

**Course Outline**

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<b>COURSE:</b>	<b>LAWS 4904-A – Advanced Legal Topics: Law, Culture and the Humanities</b>
<b>TERM:</b>	<b>WINTER 2020</b>
<b>PREREQUISITES:</b>	<b>LAWS 2908 and fourth-year Honours standing, and permission of Department</b>
<b>CLASS:</b>	<b>Day &amp; Time: Tuesdays 11:35am–2:25pm</b>
	<b>Room: Please check with Carleton Central for current room location</b>
<b>INSTRUCTOR: (CONTRACT)</b>	<b>Prof. Philip Kaisary</b>
<b>CONTACT:</b>	<b>Office: D485</b>
	<b>Office Hrs: TBC</b>
	<b>Telephone: XT. 4181</b>
	<b>Email: Philip.Kaisary@carleton.ca</b>

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**CALENDAR COURSE DESCRIPTION**

The topics of this course vary from year to year and are announced in advance of registration.

**COURSE DESCRIPTION**

This course analyzes themes, approaches, and debates in the field of law, culture, and the humanities. Primary materials considered include theoretical writings, literary texts, cultural criticism, films, video, and music. These texts present different modes and means of inquiring into the assumptions and aspirations that we ascribe to law.

**REQUIRED TEXTS**

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

Margaret Atwood, *The Handmaid's Tale* [1985] (McClelland & Stewart, 2019)

Copies are available for purchase at Octopus Books, 116 Third Ave. (613) 233-2589.

[www.octopusbooks.ca](http://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: 15%**

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

**Seven critical response papers: 5% each, 35% total**

You are required to submit 7 critical response papers. Each critical response paper is a mini-essay that considers the text, film, video, or music that is being discussed in class that week. Each critical response is due before the class in which the text / film / video / music you have written on is to be discussed. Each critical response paper should be approximately 3-4 pages (double-spaced) in length. Critical responses should rely mainly on your own analysis, not on outside research. You do not need to provide a bibliography or list of references but you should include footnotes / citations. Critical responses should be submitted via CU Learn.

**Seminar presentation: 20%**

The presentation should provide a critical analysis of the text / film / video / music and set a possible frame for further discussion. Presentations should not simply provide a summary. Presentations should be 15–20 minutes in duration. You can distribute hand-outs and /or use PowerPoint but, if you choose the latter, please be careful not to let the PPT take the place of your presentation (do not simply read PPT slides).

**Final essay: 30%**

You will be required to research and write a final essay of a maximum length of 3,000 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 materials, debates, and questions that we have examined in the course. You must engage with at least TWO of the primary materials we have studied and you are expected to conduct independent research. The essay should be submitted via CU Learn. The deadline is March 31, 2019 at 23:55.

**Course policy on laptop computers and other electronic devices in class**

When you use laptops, tablets, and phones in class for non-course related activities you become a distraction to the instructor and your peers. Please turn off your phones before class and keep them off the desk, out of sight. If you choose to use a laptop or tablet in class, please only use it for class related activities such as note-taking. Thank you for your cooperation and for contributing to a productive, respectful seminar space for all.

**Participation note**

This seminar depends upon you preparing thoroughly for class in advance and upon your informed participation in class discussion. Participation presumes that you have carefully read / viewed / listened to the assigned texts, films, and music. Thorough preparation includes completing the critical response papers in advance of class.

**SCHEDULE****Week 1, Tuesday January 7: *Introductory Remarks***

Required reading: course outline

**Week 2, Tuesday January 14: Theoretical Foundations I: “Law and Literature” and Modes of Cultural Critique**

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester University

Press, 4<sup>th</sup> ed. 2017): 19–23, 34–39, 123–140, 184–193.

Ian Ward, *Law and Literature: Possibilities and Perspectives* (Cambridge University Press, 1995): 3–27.  
[Chapter 1: “Law and literature: a continuing debate”.]

### **Week 3, Tuesday January 21: Theoretical Foundations II: “Law, Culture, and the Humanities” and Marxist Criticism**

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester University Press, 4<sup>th</sup> ed. 2017): 159–174.

Raymond Williams, *Marxism and Literature*, (Oxford University Press, 1977): sub-sections 1.4 Ideology; 2.1 Base and Superstructure; 2.6 Hegemony; 2.8 Dominant, Residual, and Emergent; 2.9 Structures of feeling; 2.10 The sociology of culture.

LCH 2019 Conference Program: Titles and Abstracts [PDF on CU Learn]

### **Week 4, Tuesday January 28: Theoretical Foundations III: Critical Theory of Technology**

Andrew Feenberg, Chapter 1 of *Critical Theory of Technology* (Oxford University Press, 1991).

Andrew Feenberg, “The Bias of Technology,” in *Marcuse: Critical Theory and the Promise of Utopia*, edited by A. Feenberg, R. Pippin, C. Webel, (Bergin & Garvey Press, 1987): 225–256.

Herbert Marcuse, *One Dimensional Man: Studies in the Ideology of Advanced Industrial Society*, [2<sup>nd</sup> Edition, 1991] (Beacon Press, 1964): xli–xlix, 1–18, 144–69.  
(Introduction to the 1<sup>st</sup> edition, ‘The New Forms of Control’, and ‘From Negative to Positive Thinking: Technological Rationality and the Logic of Domination.’)

### **Week 5, Tuesday February 4: Legal Regulation and the Dystopian Imagination**

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

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

### **Week 6, Tuesday February 11: *Bladerunner***

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

Judith B. Kerman, “Technology and Politics in the Blade Runner dystopia,” in *Retrofitting Blade Runner: Issues in Ridley Scott’s Blade Runner and Philip K. Dick’s Do Androids Dream of Electric Sheep*, edited by Judith B. Kerman, (Bowling Green University Press, 1997): 16–24.

Tama Leaver, “Post-Humanism and Ecocide in William Gibson’s *Neuromancer* and Ridley Scott’s *Blade Runner*,” *The Cyberpunk Project* (1997). [http://cyberpunk.asia/cp\\_project.php?txt=180](http://cyberpunk.asia/cp_project.php?txt=180)

**February 17 – 21      \*\*Winter Break: NO CLASS \*\***

**Week 7, Tuesday February 25: Afro-Futurism**

Ryan Coogler, *Black Panther* (Marvel Studios, 2018)

Janelle Monáe, *Dirty Computer* [Emotion Picture] <https://www.jmonae.com>

Also available at: [https://www.youtube.com/watch?time\\_continue=136&v=jdH2Sy-BINE&feature=emb\\_title](https://www.youtube.com/watch?time_continue=136&v=jdH2Sy-BINE&feature=emb_title)

Janelle Monáe, *Metropolis: The Chase Suite* (Bad Boy Records, 2007) and *Archandroid* (Bad Boy Records, 2010).

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.

Tim Grierson, “Why Janelle Monáe’s ‘Dirty Computer’ Film Is a Timely New Sci-Fi Masterpiece”, *Rolling Stone*, <https://www.rollingstone.com/music/music-features/why-janelle-monaes-dirty-computer-film-is-a-timely-new-sci-fi-masterpiece-629117/>

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>

Jamie Broadnax, [“What The Heck Is Afrofuturism?”](https://www.huffpost.com/entry/what-the-heck-is-afrofuturism) *Huffington Post*, Feb 16, 2018

**Week 8, Tuesday March 3: Essay Writing**

All readings for this week posted on CU Learn

**Week 9, Tuesday March 10: *The Matrix Trilogy***

The Wachowskis (dirs.) *The Matrix* (1999), *The Matrix Reloaded* (2003), *The Matrix Revolutions* (2003).

Harry F. Dahms, “The Matrix Trilogy as Critical Theory of Alienation: Communicating a Message of Radical Transformation”, *Transdisciplinary Journal of Emergence*, 3(1) 2005: 108–24.

Cáel M. Keegan, *Lana and Lilly Wachowski: Sensing Transgender* (University of Illinois Press, 2018): 23–46, 55–64.

**Week 10: Tuesday March 17: *The Handmaid’s Tale (I)***

Margaret Atwood, *The Handmaid's Tale* [1985] (McClelland & Stewart, 2019): 3–170.  
[Parts I–IX]

“Margaret Atwood: women will bear brunt of dystopian climate future” *Guardian*, May 31, 2018  
<https://www.theguardian.com/environment/2018/may/31/margaret-atwood-women-will-bear-brunt-of-dystopian-climate-future>

### **Week 11, Tuesday March 24: *The Handmaid's Tale* (II)**

Margaret Atwood, *The Handmaid's Tale* [1985] (McClelland & Stewart, 2019): 171–358.  
[Parts X–end]

Margaret Atwood, Bruce Miller et al., *The Handmaid's Tale: Season 1* (MGM, 2017).

### **Week 12, Tuesday March 31: Conclusions**

No assigned reading this week

## **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 Equity Services website:

### **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](mailto: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) [www.carleton.ca/pmc](http://www.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:* <http://carleton.ca/studentaffairs/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: [carleton.ca/sexual-violence-support](http://carleton.ca/sexual-violence-support)

### **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. <http://carleton.ca/law/current-students/>