

Reading Cultures: Exchanges
Humanities 14200, Spring 2012
Tues/Thurs
Section 11: 10:30 am –11.50 am, Harper 135
Section 4: 1:30am - 2:50pm, Cobb 430

Instructor: Roxana Galusca (rgalusca@uchicago.edu)

Office: Gates-Blake Hall 403

Office Hours: TuTh 3PM-5PM

Writing interns: Erin Burke (Section 4)

Rachel Feinmark (Section 11)

Course description:

This class mobilizes the concept of exchange as an analytical lens for understanding the culture and political economy of modernity and post-modernity. We will look at a wide variety of political, economic, literary, and visual texts from Marx's *Capital* and Richard Wright's *Native Son* to Yto Barrada's artwork. Besides addressing issues of economic exchange and intercultural dialogues, all these texts offer insightful reflections on modernity, industrialization, and individual alienation in a modern world transformed by mass production, new forms of labor, Cold War politics, and globalization. Questions about economic and cultural notions of exchange will guide our discussions even as we will also explore new conceptions of exchange: as constitutive part of modern industrial society; as social dialogue; and as an interpersonal practice that produces us as social beings.

Required Texts:

Required texts are available for purchase at the Seminary Co-op Bookstore. **All secondary readings will be available on the course's Chalk site.**

Marx Karl, *Capital*, Vol.1, Penguin, 9780140445688, selections.

Baudelaire Charles, *The Paris Spleen*, New Directions, 0811200078

Wright Richard, *Native Son*, Harper, 9780060837563

Kapuscinski Ryszard, *The Shadow of the Sun*, Knopf, 0679454918

Films

Modern Times. Dir. Charles Chaplin. Charles Chaplin Productions, 1936.

Midnight Cowboy. Dir. John Schlesinger. Florin Productions, 1969.

Grade Breakdown:

Attendance	10%
Participation:	15%
Essay #1	20%
Essay #2	25%
Essay #3	30%

Attendance and participation in all Writing Seminars (required for passing grade)

There will be a grade penalty on all written assignments turned in late.

COURSE REQUIREMENTS:

1) Attendance and Participation:

Regular attendance, constructive class participation, and consistent and engaged reading of assigned texts are required from all registered students. In order to keep track of student attendance, I will pass around a sign-in sheet at the start of each class meeting—it is your responsibility to make sure that your name is on that sheet. Absences are excused for personal illness, family emergencies, jury duty and religious holidays. If you have to miss a class, you are responsible for obtaining notes and keeping up with all your assignments. Every unexcused absence will negatively impact your attendance and class participation grade. **Please note that more than two excused absences will also impact your grade negatively.**

2) Assignments:

For this course you will write **one short essay (3 pages)**; and **one argumentative essay (4-6 pages)**. **Your third essay will consist of a revision of your second argumentative essay (6-8 pages).**

You are also responsible for a **brief ten-minute presentation**. For your presentation you must choose a theme from that day's reading in order to introduce it and develop it for the class. The day you present, you must submit to me an outline of your presentation. **I will evaluate your presentation and outline based on a point system. This score will be part of your attendance and participation grade. At the beginning of the quarter, I will circulate a sign-up sheet for presentation dates.**

Schedule

Tuesday, March 27

Introductions

Thursday, March 29

Of Other Modernities

Dilip Parameshwar Gaonkar, "On Alternative Modernities," 1-9

Dussel, Enrique. "Beyond Eurocentrism: The World-System and the Limits of Modernity," in *The Cultures of Globalization*, Ed. Frederic Jameson and Masao Miyoshi. 3-30

Tuesday, April 3

Of Other Modernities (cont.)

Vijay Prashad, *The Darker Nations: A People's History of the Third World* ("Introduction," "Paris: a concept conjured")

Arturo Escobar, "The Problematization of Poverty: The Tale of Three Worlds and Development," in *Encountering Development*

Thursday, April 5

Kapuscinski, 3-43; 98-126

Tuesday, April 10

Kapuscinski, 183-232; 314-325

Thursday, April 12:

Dialogues

Yto Barrada, Riffs (an installation of photographs and films)

“Dia-Logic: A Dialogue in Images Between Edwin Janssen and Janneke Lam.”

Class meets at the Renaissance Society (Cobb Hall) for Barrada’s installation

Tuesday, April 17:

Marx, *Capital I*:

“Preface to the First Edition” (89-93); Chapter I “The Commodity” (pp. 125-146 and 163-177; 198-209);

Chapter II “The Process of Exchange” (all: pp.178-187)

Thursday, April 19:

Marx, *Capital I*: Part Two: The Transformation of Money into Capital (pp. 247-80)

Chapter VII “The Labour Process and the Valorization Process” (all: pp. 283-306)

First Essay Due: Friday, April 20, BY 5 PM, by email

Tuesday, April 24:

Marx, “Machinery and Large-Scale Industry” (pp.492-508; 553-564);

David Harvey, *A Brief History of Neoliberalism* (“Introduction” and “Freedom’s Just Another Word”), **E-resource (U of Chicago Library)**

Wednesday, April 25

Film screening, *Modern Times* at 3PM, Stuart 105

Thursday, April 26:

Discuss film

Tuesday, May 1:

Herman Melville, “The Paradise of Bachelors and the Tartarus of Maids”

Thursday, May 3

Baudelaire, *Paris Spleen*, 1-60

Tuesday, May 8

Baudelaire, *Paris Spleen*, 60-108

Thursday, May 10:

Native Son, Book 1

Second Essay Due Friday May 11: BY 5 PM, by email.

Tuesday, May 15:

Native Son, Book 2

Thursday, May 17

Native Son, Book 3, 273-363

Monday May 18, *Midnight Cowboy* Screening, 3PM, Stuart 105

Tuesday, May 22,

Native Son, Book 3, 363-430

Thursday, May 24

Discuss film *Midnight Cowboy*

Tuesday, May 29, *Cultural Exchanges*

Leila Ahmed, "The Discourse of the Veil"

Afsaneh Najmabadi, "Veiled Discourse-Unveiled Bodies."

Thursday, May 31

Reading Period

Final Essay Due June 9, by 1PM