

*LIT 6856 Sec. 30612*

*CULTURAL STUDIES INTERVENTIONS*

*A RETURN TO THE SCENE OF THE POSTMODERN;  
OR, WHY 1984 WASN'T LIKE NINETEEN EIGHTY-FOUR*



**Professor Phillip Wegner**  
**Tuesday 3-5 (9:35 a.m.-12:35 p.m.)**  
**Turlington 4112**

**Office: Turlington 4115**  
**Office Hours: Thursday, 12 p.m. – 2 p.m.;**  
**and by appointment**

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The title for this seminar is taken from both Michael North's important study *Reading 1922: A Return to the Scene of the Modern* (1999) and the pathbreaking 1984 Apple Macintosh Superbowl commercial directed by Ridley Scott. Following the example North and others, this seminar will focus on diverse cultural productions—fiction, film, art, theory, and popular culture—that share one feature: they all first appear in the *annus mirabilis*, the year of miracles, that was 1984. And as the final title card in the Macintosh commercial maintains, the works we will study show that the realities of 1984 and what followed were to be very different than what George Orwell only thirty-five years earlier could have imagined. The year 1984 saw not only the publication of such key theoretical statements as Fredric Jameson's essay, "Postmodernism, or, the Cultural Logic of Late Capitalism," the special *Social Text* double issue, "The 60s Without Apology," the English translation of Jean François Lyotard's *The Postmodern Condition: A Report on Knowledge*, and the posthumous publication of the second and third volumes of Michel Foucault's *Histoire de la sexualité*, but also an extraordinary range of novels and films by established figures and the debut works of others who would become vitally important in the years to follow.

## **Texts**

John Alvidsen (director), *The Karate Kid*

Martin Amis, *Money*

James Cameron (director), *The Terminator*

Coen brothers (director), *Blood Simple*

Brian De Palma (director), *Body Double*

Samuel Delany, *Stars in My Pocket Like Grains of Sand*

Don DeLillo, *White Noise*

Louise Erdrich, *Love Medicine*

Michel Foucault, *The History of Sexuality*, Vols. 1-4

William Gibson, *Neuromancer*

Keri Hulme, *The Bone People*

Fredric Jameson, Postmodernism essays

Jim Jarmusch (director), *Stranger Than Paradise*

David Lodge, *A Small World*

Jean François Lyotard, *The Postmodern Condition: A Report on Knowledge*

Jay McInerney, *Bright Lights, Big City*

Michael Radford (director), *Nineteen Eighty-Four*

John Sayles (director), *The Brother from Another Planet*

Ridley Scott (director), Apple Macintosh commercial

Students will be responsible for procuring copies of the major readings for the semester and watching the films. Shorter texts will be made available on Canvas.

## **Aims and Methods**

1. Full presence in every spatial, ontological, existential, and intellectual sense of the word, as well as active and engaged participation in the seminar discussions. Given your presence here, I assume that all of you are looking forward as much as I am to having the opportunity for a serious and careful engagement with these texts. Thus, the most general expectation that I have for this semester is that all of you intend to read these works, and to do so in a responsible and rigorous fashion, and in a spirit of good faith and intellectual camaraderie. I would ask then that you make every effort to engage in, to use a much abused term, a *dialogue* with these works, being attentive to their respective voices, acknowledging their particular historical and otherwise contingent beings in the world, and finally working to imagine how we today might best retool the insights and modes of analysis of their various “unfinished projects.” In this way, I hope that we will develop a much more complex and profitable understanding of both the power and originality of these arguments and traditions.

2. In order to facilitate and enrich our discussion of these works, I want to ask each of you to be responsible for introducing and situating each week’s readings. As I imagine all of our work fundamentally to be a collective project, you will do this in groups of two with each group being responsible for the readings on two different occasions. Each group will be asked both to provide a brief introduction to the material and to serve as general “experts” on the readings for that week. Your group can take a variety of approaches to this task: you may want to highlight some of the central issues the readings address; briefly outline their main arguments; note the ways they engage with what has come before; place them in historical, intellectual, and political contexts; note connections to other practices; give overviews of some of the secondary readings on these works; offer some questions for discussion; provide creative illustrations and applications of the thesis; and so forth. I only ask that you keep the opening comments brief (15 minutes maximum total) so that we can begin our general discussion as soon as possible. I also hope that your groups will continue to work together throughout the semester, sharing ideas, giving support, discussing research projects, enjoying cocktail hours (in person or online as the world may allow), and other important tasks. I will be very happy to meet with your group beforehand to suggest some secondary readings and discuss approaches and tactics.

3. For the major written component of the course, I will ask each of you to develop an independent research program, which will take one of two forms: either a) two shorter essays of 10-15 pages in length examining the questions or issues raised by the material in more depth, or drawing connections between these works and other areas of interest; *or*, b) a major critical research project of some 25-30 pages in length. The aim of the longer project will be to produce: 1) a sustained engagement with some of the works we discuss in class; 2) a further independent examination of the issues raised by the work we have looked at; 3) a discussion drawing upon some of the recommended secondary or additional readings; or 4) an original reading of another other work –be it literary, theoretical, filmic, architectural, cultural, digital, virtual, or otherwise— deploying the concepts and models we elaborate during the

course of the semester. I would also like to ask that all 3<sup>rd</sup> year PhD students plan to pursue option b, with the goal of producing an essay that will serve either as the basis of a dissertation chapter or a publishable essay (or even both). I ask each of you who choose this second option to turn in a detailed paper proposal, complete with bibliography, about a month before the paper is due. If you require additional time to work on this project, I am happy to allow you to do so. However, in order to avoid extending the course indefinitely, I expect that the project will be completed by the end of the summer term; work turned in after that time should not expect to receive extensive (if any) comments.

## **Grading Criteria**

Attendance and Participation: 25%

Group presentations: 25%

Seminar paper: 50%

## **UF Policy Statements**

### **Covid-19 Pandemic Policies, Spring 22**

Note from Dean Richardson, December 23, 2021:

At this time, the UF [policy on Teaching, Advising, and Classroom operations](#) for spring 2022 remains unchanged from fall 2021.

### **Accommodations for Disabilities**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor. Students needing accommodations should follow this procedure as early as possible in the semester.

### **Academic Honesty Policy**

Students are required to review the Student Honor Code and Student Conduct Code <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/> Plagiarism or any other violation of the Student Honor and Conduct Code will result in an automatic failure of the assignment. A report will be filed with the Student Conduct and Conflict Resolution Office. UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment."

The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions, and can be accessed at <https://sccr.dso.ufl.edu/process/student-conduct-code/>

### **Course Evaluation**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

### **In-Class Recording**

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student.

## **Campus Resources**

### **Health and Wellness**

*U Matter, We Care:* If you or a friend are in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

*Counseling and Wellness Center:* <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

*Sexual Assault Recovery Services (SARS):* Student Health Care Center, 392-1161.

*University Police Department* at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>

### **Academic Resources**

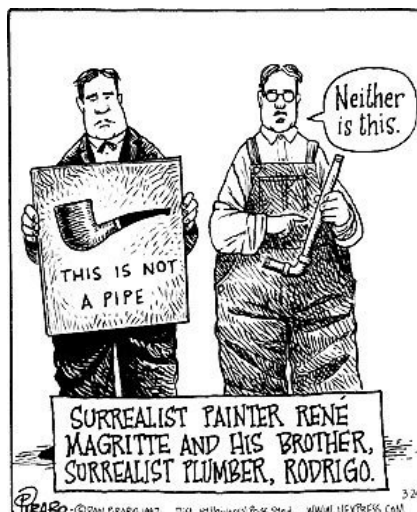
*E-learning technical support:* 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu) / <https://lss.at.ufl.edu/help.shtml>

*Career Resource Center:* Reitz Union, 392-1601. Career assistance and counseling. <https://www.crc.ufl.edu/> (Links to an external site.)

*Library Support:* <http://cms.uflib.ufl.edu/ask> Various ways to receive assistance with respect to using the libraries or finding resources.

*Teaching Center:* Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <https://teachingcenter.ufl.edu/>

*Writing Studio:* 302 Tigert Hall, 846-1138. Help with brainstorming, formatting, and writing papers. <https://writing.ufl.edu/writing-studio/>



## Tentative Schedule



### PART I: Situating 1984

#### **1. January 11**

Fredric Jameson, "The Cultural Logic of Late Capitalism"

Jameson, "Theories of the Postmodern"

Jameson, "Wallace Stevens"

Jameson, "Periodizing the 60s"



#### **2. January 18**

Michael Radford (director), *Nineteen Eighty-Four*;

Ridley Scott (director), Apple Macintosh commercial;

Martin Amis, *Money*





## **PART II: The rise (and fall) of the university**

### **3. January 25**

Don DeLillo, *White Noise*

### **4. February 1**

Jean Franois Lyotard, *The Postmodern Condition: A Report on Knowledge*

### **5. February 8**

David Lodge, *A Small World*

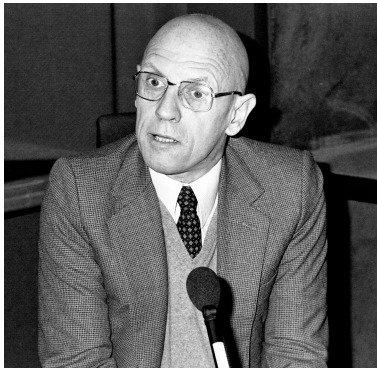
## **PART III: Foucault, a history**

### **6. February 15**

Michel Foucault, *The History of Sexuality*, Vols. 1-2,

### **7. February 22**

Michel Foucault, *The History of Sexuality*, Vols. 2-3



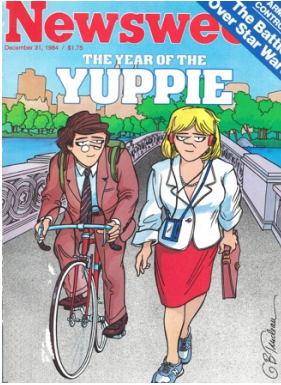
### **8. March 1**

Michel Foucault, *The History of Sexuality*, Vols. 3-4



**9. March 8 – NO CLASS**  
**(Spring BREAK)**

**PART IVa: Cityscapes, NYC and LA (Realism)**



**10. March 15**

Jay McInerney, *Bright Lights, Big City*

**11. March 22**

Jim Jarmusch (director), *Stranger Than Paradise*  
 Coen brothers (director), *Blood Simple*

**PART IVb: Cityscapes, NYC and LA (SF)**



**12. March 29**

James Cameron (director), *The Terminator*  
 Brian De Palma (director), *Body Double*  
 John Sayles (director), *The Brother from Another Planet*

**Final Project Proposals Due April 1**



**13. April 5**

Samuel Delany *Stars in My Pocket Like Grains of Sand*  
William Gibson, *Neuromancer*

**PART V: Life with a billion other subjects. . .**

**14. April 12**

Louise Erdrich, *Love Medicine*  
John Alvidsen (director), *The Karate Kid*

**15. April 19**

Keri Hulme, *The Bone People*

**16. April 27 - FINAL PROJECTS DUE** by 10 a.m. (in order to receive spring grade)

**Some key texts of 1984**

**Fiction:**

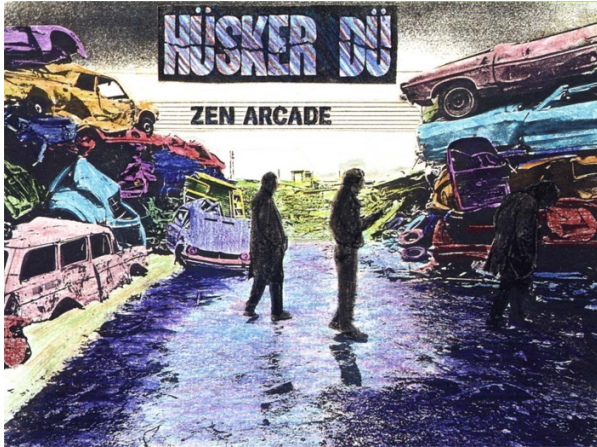
Kathy Acker, *Blood and Guts in High School*  
 Martin Amis, *Money*  
 J. G. Ballard, *Empire of the Sun*  
 Iain Banks, *The Wasp Factory*  
 Julian Barnes, *Flaubert's Parrot*  
 Thomas Bernhard, *Holzfällen*  
 Anita Brookner, *Hotel du Lac*  
 Angela Carter, *Nights at the Circus*  
 Sandra Cisneros, *The House of Mango Street*  
 Tom Clancy, *The Hunt for Red October*  
 Samuel Delany, *Stars in My Pocket Like Grains of Sand*  
 Don DeLillo, *White Noise*  
 Anita Desai, *In Custody*  
 Marguerite Duras, *L'amant*  
 Louise Erdrich, *Love Medicine*  
 William Gibson, *Neuromancer*  
 Alasdair Gray, *1982, Janine*  
 Keri Hulme, *The Bone People*  
 Milan Kundera, *The Unbearable Lightness of Being*  
 David Lodge, *A Small World*  
 Jay McInerney, *Bright Lights, Big City*  
 Pratibha Ray, *Yajnaseni*  
 Kim Stanley Robinson, *The Wild Shore*  
 Rudy Rucker, *Master of Space and Time*  
 Neal Stephenson, *The Big U*  
 M. T. Vasudevan Nair, *Randamoozham*  
 Charles Williford, *Miami Blues*

**Theory:**

Fredric Jameson, "The Cultural Logic of Late Capitalism;" "Theories of the Postmodern;" "Wallace Stevens;" "Periodizing the 60s"  
 Michel Foucault, *The History of Sexuality*, Vol 2  
 Michel Foucault, *The History of Sexuality*, Vol 3  
 Jean François Lyotard, *The Postmodern Condition: A Report on Knowledge*  
*The 60s Without Apology*, eds. Sohnya Sayres, Anders Stephanson, Stanley Aronowitz, and Fredric Jameson

**Film and Broadcast:**

John Alvidsen (director), *The Karate Kid*  
 James Cameron (director), *The Terminator*  
 Coen brothers (director), *Blood Simple*  
 Francis Ford Coppola (director), *The Cotton Club*  
 Jonathan Demme (director), *Stop Making Sense*  
 Jim Jarmusch (director), *Stranger Than Paradise*  
 David Lynch (director), *Dune*  
 Nam June Paik (director), *Good Morning, Mr. Orwell*  
 Brian De Palma (director), *Body Double*  
 Michael Radford (director), *Nineteen Eighty-Four*  
 Rob Reiner (director), *This is Spinal Tap*  
 John Sayles (director), *The Brother from Another Planet*  
 Ridley Scott (director), Apple Macintosh commercial  
 Wim Wenders (director), *Paris, Texas*

**Music:**

Laurie Anderson, *Mister Heartbreak*  
 Black Flag, *My War*  
 Hüsker Dü, *Zen Arcade*  
 Joe Jackson, *Body and Soul*  
 Madonna, *Like a Virgin*  
 Meat Puppets, *Meat Puppets II*  
 Minutemen, *Double Nickels on the Dime*  
 Prince & the Revolution, *Purple Rain*  
 Replacements, *Let It Be*  
 Sade, *Diamond Life*  
 Smiths, *The Smiths*  
 Spinal Tap, *This is Spinal Tap*  
 Bruce Springsteen, *Born in the USA*  
 Style Council, *Cafe Bleu*  
 Van Halen, *1984*  
 Violent Femmes, *Hallowed Ground*

**Architecture:**

Arkitek MAA and BEP Architects, Dayabumi Complex, Kuala Lumpur

Philip Johnson and John Burgee, AT&T Building, New York City

Philip Johnson, PPG Place, Pittsburgh

Juha Leiviskä, Myyrmäki Church, Vantaa

Richard Rogers, The Lloyd's Building, London

Skidmore, Owings & Merrill Southeast Financial Center, Miami

James Stirling, Neue Staatsgalerie, Stuttgart

**Painting, Photography, Sculpture**

Alberto Burri, *Cretto di Burri*

Nabil Kanso, *Apocalyptic Riders*

R.B. Kitaj, *Cecil Court, London W.C.2.*

*(The Refugees)*

Jean Dubuffet, *Monument with Standing Beast*

Keith Jellum, *Electronic Poet*

Roy Lichtenstein, *Brushstrokes in Flight*

Steve McCurry, *Afghan Girl*

Odd Nerdrum, *Iron Law*

