, and ethnicity as axes of power" (Catherine Hall 242).

If, in the above quotation, Catherine Hall foregrounds power relations in their interconnection with issues of intersectionality, Guerra, in his detailed survey of the emergence and development of Cultural Studies, also casts light on its distinctive disciplinary emphasis on power as intrinsically linked to the culturalist reinterpretation of the notion of culture, now understood as the product of "una costruzione dinamica e multiattoriale" (Guerra 27).

It is worth underlining how conducive such a vision of culture may be within our increasingly multicultural school and university contexts, particularly in an era marked by the constant proliferation of polarised discourses surrounding (Italian) citizenship. As they inevitably shape students' lived experiences and perceptions of (national) belonging, it becomes all the more urgent to foreground cultural frameworks that embrace identity complexity and plurality, as well as the co-construction of meanings. Over the past few decades, this latter approach has been variously advocated within the Italian pedagogical realm, and it is my belief that the language classroom—by virtue of its inherent multiculturalism—constitutes one of the most privileged *loci* for its enactment. Suffice it to think, for instance, of the manifold possibilities offered by the EFL (English as a Foreign Language) classroom in fostering student protagonism through the productive integration of diverse teaching methodologies and practices, such as Duccio Demetrio's (2003) autobiographical method, which centres on the narration and exploration of students' life stories, and the debate methodology, explored in Italy, among others, by Letizia Cinganotto (2021).[3] Interestingly enough, although rooted in distinct research traditions, both strategies prove to be instrumental in cultivating students' soft skills within the broader framework of intercultural competence due to their emphasis on dialogic and participatory approaches. It is no coincidence that since the mid-1990s, Demetrio's theoretical work has consistently investigated issues of intercultural knowledge in relation to social inclusion within school environments. Notably, he addresses these themes in *Agenda interculturale* (1997), and—together with Graziella Favaro—in *Immigrazione e pedagogia interculturale* (1994), *Bambini stranieri a scuola* (1997), and in *Didattica interculturale* (2004). Moreover, as for the debate strategy, the OECD PISA 2018 *Global Competence Framework* explicitly links it to the intercultural dimension: "Structured debates constitute a specific format of class discussion that is increasingly used in secondary and

[3] The use of the debate methodology, which Cinganotto (2019) has specifically linked to language learning at the school level, has seen growing implementation within university settings. At the University of Palermo, for instance, it is promoted within the initial pedagogical training of research fellows by the Teaching and Learning Centre (TLC) as an innovative practice that fosters the development of multiple intelligences.

higher education as a way to raise students' awareness about global and intercultural issues" (OECD 16).

As noted earlier, *Introduzione agli Studi Culturali britannici* opens with a section that examines the development, definitional questions, and methodological issues of Cultural Studies. Given the aims of the present analysis—which intends to highlight the pedagogical benefits of integrating culturalist principles into contemporary teaching practices—it is precisely this methodological dimension that now deserves closer attention. This aspect, which also characterizes *Representation*, similarly stands out as a distinctive feature of *Englishness*, edited by Marzola. It then follows that, across all three volumes, the analytical dimension is consistently foregrounded in its applied form, ensuring that the theoretical pathways presented avoid any solipsistic drift or self-referential closure. A telling example appears in *Introduzione agli Studi Culturali britannici*, which includes a chapter titled "Come si fa un'analisi culturale?" (Guerra 51-55). The interrogative framing itself suggests a renewed dialectic between the authorial perspective and that of the reader. In this section, Guerra discusses a collaborative project in which Stuart Hall participated—*Doing Cultural Studies. The Story of the Sony Walkman* (1997)—and highlights how it demonstrates that "il 'lettore' [è] parte attiva nella creazione del significato culturale di un testo" (Guerra 54).

ENGLISHNESS: TEACHING CULTURALIST ANALITYICAL METHODOLOGY

A similar methodological orientation emerges in *Englishness*, particularly in the section titled "Elementi per un'analisi dei discorsi" (Marzola 34-37). Although the volume primarily focuses on the analysis of literary texts, it also offers detailed analytical grids for interpreting non-literary materials. These analytical patterns—built around categories such as 'point of view,' 'levels of discourse,' and 'critique of ideology'—are invaluable tools for rigorously examining the semantic structures of texts and comprehending authorial positioning, enabling both the deconstruction of ideological biases and the interpretation of the authentic argumentative intent as it surfaces through rhetorical choices. This detailed framework serves as the backbone of analytical subsections devoted not only to literary works and criticism, but also to political discourse—including Margaret Thatcher's "We are all unequal" speech (1975)—that span nearly a century of British cultural production, from the final years of the nineteenth century to the late 1980s.

In line with the culturalist tradition and its attention to multimodal products, the volume also turns to cinematic works that have captured both the constructed self-representations of the British nation as well as the profound transformations of the society in the second half of the twentieth century, such as the James Bond series (inspired by Ian Fleming's novels) and Hanif Kureishi's *My Beautiful Laundrette* (1985), to name only a few. Both scrutinized through the analytical variables of 'race', class and gender, these two cultural products reveal a marked difference in conception. Whereas the character of James Bond ultimately emerges as the epitome of a preconceived idea of English cultural superiority—underscored by the constant exoticisation of women

and places, itself reminiscent of imperial nostalgia—Kureshi's script mobilises multilayered oppositional dynamics to expose and deconstruct the internal sociological contradictions that surface within both White and Black communities, set against the backdrop of unspecified London's peripheral areas and their conflicting interests.

Equally aligned with the culturalist emphasis on conjunctural analysis is the volume's attention to historical contextualisation. By embedding each examined text within the specific social and political dynamics of its time, the volume highlights how cultural products participate in the negotiation of shifting representations of national identity and social change. This careful historical grounding stands out as one of the volume's merits, particularly in a contemporary context in which younger generations of students often lack stable historical reference points, making such contextualisation an essential support for a meaningful interpretation of discourses.

In light of what has been discussed so far, it becomes clear that the three volumes share a sustained emphasis on methodological framing—an element that not only situates them coherently within the disciplinary tradition of Cultural Studies but also highlights their potential as pedagogical resources in contemporary teaching contexts. By foregrounding culturalist principles, particularly those that invite the exploration of identity and oppositional discourses across diverse domains, these texts offer valuable tools for reimagining classroom practice in ways that are both intellectually rigorous, inclusive and attuned to current academic educational needs. In this sense, the methodological approaches they articulate can be effectively introduced in teacher-training courses, as the teaching/learning unit presented at the end of this article demonstrates.

Nowadays, the legacy of these three volumes is still thriving. It is enough to consider, for instance, that the third edition of *Representation* (2025) has recently been published, and that the University of Pittsburgh's website hosts the *Keywords Project*, a digital repository of 100 keywords accompanied by related essays and audio-visual material inspired by Williams's original initiative. A reference work such as Chris Barker and Emma A. Jane's *Cultural Studies: Theory and Practice*, first published in 2000, has now reached its fifth edition. McRobbie has continued to contribute significantly to the field with *The Uses of Cultural Studies* (2005) and, more recently, *Feminism, Young Women and Cultural Studies* (2024). Simona Bertacco and Nicoletta Vallorani in *The Relocation of Culture* (2021) explore how migration and translation (proposed as both a linguistic practice and a methodological lens) reshape cultural practices, identities, and interpretive frameworks. In the Italian context, in 2006 Vallorani edited *Introduzione agli Studi Culturali* which brings to the forefront a series of methodological questions regarding the definition of the field, the nature of its objects of inquiry, and the interpretative tools required to approach them. In the volume, the chapters in which specific literary works and non-literary cultural products are investigated offer a valuable framework for both teaching and research. More recently, Michele Cometa has written *Come si studia la cultura* (2019), whose core content, despite its title's allusion to methodology, unfolds as a meta-reflection on the interpretive assumptions underpinning cultural analysis. Furthermore, *Letterature e culture inglesi. Temi e (con)testi dal XIX secolo ad oggi* (2024), edited by Vallorani, Paolo Caponi and Emanuele Monegato,

also deserves particular mention for the selected literary works and the volume's attention to historical contextualisation, qualities that align closely with the culturalist emphasis on reading texts within their broader socio-cultural matrices.

TIME MACHINES: DECONSTRUCTING THE IDENTITY/OTHERNESS BINARY OPPOSITION

These ongoing contributions to the field reflect a sustained interest in how culture is produced, circulated, and taught. This concern is equally significant at school level, where it translates, among other aspects, into the crucial task of selecting textbooks, a key component of teaching practice. Indeed, textbooks are not merely didactic tools: they constitute one of the primary vehicles through which the didactic freedom of Italian teachers and professors—a statutory principle enshrined in Article 33 of the Italian Constitution—is exercised. As cultural products in their own right, they inevitably reflect specific orientations, editorial strategies, and authorial selections, thereby shaping the interpretative frameworks made available to students.

Among the various textbooks of English literature and culture, *Time Machines* (a two-volume edition) and *Time Machines Concise Plus* (a single-volume edition)—authored by Silvia Maglioni and Graeme Thomson and published by DeA Scuola in association with Black Cat since 2017—stand out for their explicit references to culturalist tenets as their guiding pedagogical principles. These are introduced in the opening illustrative sections and thoroughly articulated in the units devoted to the analysis of specific keywords or cultural aspects related to the literary works examined. In both texts, these sections explore major conceptual nuclei in connection with issues of (national) identity and otherness, tracing their diachronic development across multiple arenas of cultural production, including the figurative arts and cinema.

The "Cultural Studies" section "Scary monsters" in *Time Machine Concise Plus* is a telling case in point. Here, the monster is presented as a literary, cinematic, and even multimodal *topos*, variously articulated across different epochs and constantly functioning as "a repository of our fears of the outsider and against whom, we are told, we have to defend 'our' way of life" (Maglioni and Thomson 26). The section therefore guides students in exploring the cultural meanings of monstrous literary figures—from Grendel to Victor Frankestein's creature, and through to Caliban—each metaphorically construed as the Other of a presumed civilised counterpart. In line with the culturalist attention to mass-cultural genres, this diachronic trajectory is then linked to the horror film tradition, which has repeatedly hosted such metamorphoses, becoming "a subversive arena for exploring the fears and anxieties generated by modern society: fear of the body, of the 'other', of disease, contamination, sex and death" (Maglioni and Thomson 27). By foregrounding the monster as a recurring figure through which societies articulate their fears and define their boundaries, the textbook implicitly invites students to question the supposedly unbiased nature of categories such as civilisation, normative identity, and otherness, and to recognise how they are historically constructed and politically charged.

The volume's attention to shifting cultural functions thus reveals a broader pedagogical agenda, one that encourages learners to read literary and audiovisual texts not as isolated aesthetic objects but as dynamic sites where social anxieties, ideological tensions, and power relations are negotiated. Such an approach explicitly resonates with Stuart Hall's insistence that cultural forms cannot be separated from the social forces that shape them. As he argues, "in the analysis of culture, the interconnection between societal structures and processes and formal or symbolic structures is absolutely pivotal" (Stuart Hall, "Encoding" 247).

In order to explore how identity is constructed through the representation of the "Other", think of the concept of 'binary oppositions'. You will soon realise that oppositions are misleading, because they are often the result of ideological meaning-production. In fact, signs appear neutral, but they always carry meanings shaped by power relations.

Think, for instance, of examples of Victorian advertising related to colonial products such as tea, soap and spices. Try and observe how here colonial subjects are represented as exotic, inferior, or childlike, whilst British identity is constructed as civilised, modern, and superior. From this perspective, the "Other" becomes an essential tool in defining the 'Self'.
Moreover, this practice reveals how advertising supported colonial ideology while appearing merely commercial or neutral.

Fig. A. United Kingdom Tea Company, 1894. https://www.mediastorehouse.com.au/fine-art-finder/artists/english-school/ad-united-kingdom-tea-company-engraving-22211474.html?srsltid=AfmBOopo4_vokNVVTrS3Ma7aqf_6MURiHwhX2UByvz_90_1HIBMLJQQgK. Accessed 09 Feb. 2026

Fig. B. United Kingdom Tea Company, 1894. https://www.lookandlearn.com/history-images/U241121/Advertisement-for-United-Kingdom-Tea. Accessed 09 Feb. 2026

Look at Figures A and B, two examples of Victorian tea advertisement from the United Kingdom Tea Company dating back to 1894. Focus, in particular, on how colonial spaces and people are represented.

Now answer the following questions:

- How is tea connected to British domestic life and respectability?
- How are colonial spaces or workers represented (or made invisible)?
- What idea of British identity is promoted through this image?
- In what sense do these representations appear neutral but are actually ideological? By closely observing the two images, we can infer that tea is associated with British domestic life, order, and respectability, whilst colonial workers are shown as distant, silent, or stereotyped. All this is framed within a cultural narrative which presents the Empire as natural and beneficial.

Through these representations, British identity is constructed as civilised and superior, while the colonial 'Other' is reduced to a purely functional role. More specifically, advertising turns cultural difference into a spectacle, while presenting itself as educational and neutral. In fact, both advertising and representation participate in the production of cultural meaning.

AGAINST THE RUSH: TEACHING HOW TO ANALYSE CULTURE

Drawing on culturalist positions, the four examined volumes—carefully balancing theoretical reflection with the analysis of a wide range of cultural products drawn from literature, print media, television, political and academic discourse, and even art—offer analytical models and tools that are increasingly valuable in an age marked by widespread functional illiteracy. From a pedagogical perspective, asserting and, above all, enacting—even through guided collaborative work—the possibility for students in both university and school classrooms to take an active role in producing cultural meaning through rigorous interpretative practices is fundamental. This becomes especially significant today, when engagement with images and (multimodal) texts is often rapid and uncritical.

Within teacher-training contexts, this pedagogical imperative translates into the need to provide future teachers with concrete models of how culturalist approaches can be operationalised into student-centred classroom practice. By analysing their methodological choices, critical aims and macro-structures, trainee teachers learn how to convert theoretical frameworks into pedagogically coherent activities.

Recently proposed as a model lesson plan within teacher-training courses at the University of Palermo, the following learning unit recuperates and rearticulates the critical insights of the examined volumes. Furthermore, by reactivating their pedagogical potential it offers trainee teachers transferable strategies designed to counteract the pervasive tendency toward students' superficial engagement with cultural textualities.

LEARNING UNIT: *DECONSTRUCTING THE IDENTYTY/OTHERNESS OPPOSITION IN ENOCH POWELL'S "RIVERS OF BLOOD" SPEECH*

Target group:	Italian upper secondary school students (aged 17-18) attending Year 5 of a liceo
Language pre-requisites:	intermediate to upper-intermediate level (B1-B2) according to CEFR standards
Cultural pre-requisites:	basic knowledge of notions of 'progressive' and 'conservative' politician
Formative learning objectives:	- practice critical thinking - reflect critically on the strategies of representation - develop collaborative communication skills
Disciplinary learning objectives:	- develop vocabulary related to politics - analyse persuasive language in political discourse - analyse identity representations through culturalist interpretative principles
Methodological approaches:	- Affective-humanistic approach - Presentation-Practice-Production (PPP) method - Communicative approach - Culturalist analytical framework
Strategies:	lecture-like lessons; in-pairs and group work
Period of the school year:	second term
Duration:	120 minutes (can be split into two 60-minute sessions)
Location:	school language lab
Materials:	hand-outs
Technological equipment:	smart board
Softwares for live interaction:	Slido (for word clouds); Padlet (for reference glossaries)

Table: Learning unit scheme

Before delving into the three major phases and subsections of the lesson plan, it is useful to outline the methodological approaches that inform its structure and pedagogical choices. The unit draws on a combination of language-teaching frameworks and critical perspectives that work together to support both linguistic development and analytical awareness. The following approaches provide the theoretical foundation for the activities proposed and clarify how students are guided from initial exposure to new content toward independent, critical engagement with political discourse.

The Presentation-Practice-Production (PPP) method structures the lesson in a clear progression from input to independent use. In the Presentation phase, the teacher introduces new language items and key concepts, providing students with models and contextualised examples. The Practice phase allows learners to consolidate this input through guided activities that promote accuracy and controlled use of the target language. Finally, the Production phase encourages students to use the newly acquired language more freely and creatively, enabling them to transfer knowledge to real-world contexts and communicative tasks.

As for the Communicative approach, it emphasises meaningful interaction as the central goal of language learning. Activities are designed to simulate authentic communicative situations in which students negotiate meaning, express opinions, and ask questions using an appropriate register. This approach supports fluency development and encourages learners to use language as a tool for real communication rather than as an abstract system. It also fosters collaboration, as students work in pairs or groups to co-construct meaning and respond to one another's contributions. Complementing this approach, the culturalist analytical framework provides students with interpretative tools to examine how language constructs social meanings, identities, and power relations. Within the lesson plan, learners are guided to explore how political discourse represents different social groups and how rhetorical strategies shape public perception. By engaging with an authentic text through critical lenses, students develop awareness of the ideological underpinnings of language and learn to question the assumptions of objectivity and ideological innocence embedded in media and political communication as well as their supposed neutrality.

More precisely, in terms of learning outcomes, as a result of engaging with the materials and the different tasks of this learning unit, students are expected to develop the ability to analyse multimodal products and political discourse, identifying key rhetorical strategies and commenting on their ideological implication; to apply culturalist interpretative tools to contemporary textualities, showing critical awareness of how identities and power relations are constructed in language and images; and to participate effectively in collaborative communicative tasks, formulating questions and negotiating meaning in appropriate registers.

I. Presentation phase

I.1. Warm-up

After greeting the class, attending to the bureaucratic procedures, and asking students empathetic questions in line with the Affective-humanistic approach—encouraging them to express their emotional state and share any potential concerns that might affect their participation—the teacher briefly introduces the topic of the lesson so that students can start formulating hypotheses about what they can gain from the lesson. Then the teacher provides an initial visual prompt projecting a picture of Margaret Thatcher in a slide (Figure 1) also presenting a series of guiding questions, such as:

- *Have you ever seen this woman before?*
- *What do you think this woman was: a Conservative or Labour politician? Why?*

The choice of starting the warm-up phase of the lesson with an image has the function of engaging learners through the visual intelligence, one of the "different modes of information processing" (Gardner 63) identified in Howard Gardner's theory of Multiple Intelligences. By inviting students to observe, interpret, and respond to a visual stimulus, the teacher activates those learners who process information most effectively through images, patterns, and visual associations. This strategy also broadens the entry points into the lesson, ensuring that students with different

cognitive strengths—particularly visually oriented ones—can participate meaningfully from the outset.

Furthermore, in line with Stuart Hall's lesson in "The Determinations of News Photographs", where he writes that "photos articulate key ideological themes" (Stuart Hall, "Determinations" 54), this activity is instrumental in teaching students how to interpret the symbolic values of pictures and of news photos in particular, so as to decode their connotative meanings and, more in general, the ways in which identity is constructed in media.

Fig. 1. Warm-up slide

I. 2. BRAINSTORMING SESSION

After collecting students' initial answers, based on their intuition and informal knowledge, the teacher asks them to work in pairs and discuss their initial impressions. The strategy of in-pairs work encourages the collaborative negotiation of meanings, which, in turn, helps consolidate understanding before engaging with more demanding interpretative tasks.

Eventually, the teacher encourages the students to describe Thatcher's political persona by reflecting on her appearance, posture, clothing, and any symbolic elements that can be derived from the proposed picture through a word-cloud activity created with the interactive platform Slido. The resulting word cloud (Figure 2) supports the aim of promoting students' agency by allowing their collective perceptions to emerge visually. As a partial alternative, the teacher may also decide to pre-teach selected vocabulary and ask students to choose from a pre-established set of terms, offering a more structured version of the activity for learners who benefit from additional linguistic scaffolding.

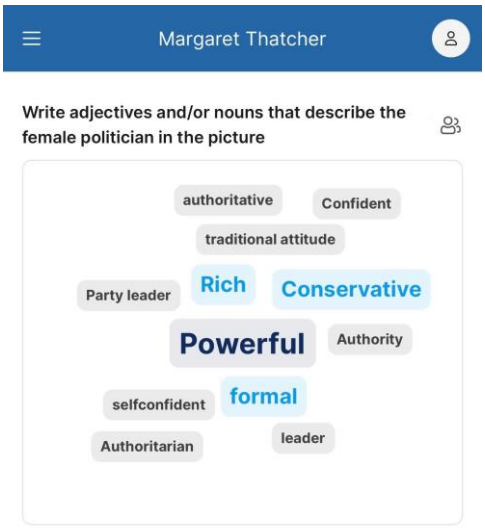

Fig. 2. Slido word cloud

The teacher then introduces the charismatic—albeit highly controversial—political figure of Margaret Thatcher (1925-2013), leader of the Conservative Party and Prime Minister of the United Kingdom from 1979 to1990, and highlights the major ideological divergences between Conservative and Labour values. After outlining these differences, the teacher notes that divisions also existed within the Conservative Party itself. This observation provides a bridge to the figure of Enoch Powell (1912-1998), whose highly divisive "Rivers of Blood" speech students will now examine through selected excerpts in the Practice phase. Before moving to the text, the teacher projects a timeline (Figure 3) summarizing the major career events in the political experience of both Powell and Thatcher within the Conservative Party.

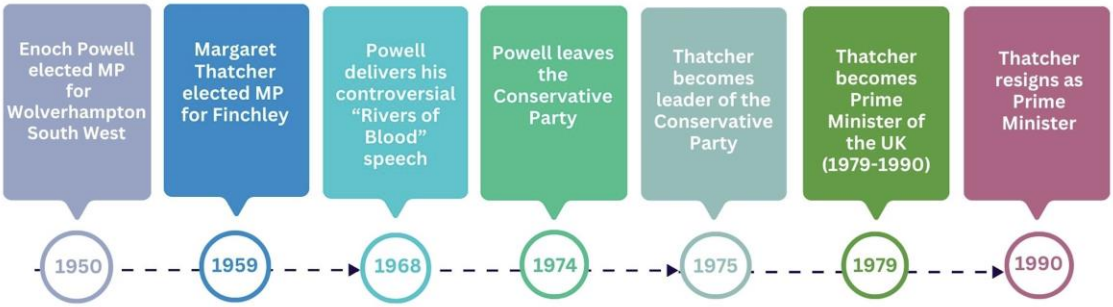

Fig. 3. Timeline with major events in Powell's and Thatcher's political career

The recourse to a timeline supports the systematization of knowledge by helping students situate political figures and key events within a clear chronological framework, thereby strengthening their understanding of historical continuity and contrast.

II. Practice phase

II.1. Vocabulary match exercise

The Practice phase starts with a vocabulary match exercise to be done in pairs that has the initial function of pre-teaching some useful terms through the association of words and their definitions:

Exercise 1. Match the following words with their definitions:

WORD	DEFINITION
1. Ideology	a. An area where cultural meanings are produced
2. Discourse	b. A system of ideas and beliefs
3. Representation	c. The act of convincing someone
4. Stereotype	d. The way something is shown or described
5. Speech	e. A widely held but oversimplified image or idea of a particular group of people
6. Persuasion	f. A spoken communication

Answers: 1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___

This exercise also functions as a conceptual bridge into the analysis of Powell's speech. This is because it prepares students for the interpretative work that follows by equipping them with some foundational conceptual tools needed for the subsequent analysis. By clarifying notions such as 'ideology', 'discourse', and 'representation', the activity supports students in recognising how political language constructs meaning and shapes public perception. These terms will recur throughout the analysis of the "Rivers of Blood" speech, enabling students to identify how Powell's rhetoric operates at the level of ideas, persuasive strategies, and representations of social groups.

II.2. Interpretative analysis

The subsequent session of the Practice phase corresponds to the analysis of selected passages from Powell's "Rivers of Blood" speech (whose entire version can be uploaded in a Padlet board for students' reference) through targeted questions and the completion of a table. The following exercises are designed to guide students toward key interpretative insights that are central to understanding Powell's rhetorical strategies.

Extract no. 1

The supreme function of statesmanship is to provide against preventable evils. In seeking to do so, it encounters obstacles which are deeply rooted in human nature. […] A week or two ago I fell into conversation with a constituent, a middle-aged, quite ordinary working man employed in one of our nationalised industries.

After a sentence or two about the weather, he suddenly said: "If I had the money to go, I wouldn't stay in this country." I made some deprecatory reply to the effect that even this government wouldn't last for ever; but he took no notice, and continued: "I have three children, all of them been through grammar school and two of them married now, with family. I shan't be satisfied till I have seen them all settled overseas. In this country in 15 or 20 years' time the black man will have the whip hand over the white man."

Exercise 2. Read Extract no. 1 and answer the following guiding questions:

1) What is the effect of the recourse to the first-person singular pronoun in the very first paragraph where Enoch Powell reports about the conversation he had with the working man?
2) In the second paragraph, the politician mentions a contrast between two social groups. Which are they?
3) What is the effect of the recourse to the noun phrases "the white man" and "the black man"? Do you have the sensation that the internal differences of those two groups are taken into account or that they are considered, respectively, as a whole?

The first question encourages the students to recognise how the use of the first-person singular pronoun characterising the opening of the speech constructs an impression of authenticity and personal involvement, reinforcing the credibility of the anecdote. The second and third questions lead them to identify the binary logic underpinning the passage, particularly the homogenisation of social groups through expressions such as "the white man" and "the black man." This scaffolding supports students in uncovering how the speech relies on simplified oppositions and essentialised identities to produce its persuasive effect.

Extract no. 2

[W]hile, to the immigrant, entry to this country was admission to privileges and opportunities eagerly sought, the impact upon the existing population was very different. For reasons which they could not comprehend, and in pursuance of a decision by default, on which they were never consulted, they found themselves made strangers in their own country.

They found their wives unable to obtain hospital beds in childbirth, their children unable to obtain school places, their homes and neighbourhoods changed beyond recognition, their plans and prospects for the future defeated; at work they found that employers hesitated to apply to the immigrant worker the standards of discipline and competence required of the native-born worker; they began to hear, as time went by, more and more voices which told them that they were now the unwanted. They now learn that a one-way privilege is to be established by act of parliament; a law which cannot, and is not intended to, operate to protect them or redress their grievances is to be enacted to give the stranger, the disgruntled and the agent-provocateur the power to pillory them for their private actions. […]

For these dangerous and divisive elements the legislation proposed in the Race Relations Bill is the very pabulum they need to flourish. Here is the means of showing that the immigrant communities can organise to consolidate their members, to agitate and campaign against their fellow citizens, and to overawe and dominate the rest with the legal weapons which the ignorant and the ill-informed have provided. As I look ahead, I am filled with foreboding; like the Roman, I seem to see "the River Tiber foaming with much blood."

Exercise 3. Read Extract no. 2 and answer the following guiding questions:

1) After reading the extract, do you have the sensation that the coexistence between "the immigrants" and "the existing population" is harmonious? Why?
2) Considering the effects, in Powell's words, of the immigrants' arrival, would you say that his language is biased or neutral?
3) Given these supposed effects, would you figuratively associate them with an invasion or with the creation of a renewed social balance?

In this case, the guiding questions are designed to support students in identifying the rhetorical strategies that structure Powell's argument. The first question encourages them to recognise the conflictual framing of coexistence between "immigrants" and the "existing population," highlighting how the speech constructs a sense of social disharmony. The second question leads students to identify the negative effects attributed to immigration, which contribute to the creation of an atmosphere of threat and displacement. The third question prompts students to interpret the metaphorical framing of the passage as Powell's language evokes imagery of invasion, overwhelming force, and erosion of stability, rather than a process of adaptation or equilibrium. Together, these questions help students uncover the alarmist, binary, and polarising logic that underpins the speech.

As an expansion activity, the teacher may propose the following exercise where students need to fill the "Effect" column of the following table with the proposed items.

Exercise 4. Reread both extracts and fill in the gaps using the provided items:

FEATURE	EXAMPLE	RHETORICAL EFFECT
Lexical choice	"Evils" (repeated 4 times in the speech); "Whip hand"	
Metaphor	"River Tiber foaming with blood"	
Pronouns	"We" vs. "They"	

1. Builds in-group/out-group opposition
2. Creates fear and division
3. Suggests violence and chaos

After working in pairs to answer the questions and fill in the table, students will be encouraged to share their reflections in plenum. The teacher will then unpack the

rationale behind each question and the rhetorical strategies detected in Exercise 4, so as to provide students with the methodological tools to critically analyse the ideological component embedded in the extract and the corresponding glossary—with terms such as "representation", "homogenisation" or, as Marzola suggests, "antagonistic dialectics" ("Neoliberismo" 257, translation mine). Such a glossary might be saved on a dedicated Padlet board for future reference and for use in the following writing activity.

III. Production phase

III.1. Speaking task: role play

Working in small groups of three or four, students imagine they are journalists interviewing Powell, on the basis of set questions provided by the teacher, to which they can add their own up to a maximum of 4 questions. Simulating the scenario of a press conference, one student plays the politician, the others the journalists. Prompts like the following can be used:

- *What are your main political values?*
- *What are your views on immigration?*
- *How do you respond to the criticism addressed to your biased language?*

This role-play activity is designed to encourage students to practice question formation, argumentation, and register. As a preparatory step, students may also watch YouTube interviews with the politician, allowing them to draw on authentic communicative performances when crafting their dialogues. Moreover, by having students actively re-engage with the figure of Powell in a simulated communicative context, it also consolidates their understanding of the rhetorical strategies and ideological implications identified during the textual analysis. By adopting the roles of journalists and politician, students are encouraged to mobilise the vocabulary, concepts, and critical insights developed in the previous tasks, transforming passive comprehension into active production. The press-conference format promotes spontaneous interaction, turn-taking, and negotiation of meaning, while also fostering critical distance: students must formulate questions that probe Powell's political values, rhetorical choices, and use of biased language. This encourages them to articulate their interpretations, evaluate the persuasive mechanisms of the speech, and reflect on how political discourse constructs meaning. The activity also supports collaborative learning, as students co-construct questions, respond creatively within their assigned roles, and collectively deepen their understanding of the ideological underpinnings of the text.

III.2. Writing task – Opinion paragraph

As homework, the teacher will assign the following writing task: *Write a short opinion paragraph (100-120 words) on the rhetorical techniques Enoch Powell used to represent immigrants in his speech. Use at least three vocabulary items from today's lesson.*

This writing task consolidates the analytical and linguistic skills developed during the lesson by requiring students to articulate an informed opinion on the rhetorical techniques used by Powell to represent immigrants. By producing a short paragraph, students transform their oral and collaborative insights into a coherent written argument, strengthening their ability to express critical interpretations in an academic register. The requirement to use at least three vocabulary items from the learning unit reinforces lexical retention and encourages students to integrate key concepts such as ideology, discourse, and representation into their own writing. This homework also promotes reflective engagement with the text, allowing students to deepen their understanding of how political language constructs meaning and shapes public perception.

As anticipated earlier, by the end of the unit, students will be able to understand and use basic political vocabulary in English, recognize how identity and ideology are represented visually and linguistically, express opinions and ask questions using appropriate register and reflect critically on media and representation. To achieve these outcomes, the unit integrates a sequence of scaffolded activities that, drawing on Cultural Studies approaches, move from vocabulary building to critical analysis and production. The initial focus on political terminology and key concepts equips students with the linguistic tools needed to engage with authentic political texts. The use of visual and textual materials—such as timelines and excerpts from speeches—allow students to explore how identity, ideology, and power relations are constructed through language and representation. Pair-work discussions, guided questions, and the press-conference role-play provide opportunities to practise expressing opinions and formulating questions using an appropriate register, while also fostering an awareness of how discourse shapes social meanings. Finally, the written homework task consolidates students' critical reflections on media and representation, ensuring that by the end of the unit they can analyse, discuss, and write about political discourse with greater confidence and awareness in light of a culturalist interpretative framework.

Key assessment criteria

Assessment for this learning unit needs to focuse primarily on students' ability to integrate linguistic competence with critical awareness. The criteria, which should highlight clear, observable signs of progression across the PPP phases, can be articulated through the following indicators of success:

- linguistic accuracy and use: students demonstrate mastery in terms of vocabulary acquisition and use through the appropriate recourse to political terms and key concepts (e.g., ideology, discourse, representation) in both oral and written tasks;
- critical interpretation skills, shown in students' capacity to identify rhetorical strategies, recognise biased or polarising language, and articulate how identity and otherness are constructed in political discourse;
- active participation and collaboration, observed during pair-work, group discussions, and the role-play activity, where students negotiate meaning, formulate questions, and respond using an appropriate register.

CONCLUSION, OR TEACHING (THROUGH) CULTURAL STUDIES

The learning unit developed above extends the methodological routes explored in the four volumes examined here, showing, in particular, how culturalist approaches can be activated within teacher-training courses, those crucial in-between spaces where academic debates encounter the pedagogical demands of school education. Within this transitional arena, future teachers can learn to guide their students in interrogating contemporary textualities by engaging with multimodality, the interpretative tools deriving from Cultural Studies, and collaborative meaning-making. Such emphases resonate with the culturalist understanding of culture as a relational process, in which representation, identity, production and consumption, and regulation, form an interconnected domain, as Paul du Gay and the co-authors of the above-mentioned *Doing Cultural Studies*, illustrate in the well-known "circuit of culture" model (du Gay 3). Viewed from this perspective, teaching through Cultural Studies becomes not only a matter of applying theory but also of cultivating practices of interpretation, negotiation, and critique that bridge the university and the classroom. In this way, teacher-training courses emerge as sites where the theoretical articulations of Cultural Studies are not merely illustrated but enacted, preparing educators to navigate—and to help their students navigate—the complexities of contemporary discourses.

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Ester Gendusa holds a Master of Arts in *Gender, Culture and Politics* from Birkbeck College (University of London) and a PhD in English Literature from the University of Palermo, where she is currently a researcher in English Language, Translation and Linguistics. The author of the first Italian monograph on Bernardine Evaristo's literary production, *Identità nere e cultura europea* (2014), she has published extensively on post colonial and (Black) British authors. She has also edited Evaristo's first collection of short stories, *Dove finisce il mondo* (2015), and produced the most recent Italian critical edition of George Bernard Shaw's novella *The Black Girl in Search of God* (2020). Her current research focuses on the interplay between language and power in contemporary multimodal discursive arenas, including news media, as well as on the representation of antinormative identities in British and American cinema. In this field, she has recently published the chapter "Defiant Identities in a Contemporary Dysto Utopian Blockbuster: A Multimodal Analysis of James Cameron's Avatar" in *Narrating Multiplicities in Motion*, edited by E. Ogliari, A. Pasolini and C. Tempestoso (Routledge, 2026).

https://orcid.org/0000-0002-0790-9845

ester.gendusa@unipa.it

Attività didattiche a cura di Ana Maria Ghica, docente presso Liceo Statale Giuliano Della Rovere, Savona (SV) e specializzato presso il centro multidisciplinare per la formazione degli insegnanti dell'Università degli studi di Genova (ciclo 2024-2025).

g.ana712@gmail.com
