

Course Outline

COURSE:	CLMD 6104-Z / ENGL 5900-Z / LAWS 5903-Z Issues in Cultural Politics ("Modernity and Its Discontents")
TERM:	Winter 2021
PREREQUISITES:	N/A
CLASS:	Day & Time: Wednesdays 2:35–5:25pm Room: Due to the ongoing COVID crisis, all courses in the Winter 2021 term are offered online. Seminars for this course will be conducted synchronously via Zoom.
INSTRUCTOR:	Dr. Philip Kaisary
CONTACT:	Office Hrs: By appointment via Zoom Telephone: N/A Email: Philip.Kaisary@carleton.ca

CALENDAR COURSE DESCRIPTION

A cross-listed, interdisciplinary research seminar which explores a selected topic.

COURSE DESCRIPTION

This year, the theoretical premise for "Modernity and Its Discontents" is inspired by Marshall Berman's argument that the experience of modernity is inherently contradictory: "to be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are." Spanning the political and social revolutions of the mid-19th century (Marx and Dostoevsky), modernity's relationship to 20th century fascism and totalitarianism (Adorno and Horkheimer) and law (Goodrich and Unger), questions of 'peripheral' or 'co-eval' modernities (the case of Japan and work by Harry Harootunian), androids, anime, and Afrofuturism (Fritz Lang, Rintaro, Philip K. Dick, Ridley Scott, and Janelle Monae), the course addresses certain nodal issues in studies of modernity, including industrial and so-called 'post-industrial' capitalism, technology, gender, and race.

REQUIRED TEXTS

Fyodor Dostoevsky, *Notes from Underground* [1864] trans. Richard Pevear and Larissa Volkhonsky (Vintage, 1993).

Philip K. Dick, *Do Androids Dream of Electric Sheep?* [1968] (Del Rey, 1996).

Copies available for online purchase from Octopus Books for pickup or shipping anywhere in Canada:
<https://shop.octopusbooks.ca/LAWS5903>

Octopus Books, 116 Third Ave., Ottawa, (613) 233-2589, www.octopusbooks.ca

All other readings will be available on either ARES or CU Learn.

EVALUATION

Standing in a course is determined by the course instructor subject to the approval of the Department and of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Department and the Dean.

Attendance and participation: ungraded but required

You cannot pass the class if you have missed three or more classes without documented excuses.

Seminar presentation: 30%

This in-class assignment will give you the opportunity to lead a group discussion around the assigned readings for a particular week. It will first include a 20-minute presentation aimed at summarizing and analyzing one of the readings, films, or musical works. The presentation will also share a commentary (issues to be addressed through further discussion) tied to a second reading chosen from the material for that week. You will then lead and facilitate a group discussion (45 minutes) around the readings by putting forward a set of possible questions, by monitoring and commenting on responses as to how they address the questions raised, and by providing further elements to the discussion, as relevant. You will provide me (before the day of your presentation) with a 2-page document comprised of an outline of the presentation, the list of questions for discussion, and a bibliography in full-citation of any secondary sources.

12pp. (double-spaced) comparative reading response: 30%

Pick 3 required readings assigned for weeks 2 through 7 (inclusive). Your chosen texts must be listed in the class schedule below. Your chosen texts must also span 2 or more different weeks of class. You cannot pick any text(s) on which you are also delivering a seminar presentation. Write a 12pp. (double-spaced) comparative reading response on your chosen texts.

You should briefly relay your chosen texts' main arguments and ideas, state your initial response, provide commentary on one or two specific aspects of each text, and offer an account of how your chosen readings relate to one another. You might wish to consider particular lines of reasoning, key questions to be raised and discussed, commonalities and discrepancies, or points that you consider require clarification. For this assignment you do not need to do further research: instead, you should focus on the question of how your chosen texts thematically relate to one another and hone your close-reading skills.

The due date and time is **Friday March 5th at 23:55.**

You should submit your work via CU Learn.

Final essay: 40%

You will be required to research and write a final essay of a maximum length of 5,000 words in total (excluding footnotes and bibliography). You are required to devise your own essay title which must be approved in advance (email me with your proposed title for approval; I may require you to amend your essay title / topic). The essay must have a clear thesis and provide a sustained analysis of texts, films, music, issues, debates, or questions that we have examined in the course. You must engage with at least

TWO of the texts / films / musical works we have studied and you are expected to conduct further independent research. Double-space your essay and use Chicago Style for all citations:

<https://library.carleton.ca/sites/default/files/help/Using%20Chicago%20style%20August%202016.pdf>

The essay due date and time is **Friday April 2nd at 23:55.**

Essays should be submitted via CU Learn.

LATE PENALTIES AND REQUESTS FOR EXTENSIONS

The granting of extensions is determined by the instructor who will confirm whether an extension is granted and the length of the extension. For requests for extensions lasting less than 7 days, please complete the form at the following link and submit it to the instructor prior to the assignment due date:

<https://carleton.ca/registrar/wp-content/uploads/self-declaration.pdf>.

Extensions for longer than 7 days will normally not be granted. In those extraordinary cases where extensions lasting longer than 7 days are granted, the student will be required to provide additional information to justify the longer extension (up to a maximum of 14 days).

SCHEDULE

Week 1 (January 13th)	Introduction
Week 2 (January 20th)	Marx
Week 3 (January 27th)	Dostoevsky
Week 4 (February 3rd)	<i>Dialectic of Enlightenment</i>
Week 5 (February 10th)	Lefebvre
Week 6 (February 17th)	Reading week
Week 7 (February 24th)	Goodrich and Unger
Week 8 (March 3rd)	Comparative reading response due this week
Week 9 (March 10th)	Japan
Week 10 (March 17th)	<i>Bladerunner</i>
Week 11 (March 24th)	Fritz Lang to Afrofuturism
Week 12 (March 31st)	Final essay due this week

Week 1: Introduction

No assigned reading

Unit 1: Modernity, Marx, Dostoevsky

Week 2: Marx

Karl Marx, *The Communist Manifesto* [1848] available at:

<https://www.marxists.org/archive/marx/works/download/pdf/Manifesto.pdf>

Marshall Berman, "Introduction: Yesterday, Today and Tomorrow" and "All That Is Solid Melts Into Air: Marx, Modernism and Modernization" in *All That I Solid Melts Into Air: The Experience of Modernity* [1982] (Penguin, 1988): 15–36 & 87–129.

WReC: Warwick Research Collective, "World-Literature in the Context of Combined and

Uneven Development,” in *Combined and Uneven Development: Towards a New Theory of World-Literature*, (Liverpool University Press, 2017): 10–15.

Week 3: Dostoevsky

Fyodor Dostoevsky, *Notes from Underground* [1864] trans. Richard Pevear and Larissa Volkhonsky (Vintage, 1993).

Marshall Berman, *All That I Solid Melts Into Air: The Experience of Modernity* [1982] (Penguin, 1988): 219–248.

Unit 2: Modernity in Crisis

Week 4: *Dialectic of Enlightenment*

Max Horkheimer and Theodor Adorno, *Dialectic of Enlightenment: Philosophical Fragments* [1947] (Stanford University Press, 2002): 1–93.

Amy Allen, *The End of Progress: Decolonizing the Normative Foundations of Critical Theory*, (Columbia University Press, 2016): 166–177.

Marcel Stoetzler, “Dialectic of Enlightenment: Philosophical Fragments,” in: *The Sage Handbook of Frankfurt School Critical Theory*, Vol. 1, edited by Beverley Best, Werner Bonefeld, Chris O’Kane, (Sage, 2018): 142–160.

Week 5: Lefebvre

Henri Lefebvre, “What is Modernity?” *Introduction to Modernity* [1962] (Verso, 1995): 168–238.

Week 6: Reading Week

Unit 3: Modernity and Law

Week 7: Goodrich and Unger

Peter Goodrich, “Law and Modernity”, *The Modern Law Review*, Vol. 49. No. 5 (1986): 545–559.

Roberto Managabeira Unger, “Law and Modernity,” *Law in Modern Society: Toward a Criticism of Social Theory* [1976] (The Free Press, 1977): 134–242.

Week 8: No Class: comparative reading response due this week

Unit 4: Androids and Modernity

Week 9: Japan

Film:

Rintaro (dir.), *Metropolis*, (Japan, 2001)

Reading:

Harry Harootunian, “The Fantasy of Modern Life” and “Overcoming Modernity” in *Overcome by Modernity: History, Culture, and Community in Interwar Japan*, (Princeton University Press, 2000): 3–94.

Androids handout [PDF to be posted on CU Learn]

Week 10: *Bladerunner*

Film:

Ridley Scott (dir.), *Blade Runner: The Final Cut* (1982, 2007)

Denis Villeneuve (dir.), *Blade Runner: 2049* (2017)

Reading:

Philip K. Dick, *Do Androids Dream of Electric Sheep?* [1968] (Del Rey, 1996)

Fredric Jameson, “Philip K. Dick, In Memoriam,” and “History and Salvation in Philip K. Dick” in: *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (Verso, 2005): 345–348 & 363–383.

Week 11: From Fritz Lang to Afrofuturism

Film:

Fritz Lang (dir.), *Metropolis* [Germany, 1927] (Kino International, 2002)
[Restored authorized edition]

Music:

Janelle Monáe, *Metropolis Suite 1: The Chase* (Bad Boy Records, 2007), *Archandroid* (Bad Boy Records, 2010), *The Electric Lady* (2013)

Reading:

Andreas Huyssen, “The Vamp and the Machine: Fritz Lang’s *Metropolis*,” *After the Great Divide. Modernism, Mass Culture, Postmodernism*, Bloomington, Indiana University Press, 1986: 65–81.

The Silent Vamp, “Janelle Monae and Fritz Lang”

<https://thesilentvamp.wordpress.com/2013/05/07/janelle-monae-and-fritz-lang/>

Elizabeth Sandifer, “A Short Guide to Janelle Monáe and the Metropolis Saga”

<http://www.eruditorumpress.com/blog/a-short-guide-to-janelle-monae-and-the-metropolis-saga/>

Grace D. Gipson, “Afrofuturism’s Musical Princess Janelle Monáe: Psychedelic Soul Message Music Infused with a Sci-Fi Twist,” in: *Afrofuturism 2.0: The Rise of Astro-Blackness* edited by Reynaldo Anderson and Charles E. Jones (Lexington Books, 2016): 91–108.

John Calvert, "Janelle Monáe: A New Pioneer Of Afrofuturism," *The Quietus*, Sept 2, 2010
<https://thequietus.com/articles/04889-janelle-mon-e-the-archandroid-afrofuturism>

Week 12: No Class: final essay due

Some preliminary, android-themed further reading and viewing recommendations:

Some reading:

Isaac Asimov, *I Robot* (Doubleday, 1950)

Karel Čapek, *R.U.R (Rossum's Universal Robots)* [1920] (Penguin, 2004)

Donna J. Haraway, "A Cyborg Manifesto: Science, Technology, And Socialist-Feminism in the Late Twentieth Century" *Manifestly Haraway*, (University of Minnesota Press, 2016): 5–90.

Some films:

Mamoru Oshii (dir.) *Ghost in the Shell* (1995)

Mamoru Oshii (dir.) *Ghost in the Shell 2: Innocence* (2004)

Alex Garland (dir.), *Ex-Machina* (2014)

ACADEMIC ACCOMMODATIONS

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows: <https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

Pregnancy obligation

Please contact me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Department of Equity and Inclusive Communities (EIC): <https://carleton.ca/equity/>

Religious obligation

Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Department of Equity and Inclusive Communities (EIC): <https://carleton.ca/equity/>

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact The Paul Menton Centre (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of

Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me as soon as possible to ensure accommodation arrangements are made. Please consult the PMC Website for their deadline to request accommodations for the formally-scheduled exam (if applicable) <https://carleton.ca/pmc>

Plagiarism

Plagiarism is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet. Plagiarism is a serious offence. More information on the University's Academic Integrity Policy can be found at:

<https://carleton.ca/registrar/academic-integrity/>

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit:

<https://carleton.ca/studentsupport/svpolicy/>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

<https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

For more information on academic accommodation, please contact the departmental administrator or visit: <https://students.carleton.ca/services/accommodation/>

Department Policy

The Department of Law and Legal Studies operates in association with certain policies and procedures. Please review these documents to ensure that your practices meet our Department's expectations:

<https://carleton.ca/law/current-students/>