

Masterstudiengang JFKI,
Kultur-Modul A
(Amerikanische Ideengeschichte und Theorien amerikanischer Kultur)
oder
Kultur-Modul C
(Kulturgeschichte einzelner Medien und ästhetischer Darstellungsformen):
Hauptseminar

Post-Classical Theory

Prof. Dr. F. Kelleter

Tuesday, 18–20 (JFK 319)
(Winter Semester 2019/2020)

Please read this syllabus carefully; it contains detailed information about the seminar's structure, the requirements for topic proposals, and suggestions for preparing "your" session. Please do not hesitate to contact me if you have any questions. Note that we will **finalize our class schedule in the first two meetings!** This means that everyone who wants to attend this course needs to **be present in the first session** (October 22) in order to **propose a session topic** (including set of **texts** for classroom discussion) *or* **have contacted me beforehand by e-mail** with their topic and text proposal (no later than October 21). No additional students can be admitted after our first meeting! Please understand that no exceptions can be made.

Course Organization: This seminar serves as *Hauptseminar* within Culture-**Module A** or Culture-**Module C** in the JFKI's Master's program. Alternatively, if you want me to supervise your Master's Thesis, you can use this seminar to discuss your M.A. project (as a substitute for *Master-Kolloquium*; see "M.A. Policy" below). There is no auditing this course.

As of December 10 (halfway through the semester), **the seminar will be completely student-run**, i.e., participants will be in charge of all sessions, topics, and discussions. If less than 4 students attend this course, each participant will organize two sessions. If more than 7 students attend this course, individual sessions will be organized as group-led sessions. Students may already organize in groups of 2–3 participants before our first session and propose session topics as a group.

In case of group-led sessions, the students in charge will have to **coordinate their efforts both logistically and thematically**, so that their session will be a joint endeavor rather than a collection of individual presentations. As a group, they should focus on **one shared set of texts or excerpts** (not exceeding 20 pages), representing **one particular theoretical paradigm**.

Registration: To gain credit for this course, please **have registered on Blackboard and Campus Management System** before our first session! If you are not a student of Freie Universität and cannot register on either Blackboard or Campus Management, please contact Regina Wenzel, administrator of the Kennedy Institute's Department of Culture, who will set up an account for you or manually register you for this class. Please note that your **registration is only finalized after you have proposed a session topic** (including set of **texts** for classroom discussion). This can be done in the first session or by e-mail in advance (no later than October 21).

Course Description: This seminar deals with **select examples of cultural theory** that have emerged **after the “classical” paradigms** of psychoanalysis, phenomenology, postcolonialism, orthodox Marxism and their poststructuralist inflections. In one initial session, we will discuss the Frankfurt and Birmingham schools as examples of “classical” theory. Next, four survey sessions will be dedicated to social field theory, actor-network-theory, systems theory, and affect theory; additional topics will be chosen and prepared by students. They can include, but are not restricted to, the ones suggested in the preliminary **semester schedule below** (post-critique, Nancy Fraser, intersectionality, black radical feminism, postcolonial Marxism, cultural and media ecology, seriality studies). A sample of additional options and constellations are listed below. Feel free to propose a theoretical framework or a constellation of texts not included in the preliminary semester schedule or in the list of theoretical paradigms below! In every case, however, participants are expected to **have familiarized themselves with potential course material (theoretical paradigms and texts) before the first session** (October 22).

Attendance Policy: To participate in this course, you need to be present in the first session and have proposed a topic for student-run sessions individually or as a group (see “Session Proposals” below). If you cannot attend the first session (October 22), please let me know in advance (e-mail or office hours) but no later than October 21. Students who miss more than two classes altogether without medical notice will be taken off the class roster.

Requirements for Student-Run Sessions: Each participant will organize and conduct one session about a theoretical paradigm of their choice. This paradigm will be represented by **a set of central texts (or excerpts)**, which will be **chosen by the students in charge** and **studied by all course participants**. Assigned material should **not exceed 20 pages** per session (also for group sessions). Once you have signed up to chair a session (individually or as a group), you are **completely in charge of all organizational details**. This includes **making available all course material for your session at least two weeks (14 days) in advance**, using the Blackboard group-email function for this purpose. **Important:** All material you distribute needs to include **proper and complete bibliographical information**, so that students can assess its publication contexts (and cite it in their own research). If more than one version or translation of a text exists, make an informed choice about which edition/variant you are using. You may want to address this issue in the beginning of your session.

Session Proposals: Each participant needs to propose one topic (theoretical paradigm and set of texts) for student-run sessions in our first meeting or beforehand via e-mail. Please **name your topic, specify your choice of texts, and elaborate on the issues or questions you want to focus on** in “your” session! Thus, a session proposal consists of **one sentence** of the form:

“I want to look at [A], focusing on [B] in order to discuss [C],”

with [A] being **a contemporary (or “post-classical”) theoretical paradigm** of your choice, [B] being **a particular text or set of (excerpted) texts** representing this paradigm, and [C] being a **concrete question or debate** that animates this theoretical field **or a concrete methodological problem** that is encountered in applications of this theory. The latter can be done by showing the theory “in action.” In other words: If you wish, you can use your session to discuss a paper you are currently writing for another course (or a paper you have already written for another course), illustrating how the theoretical paradigm [A] can be put to analytical use or discussing its methodological limits. Advanced students may use their session to workshop (aspects of) their Master’s Thesis (*Abschlussarbeit*) in this manner.

In either case, please **familiarize yourself with potential course material** (“post-classical” paradigms and texts) *before* the first session. Ideally, you will have started to look into controversies, reviews, “roundtables,” etc. that help you to contextualize your text selections and to differentiate them into competing positions, sub-theories, debates, etc.

Thus, not all texts that you are going to discuss in your session should be assigned as full texts. Instead, you may want to assign short selections from texts that critique or speak to each other—or you may want to assign a full text for close analysis (with all other participants) and bring in other,

non-assigned texts by presenting or summarizing them in class. In either case, you should act as “the expert in the room.” For this purpose, you need to have studied more material than you assign.

Examples of contemporary theoretical paradigms (in random order, many of them overlapping):

Critical Whiteness Studies (e.g., Theodore W. Allen’s *The Invention of the White Race*; Alexander Saxton’s *Rise and Fall of the White Republic*; Toni Morrison’s *Playing in the Dark*; David Roediger’s historiographical studies)

Afropessimism vs. Black Marxism (e.g., Frank B. Wilderson, Fred Moten, Alexander Weheliye, Hortense Spillers vs. Keeanga-Yamahtta Taylor, R.L. Stephens, David Roediger)

Identity Politics vs./and Class Politics (e.g., Walter Benn Michaels’s *The Trouble with Diversity*; Mark Lilla; Cinzia Arruzza; Keeanga-Yamahtta Taylor; R.L. Stephens; David Roediger; Paula Moya)

Media Studies / Digital Culture (e.g., Lisa Gitelman; Lev Manovich; Jay Bolter & Richard Grusin; N. Katherine Hayles)

Print Culture and History of the Book (e.g. Alexander Starre’s *Metamedia*; Johanna Drucker; Lisa Gitelman; Ben Kafka)

New Cinema Studies (e.g., Mary Ann Doane’s *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*; Jonathan Beller’s *The Cinematic Mode of Production*)

Post-Cinema Studies (e.g., Steven Shaviro; Shane Denson and Julia Leyda)

Media Philosophy (e.g., John Durham Peters; Mark Hansen; Shane Denson; Geoffrey Winthrop-Young)

Fan/Audience Studies (e.g., Abigail DeKosnik’s *Rogue Archives*; André Carrington’s *Speculative Blackness*; Rukmini Pande’s *Squeezed from the Margins*)

Queer Theory (e.g., Monique Wittig; Eve Kosofsky Sedgwick; David Halperin; Cathy J. Cohen; Robyn Wiegman; Heather Love; José Muñoz’s *Disidentifications*; John C. Hawley’s *Postcolonial, Queer*; Juana María Rodríguez’s *Futures, Queer Gestures, and Other Latina Longings*; L.H. Stallings’s *Funk the Erotic*)

Sexuality and Feminist Standpoint Theory (e.g., Sandra Harding; Nancy Hartsock; Patricia Hill Collins)

Studies of Neoliberalism (e.g., Luc Boltanski and Ève Chiapello’s *The New Spirit of Capitalism*; John T. Caldwell on “spec labor”; Richard Florida on “creative classes”; Andreas Reckwitz on “Kreativitätsdispositif”; David Graeber; David Harvey; Walter Benn Michaels; Mark Blyth; Tiziana Terranova; Yann Moulier-Boutang)

Environmental Studies and Ecocriticism (e.g. Cheryll Glotfelty, *The Ecocriticism Reader*; Barbara Adam, *Timescapes of Modernity*; Timothy Morton, *Ecology without Nature*)

Feminism and Science (e.g., Karen Barad’s *Meeting the Universe Halfway*; N. Katherine Hayles; Donna Haraway)

Critical University Studies (e.g., Christopher Newfield’s *The Great Mistake*; Kathleen Fitzpatrick’s *Generous Thinking*)

Modernity Studies (e.g., Benedict Anderson; Arjun Appadurai; Charles Taylor)

Global History (e.g., Sven Beckert; Sebastian Conrad)

Microhistory (e.g., Laura Putnam; Jill Lepore; Giovanni Levi)

Object-Oriented Ontology and Its Critics (e.g., Graham Harman; Timothy Morton’s *Hyperobjects*; Peter Wolfendale)

Deleuzian Affect Theory and Its Critics (e.g., Gilles Deleuze and Felix Guattari; Brian Massumi; Margaret Wetherell; Manfred Frank; Peter Hallward)

Accelerationism and Its Criticcs (e.g., Robin Mackay; Nick Srnicek and Alex Williams; Steven Shaviro; Benjamin Noys)

Neo-Formalism (e.g., Caroline Levine's *Forms*)

Systems Theory and the Study of Narrative (e.g., Elena Esposito; Mark McGurl's *The Program Era*)

Critical Race Studies and Narrative (e.g., Paula Moya's *The Social Imperative*; Robert Reid-Pharr's *Archives of the Flesh*; Walter Benn Michaels's critique of race-centered readings)

Digital Humanities and Distant Reading (e.g., Franco Moretti; the Stanford Humanities Lab; *Debates in Digital Humanities*)

The "settler colonialism" paradigm (e.g., James Belich; Lorenzo Veracini)

Post-Philosophy (François Laruelle; Alexander Galloway)

... many other options, some of them (**post-critique; Nancy Fraser; intersectionality; black radical feminism; postcolonial Marxism; cultural and media ecology; seriality studies**) are already spelled out with more detailed text suggestions in the semester schedule below.

You may propose theoretical frameworks / controversies / texts that are not included in this list (or in the preliminary semester schedule below)! You can also focus on one important contemporary book or article that is perhaps not yet representative of a larger field but has already produced numerous discussions or has proven valuable to your own work. Alternatively, you can focus on the intellectual work of **a specific journal**—or on how a journal has developed in its theoretical outlook and allegiance—or **other topics and other kinds of material!** If you're not sure if a topic is suitable, feel free to see me in my office hours or send me an e-mail (frank.kelleter@fu-berlin.de).

Organization of Syllabus: Based on all session and text proposals submitted in the first session, I will suggest groupings and an overall semester schedule in our second session on October 29. This means that not everyone might get to work on *exactly* the topic they proposed. Some participants might be asked to "join" another group, preferably one that is thematically close to their own proposal but more specific. (Example: A student proposing a rather general question about critical race studies might be asked to join a session proposed by another student on a more concrete question centering on David Roediger's discussion of the relationship of race and class in whiteness studies.) If this happens, students can still use their original proposal as a starting point for the topic of their final paper.

Organizing and Conducting a Session: You are **in full charge of "your" session** (i.e., all 90 minutes of it), including time management and learning objectives. You will be in charge of **starting and concluding** your session. You will be expected to **act as an expert on your topic**, having studied your material in depth, including secondary literature, larger historical contexts, reviews, cultural implications, etc. Although not everything you have read and researched will—or should—be "presented" in your session, it should nevertheless be reflected in the way you approach your topic and organize your session.

To ensure that your session will both **be interactive** (with ample opportunity for student activity) and **engage in detailed analytical work** (rather than giving a lecture), you may want to structure your session according to the same model that organizes your research question:

"We will now look at [A], focusing on [B] in order to find out [C]."

In terms of conducting your session, this means:

- In the beginning, after briefly **explaining the structure of your session** (please always do so!), you may want to **present [A], i.e., the larger theoretical framework under discussion:** What are foundational texts? How were they reviewed or discussed at the time? How does this particular approach situate itself in the larger field of theory in the humanities? How did it develop? Which actors can be identified, which controversies? This part (which is perhaps

best done in the form of a presentation) **should not exceed 15 minutes!** Please avoid reciting historical data or biographical information if there is no analytical or argumentative engagement with them. In other words: everything presented should be functional to your analytical goals!

- A first analytical part of the session (**approx. 30 minutes**) could then consist of *[B]*, i.e., a close analysis—jointly with all seminar participants!—of your textual material. In this part, you may want to **reconstruct the logic of your chosen text(s)**: Which central theses are put forward? How are rhetoric and argument related? Which points are central, which are subordinated? Which underlying assumptions can be identified? To pursue these questions with all participants, you may want to **select a number of short passages** and analyze them in detail. This part should probably **not be done in the form of one uninterrupted presentation but in more interactive ways**, such as a moderated discussion, group work, Q&A, interspersed video essays, short “theoretical” prompts about core concepts, pre-assigned tasks for all participants (via Blackboard), bringing in additional material for contextualization and contrast (reviews, other passages, additional sources you have researched), shortly presenting a canonized reading in order to challenge it or to carry it forward, or other strategies you find useful.
- A second core part (**approx. 30 minutes**) could then consist of addressing your research question *[C]* while engaging all participants in a discussion of your focal object *[B]*. In other words, after having reconstructed the “logic” of the assigned text(s), you may want to **discuss internal controversies** “within” your theoretical paradigm **or put this paradigm to a practical test**, connecting it to a specific research problem or comparing different methodological employments. For example, you can use your session to discuss a research paper you are currently preparing for another course (or one you have already written for another course), showing how this theoretical framework can be put to analytical use or discussing its methodological limits.
- Importantly, these are just suggestions! Of course, you can mix up parts *[B]* and *[C]* in whatever way you think is sensible! In fact, you can opt for entirely different ways of structuring “your” session! **Unconventional and creative approaches to class organization are explicitly encouraged**—anything goes! As “the expert in the room” you may bring in any kind of material and arrange it in any way you see fit as long as it relates to your research question. Thus, everything you discuss (or put up for discussion) should *explicitly* contribute to an understanding of your reading assignments. This is your anchor for everything else—and you may want to return to the assigned text(s) repeatedly.
- Whichever structure you choose, please reserve at least **10 minutes in the end of your session** to **summarize the session’s results**, compare them to your initial goals, and give yourself and everyone else (including me) some time to assess the session. (What worked well? What didn’t? Are there any lessons for future session organizers?)

Remember that every **group session** needs to be a concerted effort that focuses on *one* set of texts and approaches it with *one* research question in mind.

Important: Please note that the **first five discussion sessions** (5 November–3 December), which are not run by students, **will follow a slightly different structure!** These sessions are meant as **survey-type introductions** to central theories in the humanities today, namely, social habitus and field theory, actor-network-theory (ANT), systems theory, and affect theory (plus one background session on the older paradigms of the Frankfurt and Birmingham Schools). These theories often serve as backgrounds for the paradigms listed above. Hence, the **assignments for these sessions will exceed 20 pages** and there will be **no direct engagement with practical applications** of these theories. Instead, their relation to “classical” theory (psychoanalysis, phenomenology, orthodox Marxism, etc.) will be discussed. Furthermore, these sessions are supposed to create a time buffer for all participants to research their own topics before the student-run sessions commence.

Audiovisuals and Technological Requirements: If you plan to make use of audiovisual equipment, **have all media clips saved as files to your hard-drive!** Please **do not rely on internet access for a presentation**, because this can derail the “flow” of your session when everyone is waiting for a video

to load! For the same reason, please **have tested and resolved all technological requirements (software and hardware compatibility, sound, adapter cables, aspect ratio, etc.) well before class—do not start to take care of these issues during class!**

Assigning Additional Material: One of the best ways to prepare your session is to tell the rest of the class how you want *us* to prepare for it! For all assignments, please use Blackboard's group-email function, announcing assignments, attaching reading material, etc. **at least two weeks (14 days) prior to your session.** Remember that reading assignments should not exceed 20 pages per session. This also goes for group sessions. Never assign something which you are not going to make (central) use of in your session!

When you send out material, **always include the proper and complete bibliographical information** for this material, ideally documented directly on the material itself (not just in your e-mail), so that other students can cite it in their own research. Please always **assess your sources**, i.e., select the most authoritative text version you can find. For example, if there is a critical edition of a certain text available, do not link to some unedited online edition, even if it comes with a university affiliation. If there are different authoritative editions—or only several non-authoritative versions—always indicate *which* version you have selected and why you have done so. This kind of source criticism is an important and indispensable part of any type of humanities research. In fact, you may want to explicitly address these points in the beginning of your session.

A Note on Video Essays: If you want to produce video essays (or if you want to learn more about the video essay as an educational and scholarly genre), have a look at the MediaCommons project [*in*] *Transition: Journal of Videographic Film and Moving Image Studies* (online: <http://http://mediacommons.org/intransition/>). Your final paper can consist of a video essay plus short written discussion. Please contact me if this is your goal.

Final Papers: The topic of your final paper can—but does not have to—be based on the topic of your session. Paper topics need to address a **focused research question** (that is, a question to which you don't know the answer yet) connected to a **suitable set of material**. Thus, your paper should **foreground analytical engagement** with a **manageably sized research corpus**.

Particularly welcome are paper (and session) topics that engage in **original and archival research** (making new material accessible) or topics that **“follow” their texts into their wider spheres of cultural activity** (newspapers, paratexts, public debates, intertextual dialogues, media effects, etc.). Master's Theses, in particular, should engage in original/archival research.

If you're interested in writing a paper that “employs” a specific theoretical framework in order to tackle a concrete research problem, you can do so if your paper explicitly reflects on the methodological “test” character of this project. Avoid picking a “master theory” to project it onto the material (as in “A[n] ~ist/ ~ian reading of ...”).

For all formal questions, please follow the requirements specified in the *Modulkatalog / Studienordnung*. For citation, use either MLA Style or Chicago Style throughout.

Papers are to be handed in by **April 9, 2020**. If you need an extension, it can be granted if you ask for it before this date. Please specify the reasons for your delay, indicate the exact date on which you intend to submit your paper, and document the state of your work.

Participants who don't have to write a paper can gain credit for participation (*Teilnahmeschein*) by organizing and conducting one or two class sessions (depending on the number of participants), according to the model described above.

Electronic Etiquette Policy: You will not be able to follow a session with undivided attention when you're simultaneously surfing the Web. Laptop, tablet, or mobile phone screens can also be a distraction for other students in the classroom. Therefore, as a courtesy to your peers, please **turn off all cell phones and other electronic screens in the beginning of class (no text messaging)** and take your notes on paper. To access readings, please bring print-outs to class. *Exceptions:* Students with special needs that can be accommodated by using a laptop or tablet (offline) should contact me in the beginning of the semester. Laptops, tablets, or cell phones can also be used during class if this is part of your planned setup for a session. Furthermore, students in charge of a session may use laptops or tablets to run clips, presentations, etc.

A Note on the Selection of Course Material: Studying cultural history, including the historical biases of our material and its canonization, can be intense and even disturbing. This course assumes that students are able to engage with material that is challenging in its representations and agendas without need for protection or warning; in fact, engaging with (political or aesthetic) discomfort is a significant part of an American Studies education and an opportunity for discussion and learning. However, there are some instances where a student may have experienced personal trauma that creates specific triggers for severe emotional distress. If this applies to you, please take responsibility to research all material we will be reading and discussing ahead of time, and let me know if you think that studying a particular text or issue would create a significant issue for you—we can then work out alternative arrangements.

Plagiarism: Always indicate your sources, even when you're "only" paraphrasing them. Everything else constitutes plagiarism and is a serious breach of academic ethics that will not only result in immediate failure of this course but can endanger your career as a student at this Institute. Please take this issue seriously, because plagiarism is a severe scholarly offense! This goes for papers as well as presentations. To find out more about what constitutes plagiarism, see definitions and examples collected in the *MLA Handbook* (and similar textbooks). **All cases of plagiarism involving exchange students will be reported to the student's home institution. There are no exceptions to this rule.**

M.A. Policy: If you want me to be the advisor/first reader of your Master's Thesis (*Abschlussarbeit*), you should have written at least one paper in one of my seminars. Alternatively, you can use one of my seminars (such as this one) as an M.A. colloquium, preferably in conjunction with the corresponding lecture course. You will have to choose a topic connected to the seminar's material; please see me in my office hours before the first session to discuss possible options. Similar arrangements can be made for B.A. Theses (please discuss in office hours). Seminar topics are always broad enough to provide interesting material for a final Thesis to all students of American cultural history.

PRELIMINARY SEMESTER SCHEDULE

15 October 2019

– [no session] –

22 October 2019

Organizational Matters

Assignments: Please have read this syllabus carefully and prepare a Session Proposal as described above.

29 October 2019

Semester Schedule

BACKGROUND SESSION: TWO EXAMPLES OF "CLASSICAL" THEORY (SURVEY PART)

5 November 2019

The Frankfurt School and the Birmingham School

Assignment: Max Horkheimer, Theodor W. Adorno, from *Dialektik der Aufklärung*: "Kulturindustrie: Aufklärung als Massenbetrug," "Interesse am Körper"; Theodor W. Adorno,

from *Minima Moralia*: “22. Kind mit Bade,” “100. Sur l’eau,” “152. Vor Mißbrauch wird gewarnt”; Theodor W. Adorno: “Freizeit” [translations: Horkheimer and Adorno, *Dialectic of Enlightenment*: “The Culture Industry: Enlightenment as Mass Deception,” “Interest in the Body”; Adorno, *Minima Moralia*: “22. Baby with the Bath-Water,” “100. Sur l’eau,” “152. Warning: Not to be Misused”; Adorno, “Free Time”]; Stuart Hall, “Cultural Studies: Two Paradigms” (excerpt), “Encoding and Decoding in the Television Discourse.”

FOUR EXAMPLES OF POST-CLASSICAL THEORY **(SURVEY PART)**

12 November 2019

Field and Habitus Theory (Pierre Bourdieu)

Assignment: Pierre Bourdieu, from *The Field of Cultural Production*: “The Field of Cultural Production, or: The Economic World Reversed.”

19 November 2019

Actor-Network-Theory (Bruno Latour)

Assignment: Bruno Latour, from *Reassembling the Social: An Introduction to Actor-Network-Theory*: “Second Source of Uncertainty: Action is Overtaken,” “Third Source of Uncertainty: Objects too Have Agency,” “Fifth Source of Uncertainty: Writing Down Risky Accounts.”

Additional Reading: Bruno Latour, from *Reassembling the Social*: “Mediators vs. Intermediaries.”

26 November 2019

Systems Theory (Niklas Luhmann)

Assignment: Niklas Luhmann, from *Einführung in die Systemtheorie*: “Fünfte Vorlesung: Operative Geschlossenheit / Selbstorganisation, Autopoiesis”; Niklas Luhmann, “Die Unwahrscheinlichkeit der Kommunikation”; Niklas Luhmann, from *Die Gesellschaft der Gesellschaft*: “Selbstbeobachtung und Selbstbeschreibung”; Niklas Luhmann, “Lesen lernen” [translations: “Operational Closure / Self-Organization, Autopoiesis,” “The Improbability of Communication,” “Self-Observation and Self-Description,” “Learning How to Read”].

3 December 2019

Affect Theory (Margaret Wetherell, Lauren Berlant)

Assignment: Margaret Wetherell, from *Affect and Emotion: A New Social Science Understanding*: “Introducing Affect: Lines of Argument”; Lauren Berlant, from *Cruel Optimism*: “Introduction: Affect in the Present,” “Cruel Optimism,” “Intuitionists: History and the Effective Event” (excerpt).

STUDENT-ORGANIZED SESSIONS

The following topics are merely suggestions. Please feel free to propose other paradigms, texts, and/or different constellations! Some additional theoretical frameworks are listed in the syllabus above. If you want to sign up for one of the topics listed here, please prepare a research question and a more focused text selection for our first session (compare syllabus above).

10 December 2019

Topic: [Postcritique]

Session Organizer(s):

Texts: [selections from: Eve Kosofski Sedgwick, “Paranoid Reading and Reparative Reading, or, You’re So Paranoid, You Probably Think this Essay Is about You,” in: *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke UP, 2002), 123–151; Stephen Best and Sharon Marcus, ed. *The Way We Read Now*, special issue *Representations* 108.1 (Fall 2009); Rita Felski, *The Limits of Critique* (Chicago: U of Chicago P, 2015).]

17 December 2019

[Beyond “Identity Politics”: Nancy Fraser and Her Critics]

Session Organizer(s):

Texts: [selections from the 1998 *New Left Review* roundtable: Nancy Fraser, “From Redistribution to Recognition? Dilemmas of Justice in a ‘Post-Socialist’ Age,” *New Left Review* 212 (1995): 68–93; Judith Butler, “Merely Cultural,” *New Left Review* 227 (1998): 33–44; Nancy Fraser, “Heterosexism, Misrecognition and Capitalism: A Response to Judith Butler,” *New Left Review* 228 (1998): 140–149; Iris Marion Young, “Unruly Categories: A Critique of Nancy Fraser’s Dual Systems Theory,” *New Left Review* 222 (1997): 147–60; Nancy Fraser, “A Rejoinder to Iris Young,” *New Left Review* 223 (1997): 126–29.]

7 January 2020

– [no session] –

14 January 2020

Topic: [Intersectionality and Its Critics]

Session Organizer(s):

Texts: [selections from: Kimberlé Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics,” *University of Chicago Legal Forum* (1989): 139–168; Sumi Cho, Kimberlé Williams Crenshaw, and Leslie McCall, “Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis,” *Signs: Journal of Women in Culture and Society* 38.4 (2013): 785–810; Jennifer C. Nash, “Re-Thinking Intersectionality,” *Feminist Review* 89.1 (2008): 1–15; Jasbir Puar, “‘I Would Rather Be a Cyborg Than a Goddess’: Intersectionality, Assemblage, and Affective Politics,” *Transversal* (2011); James Bliss, “Black Feminism Out of Place,” *Signs: Journal of Women in Culture and Society* 41.4 (2016): 727–749; Edward Schiappa, *Beyond Representational Correctness* (New York: SUNY P, 2008); David Roediger, *Class, Race and Marxism* (London: Verso, 2017); Cinzia Arruzza’s critiques of the intersectionality paradigm in *Viewpoint* magazine.]

21 January 2020

Topic: [Black Radical Feminism, e.g., bell hooks, Patricia Hill Collins, Keeanga-Yamahtta-Taylor]

Session Organizer(s):

Texts: [selections from: bell hooks, *Ain’t I A Woman: Black Women and Feminism* (Boston: South End Press, 1981); bell hooks, “Essentialism and Experience,” *American Literary History* 3.1 (1991): 172–183; Patricia Hill Collins, *From Black Power to Hip Hop: Racism, Nationalism, and Feminism* (Philadelphia: Temple UP, 2006); Keeanga-Yamahtta Taylor, *From #BlackLivesMatter to Black Liberation* (Chicago: Haymarket, 2016)].

28 January 2020

Topic: [Postcolonial Marxism: e.g., Harry Harootunian]

Session Organizer(s):

Texts: [selections from: Harry Harootunian, “Remembering the Historical Present,” *Critical Inquiry* 33 (2007): 471–494; Harry Harootunian, *Marx After Marx: History and Time in the Expansion of Capitalism* (New York: Columbia UP, 2015).]

4 February 2020

Topic: [Cultural Ecology / Media Ecology]

Session Organizer(s):

Texts: [selections from: Boris Groys, *On the New* (London: Verso, 2014); Jay Bolter and Richard Grusin, *Remediation: Understanding New Media* (Boston: MIT, 2000).]

11 February 2020

Topic: [Seriality Studies]

Session Organizer(s):

Texts: [selections from: Frank Kelleter, “Five Ways of Looking at Popular Seriality,” in: *Media of Serial Narrative* (Columbus: Ohio UP, 2017), 7–34; Frank Kelleter, “*The Wire*” and *Its Readers* (Winchester: Zero Books, 2014); Ruth Mayer, *Serial Fu Manchu* (Philadelphia: Temple UP, 2013); Shane Denson and Andreas Sudmann, “Digital Seriality: On the Serial Aesthetics and Practice of Digital Games,” in: *Media of Serial Narrative* (Columbus: Ohio UP, 2017), 261–283; Kathleen Loock, “The Sequel Paradox: Repetition, Innovation, and Hollywood’s Hit Film Formula,” *Film Studies* 17.1 (2017): 92–110.]