

SYLLABUS FOR THE SEMINAR

Western, non-Western, and Decolonial Transmedial Imaginaries of the Other(s)

Lecturer(s):

Alexander I. Stingl

weekly | Freitag | 14:15 - 15:45 |
16.10.2015 - 23.10.2015 | C 16.110
30.10.2015, 15:45 | C 11.308
06.11.2015 - 29.01.2016 | C 16.110

BE ADVISED:

I NORMALLY DO NOT PROVIDE INFORMATION THAT IS ALREADY PROVIDED IN THE SYLLABUS!

THEREFORE, READ THE SYLLABUS CAREFULLY AND IN ITS ENTIRETY AT THE BEGINNING OF THE SEMESTER AND CHECK AGAIN ON *mystudy* BEFORE PRODUCING (AND SUBMITTING) YOUR TERM PAPER FOR THE LATEST UPDATED VERSION, REGARDING REGULATIONS FOR THE TERM PAPER.

*(Ich beantworte keine Fragen, deren Antworten aus dem Syllabus üblicherweise bereits bekannt sind. Lesen Sie deshalb dieses Dokument zu Beginn des Semesters vollständig durch. Bevor Sie Ihre Hausarbeit abfassen, auf jeden Fall nochmals vor der Abgabe, konsultieren die letzte überarbeitete Fassung dieses Syllabus auf *mystudy*.)*

Syllabus Structure:

1. Content of the course
2. Learning goals
3. Presentations and Assignments
4. Formal requirements
5. Grading
6. Office Hours
7. Participation and Tutorials
8. Requirements for course tasks
9. On Literature/Films/Anime/Manga/Novels
10. Task and Session plan

1) Course Description

In this course, we want to look at that strange person, that strangest of them all: This mysterious figure known as.... The Other. Who and what is that Other? What makes this 'Other' other, i.e. so different? How many (kinds of) 'Others' are there? These questions, that most people would read with a bit of smile on their faces, lead, of course, to a more serious line of questioning. The issue of difference, alterity, and Otherness. In (mass) media and in (everyday life in) society, we encounter Otherness all the time. Sometimes it is welcome, sometimes it creates an awkward and uncanny feeling, sometimes, we just cannot understand it. In this course, we want to look

Otherness and ask questions like: what kinds of Otherness can people understand and why? what kinds of difference are permissible in a society, what differences lead to exclusion, to violence, to injustice. What kinds of extreme Otherness can we imagine?

We often find Otherness in films and novels, which are an important source for this course. A main question of this course will be: Does the degree of difference we can imagine and allow depend on the cultural products we consume? How can we embrace radical Others.

2) Goals of this course

In this course, we will learn about theoretical concepts of difference and alterity. We will use theory texts and short stories in class. Students will learn how to read and use theoretical texts (literature theory, media archeology, inter-/transculturality). In groups, they will watch movies, and individually read one novel (the term paper/*Hausarbeit* will consist in a comparison of the conceptualization of Otherness in a movie and their novel). We will learn to analyze movies as discourses. We will analyze how social media are deployed to make explicit social issues surrounding movies, and how we can analyze social media discourses as a source for information about how a society conceives of Otherness and what kinds of Otherness is considered permissible. The main idea of this course is the identification of Otherness and radical Otherness in media on the one hand, and through several types of different media (transmediality), which comprise today's embeddedness in culture, politics, & business.

- The main goal of a seminar is to understand, develop, and use forms of debate and argument to facilitate solution-oriented communication between science and public. Future academic job-markets demand that students are able to work in multi-perspective work environments and actively mediate conflicts. This course is designed to work with students towards an understanding what that means and how necessary tools can be acquired, with a content focus that concerns people personally and ethically.
- Understanding the relation between scientific practice, and social and political processes
- Understanding the concepts relevant for this seminar
- Overview ethical processes in science/humanities and political decision-making
- Overview of political, social, and ethical implications
- Application of argumentative strategies and forms of tacit government in situation of conflict of interests
- Working within a group (organization, task assignment)
- Learning how to produce a poster-presentation within the group (e.g. using Prezi)
- Multi-perspective: Arguing the perspective of the other
- Forms and tools of debate
- Production of a 'Term Paper' (*Hausarbeit*)
- Overview of funding and ethical processes in science, and political decision-making
- Overview of political, social, and ethical implications of progress in the life sciences
- Application of argumentative strategies and forms of tacit government in situation of conflict of interests
- Diversity: gender and postcolonial critique of science
- Working within a group and individually: Task organization, time management, shared responsibility
- Speech writing
- Grant writing
- Course language is English

3) On presentations and homework assignments

Students will present, individually and with their groups, content that they have prepared before each session. They will analyze and create arguments for discussion. When presenting, students should consider carefully whether they want to use a manuscript to read from, use cue cards or speak freely 'off the cuff'. Speaking without any aids is advisable only for those who already have gained experience in public talking. When preparing a manuscript for a talk or a speech, students should calculate the reading time for a single standard manuscript page to be two to three minutes. Students should practice reading out loud with a timer.

Presentations and written contributions should in general heed the following guidelines:

- ▲ Begin with an introduction into the topic you are talking about. You might want to consider presenting an actual case (for example referring to a news item) or a fictional story that illustrates the problem or issue. Provide an overview of the structure of your talk or paper. Create curiosity among your audience, but also give some orientation.
- ▲ Summarize the key-points of your argument and explain them, where necessary, explicate technical terms that you are using: Sometimes your goal is the introduction or elaboration of a particular concept.
- ▲ Create an internal connection or a comparative perspective between your views and the texts.
- ▲ Connect the dots in your presentation/paper by referencing what was said in your introduction, argue whether or not the problem raised there has been successfully described, analyzed or resolved by the tools or perspectives discussed.
- ▲ Try to create interesting and provocative questions for further discussion in a conclusion. This may take the form of a provocative hypothesis, further perspectives and ideas that the text(s) under discussion could enable, or you could cite some unresolved questions that you feel still lurk in the text(s), and which you yourself have not yet been able to answer satisfyingly; you may also point out where you felt the text(s) you read was unclear or to something you find hard to understand, and would encourage others to help you make it clearer.

Please consider, when using media and presentation software, such as Keynote, PowerPoint or Prezi, that content and form of your presentation should be appropriate for the use of media/software. Use slides, clips, etc. parsimoniously. Do not crowd slides with text nor use overly complex diagrams. You can find a humorous but quite illustrative depiction of “what not to do” here:

<http://progressivegeographies.com/2013/10/17/an-excellent-presentation-on-how-not-to-give-presentations/>

At this point, the literature for the seminar and your homework should be available through either the library, *mystudy*, or via the internet, while you should please obtain (i.e. buy, download, print) your own copy of the main texts, that you can bring to class. Please make sure you have obtained and read the texts and prepared the work in advance (**time-management**). Please do inform me immediately if you cannot obtain a text, after having explored all possible options, and let me know what you already have tried (usually, the library will give you some information, if a certain book or journal is unavailable). Also, make sure whether other

participants have experienced the same problem. I will do my best to find an alternative, if needed.

4) On the term paper and essay (Formalia zur Hausarbeit und dem Essay)

Official Dates/Abgabetermine:

Formulate a question and the reasoning for your topic. Discuss with me.

Exposé(SL)

Paper/Hausarbeit **15.03.2016**

1) begründete Fragestellung/Question and Reasoning.

We expect to see you at least once during office hours to discuss your research question for the paper.

2) Exposé; this is a practice exercise.

Send as a pdf-document.

Coverpage (“Exposé”, Date, Name, Student-Id number, email, seminar title, name of instructor, leading question) Deckblatt („Exposé“, Datum, Name, Matrikelnummer, Email-Adresse, Seminar, Seminarleitung, Fragestellung)

Exposé of about 2 pages (1000 words), ca. 2 Seiten (1000 Wörter)

List of literature you are considering up to that point

3) Paper/Hausarbeit (will be graded 1.0 to 5.0 [Failed])

Coverpage (Title of Paper, Date, Name, Student-Id number, email, seminar title, name of instructor, leading question)

List of contents

Abstract

kontextbildende Einleitung (ca. 5 Seiten)/Extended Introduction and Context (ca. 5 pages):

Argumentativer Hauptteil (ca. 7 Seiten)/Main Argument (ca. 7 pages)

Fazit (ca. 2 pages)/ Conclusion (ca. 2 pages)

Literaturliste/List of Literature

Eigenständigkeits-Erklärung mit Unterschrift (please use the template!)

Recommended but not mandatory: Include an abstract (250-300 words) and five keywords, after list of contents.

Length: 12 to 15 pages (plus maximum 2 pages Bibliography)

Use 12 point (*Schriftgröße 12*), Times New Roman, 1.5 Spaced (*Zeilenabstand*)

Do not use *neologisms* (technical terms you have made up)

Use established technical terms (Fachbegriffe) where appropriate. Be clear and concise.

Each student has to write their *own* individual paper.

It is imperative that you make references to texts used in the seminar. However, you should also use additional texts that were not part of the seminar.

Each term paper must be preceded by an abstract and a list of contents (both together not exceeding a page). The abstract is to be structured as follows

Abstract

Purpose – [Description of the purpose of your paper]

Design/methodology/approach – [How do you accomplish your purpose]

Findings – [What did your paper accomplish in the end, i.e. what are your main conclusions]

Originality/value – [In what ways does your paper exceed what you learned in the seminar itself]

Keywords (Five)- [Provide five keywords that help situate your paper in the wider academic discourse]

Language/*Sprache*: English!!!! If you absolutely do not feel comfortable enough to try and write the paper in English, I ask that you explain your case to me after(!) I have reviewed your exposé in English. I may grant an exception, if you give a plausible reason and your exposé leads me to believe that your request is warranted. (If I grant you an exception, this will not affect your grade!) The final paper is to be created along the following guide lines:

The paper is meant to refer to both the seminar's contents, literatures, and perspectives, and the contents you were offered in the organisation of the *Verstehen*-Module beyond the seminar.

Structurally, this is meant to be reflected in the successive process of working in 'packages'

Please observe that the complete version (!) of the paper is to be send to me by March 15, 2013 at the very latest. I do not accept papers post-marked after their due date. Papers that are send to me after the due date or that are incomplete will be automatically graded as “5.0/failed”.

I will give instructions on how to submit your term paper in class.

A short example, consisting of four pages of a paper written for a course in philosophy, that illustrates how to build an argumentative structure and how to think about formalities when writing can be found here:

http://prezi.com/z4h1_fwilbxj/a-sample-philosophy-paper/

Als Hausarbeit(= Prüfungsleistung) werden also Teil 3) bewertet, und zwar mit einer Gesamtnote (1,0, 1,3, 1,7, 2,0 ... 5,0). Es muss am Ende auf jeden Fall eine komplette Hausarbeit inklusive Deckblatt, Inhaltsverzeichnis, Literatur, und Eigenständigkeitserklärung abgegeben werden.

Die Abgabefomalitäten sind wie folgt: Wir benötigen das Exposé(zum 24.1.) und Hausarbeit (zum 15.3) jeweils termingerecht. Nicht fristgerecht abgegebene Arbeiten werden als 'nicht bestanden' bewertet.

The official date for the term paper writing phase to begin is Jan. 31, 2014. If you fall sick (or experience another emergency) after Jan. 31 and require an extension, please obtain a formal note (“Attest”) from a physician, which you must hand over to the person in charge of administration of these affairs:

Dr. Andreas Jürgens Leuphana Universität College Scharnhorststr. 1 21335 Lüneburg

If your case is considered valid, you and we will be informed by the Office of Examination Affairs (*Prüfungsamt*) of how many days of extension you are granted. Please take notice of the fact that we have no influence over this process, nor are we allowed to grant you an extension. Extensions on the paper's due date are official matters outside our jurisdiction.

*Im **Krankheitsfall** (ab 31.01.2014 = offizieller Beginn der Arbeit an der HA) verschiebt sich die Abgabefrist um die Anzahl der krankgeschriebenen Tage. Die betreffenden Studierenden müssen hierfür bei der Modulkoordination ein entsprechendes Attest einreichen (**mit Hinweis welches Seminar!**). Wir informieren die Studierenden und die Seminarleitung dann über den neuen Abgabetermin. Attest an:*

*Dr. Andreas Jürgens Leuphana Universität College Scharnhorststr. 1 21335 Lüneburg
Bedenken Sie daher, dass Lehrende hierauf keinen Einfluss haben. Ein/e Lehrende/r kann und darf keine Verlängerung der Abgabefrist gewähren, d.h. wenden Sie sich, wenn es Ihrer Meinung nach eine ernsthafte (!) Begründung für eine Verlängerung gibt, an die offiziellen Stellen.*

5) Grading:

I consider three dimensions of your paper when deciding on your grade:

- ⤴ Technical Execution
- ⤴ Quality
- ⤴ Originality

Technical Execution is the most important point and makes up for most of your grade and it is the deciding factor whether you can pass this class:

- ⤴ Did the author follow the structure and format?
- ⤴ Did the author manage to write clearly.
- ⤴ Did the author make references to the texts in the course?
- ⤴ Did the author make citations, and were these made in a coherent style?
- ⤴ Did the author show an understanding of the subject matter
- ⤴ Did the author make use of appropriate technical vocabulary

Quality:

- ⤴ Did the author argue his/her points reasonably and convincingly?
- ⤴ Did the author use references beyond the course material?
- ⤴ Did the author's text cohere with his/her group's presentations in the seminar and on the web-site?
- ⤴ Did the author provide a realistic evaluation

Originality does not mean that you have to come up with a genius idea that no one else has, what we are looking for is whether or not you can think beyond the literature and argue your own point effectively rather than merely quoting and paraphrasing.

Once again: All the relevant literature should be available through the university library, the electronic journal access of the library or via open access. Please notify me if you have exhausted all means to get a copy of any one of items listed in the literature, and describe to me what you have tried already.

Please note: I will officially report plagiarism and make sure that anyone caught plagiarizing or actively involved in any action with the intent of plagiarizing or cheating is pursued to the full extent of legal possibilities.

6. Office hours:

PLEASE NOTE: I EXPECT TO HAVE AT LEAST TWO MEETINGS WITH EVERY STUDENT OVER THE COURSE OF SEMESTER TO TALK ABOUT A) THE TOPIC (MID-SEMESTER) AND B) THE STRUCTURE (TOWARDS THE END OF THE SEMESTER) OF YOUR TERM PAPER.

I am conducting office hours every week during the semester. Consult *mystudy* for specific times, which I will also announce in the first meeting. Office hours are intended to help you with academic and professional questions, i.e. everything to do with the content and formalities of the seminar (organization, literatures, essay, term paper), questions about your professional or

academic careers, or with other fields within the areas of our professional competence. I can only emphasize that you should use the office hours to your advantage. It is always better to have raised an issue immediately, and we have had a chance to find a solution or at least discuss some options, before having to deal with the consequences later and unprepared. It is a matter of experience that students who have made use of the variety of options for advise and tutoring (Tutorials, language center, writing workshops, office hours, etc.) also fare better in their exams and grades, and have to deal with less anxiety and stress. The language center of the university, in particular Eoin Ryan and Micha Endlich and their team of TAs, exist to help with writing academic papers in English.

Your tutor and I, as your lecturer, are committed to helping you to succeed, to learn, and also to experience a seminar that offers a cooperative, interesting and fun atmosphere for studying – however, that depends on your making use of the options for learning and getting advise.

Please do inform your tutor (TA) and me – and when required also the administration of the Leuphana College – in a timely fashion about any problems you may experience, which may endanger your participation and success in the seminar.

7. Tutorium and Active Participation

I do expect your presence and active participation in the seminar. I also assume that you will be present and actively participate in the tutorial (*Tutorium*). Let me reiterate, that it is quite a reliable observation, a matter of fact so to speak, that there is a correlation between the measures of stress/anxiety, academic success, active participation, and the level of advance preparation. If you have to miss a class (or tutorial) for a serious (!) reason, please do inform me (or your TA in the tutorial), and, of course, the members of any work-group you have been assigned to, for they might have to cover contents you should have prepared/presented, and they can in turn inform you about the seminar's proceedings and important information. There will be matters discussed in class that are crucial to your successfully passing the class. You do miss class and tutorial at your own peril.

8. Requirements for class and group homework

A first thing that I would like you to do, at the beginning of the seminar, is that you should take a quiet moment at home, make yourself some tea or coffee (or whatever you prefer), arm yourself with pen and a sheet of paper and *just-so* reflect on what it is that does capture your interest when thinking about the semester theme as an issue, what you hope to understand or believe you will gain from our seminar in particular. Think, in particular, about the concepts and relations of public, state, and science/scholarship. Make a few notes, and try to write up one or two concise questions that you would consider writing about, whether in a small or a lengthy treatise. Keep not only your thoughts but also your notes, since we may need them at the end of the seminar. You will be assigned to a work group. You should meet with them at least two to three times before each seminar weekend and prepare the tasks you have been assigned. You may also work together in your group to prepare and discuss the general readings. Be smart about how you organize your studies and assignments!

For all presentations you prepare, bear in the mind the following advise: You may use presentation software, such as e.g. PowerPoint, as you see fit. For research, you may use the Internet along with the library, of course. However, do yourself a favor and do not merely copy and paste, nor use only a single source of information (be particularly careful with sites like Wikipedia). At the end of any presentation, name your sources (or show them on a slide) and provide at least five different academic/scholarly(!) sources per topic if possible. An encyclopedia, lexicon, or Wikipedia does not qualify as such.

Remember that the task of a presentation is to help define, distinguish and/or compare important concepts and technical terms or socio-historic phases, as well as creating questions and examples for discussion in class. Be a little competitive when researching: the first examples you may find may have already been used by many others abundantly.

One important task that your presentations and discussions should accomplish is to help us in arriving together at tentative definitions that will accompany us over the course of the seminar and carry into your writing process. In other words, we want to create a tentative conceptual frame, when speaking about something like “the State” or “Enlightenment” or “Postcolonialism”, that enables us to be confident that we are speaking about roughly the same things. When researching, you will quickly realize that many concepts that seem clear and easily understood at first, some of which you may have been using often without much reflection, suddenly obtain a quality of being multifarious and obscure: When Kant speaks about Enlightenment, for example, you will find that he does so in a very different way than historians do, you might also find that Kant was not a friend of the idea of *democracy* and that he created a

sharp distinction between a concept like *democracy* and that of a *republic*, while many current political theorists and philosophers treat these concepts as if they were interchangeable. Therefore, it is imperative that, when addressing these matters, you should always look for prudent examples to illustrate your use of a concept.

For the different readings, homework and preparatory tasks, see below.

9. On Literature &c.

a. Academic Literature:

I do expect you to have acquired and read three book-length texts, as well as a number of smaller texts over the course of the seminar. Some but not all of the smaller texts will be uploaded to the materials folder in *mystudy*. If not available online via the library e-book system, in the Material folder you may find some of the longer texts for you to review before you acquire them. It is always good to check these options. However, since you also are required to learn and practice the use of a university library and other resources, some texts you will just have to try and find yourself. I understand that for the majority of students as well as even many adjunct/part-time instructors, money is always an issue. I will try to make choices for the three books, so that together they should, if at all possible, not exceed a sum of ca. 75.00 Euro. I know that this is still a small investment, but an important and hopefully productive one. Again, check e-book availability with the library or consider buying a book together with another student to share. The three books you are to acquire and read in their entirety are:

1) Rey Chow. *Entanglements, or Transmedial Thinking about Capture*. Duke UP, 2012
Everyone writes a short review (ca. 2 pages) and post it on your groups web-site.

2) Read either one of these two. Choose in your group which one:

Grace Kyungwon Hong, Roderick A. Ferguson, eds.. *Strange Affinities: The Gender and Sexual Politics of Comparative Racialization*, Duke University Press, 2011

Or

Purnima Mankekar, Louisa Schein, eds.. *Media, Erotics, and Transnational Asia*, Duke University, 2013

As a group, write a short explanation (ca. 2 pages) why your group chose the book you did before you read it. Why did it seem more interesting than the other. Publish on the web-site.

After you read it, each of you will publish a short comment whether or not it fulfilled your expectations, or not, or even exceeded them and which.

3) Third book:

Each member of your group chooses and obtains one of the following. Do not read the same book in your group twice. Everyone must have a different own book.

Everyone writes a review (2-4 pages) of their book for the other members of the group and posts their review on the group web-site. With the review available to the others in your group, meet and discuss the book. Your review is intended to inform your group about the main points discussed in the book, as well as underline its context and provide a critical appraisal. Additionally, compare those members of the other groups who reviewed the same book and compare your reviews and the feedback you got from your group.

List of for the third book as follows:

- a. Mignolo, *The Darker Side of Western Modernity*, Duke UP
- b. Allison, *Precairious Japan*, Duke UP
- c. Mel Chan, *Animacies*, Duke UP
- d. Ian Condry, *Soul of Anime*, Duke UP
- e. Lowe, *Intimacies of Four Continents*
- f. Haraway, *When Species meet*, Duke UP
- g. Kuriyama, *Expressiveness of the Body*, Zone Books
- h. Puwar, *Space Invaders*. Bloomsbury

b. Films/Anime Film or series:

Over the course of this seminar, I expect you to watch several films to discuss in your group. The final film is entirely of your group's choosing. Post questions, comments, and reflections on your group's website. With regard to your term paper, we can talk about what film, anime, anime series, you want to watch and use.

You should have watched the movies before the "due date" (You are responsible on your own, how you access those movies. If you experience difficulties in terms of being unable to watch any one of them, and have exhausted all possibilities, please let know.)

(i.) and (iii.) Watch two (!) films on tolerance and difference:

Please watch one of the following films before Oct. 30

The Mighty (1998) Or *Jenny's Wedding* (2015) Or *Milk* (2008) Or *About Elly* (2009)

Please watch one of the following films before Dec. 11.:

Lost in Translation (2003) Or *Powder* (1995) Or *Moolaadé* (2004) [graphic] Or *Rosewater* (2014)

(ii.) On SciFi/cyborgs before Nov. 20:

Watch either one of the following:

Ghost in the Shell (original anime movie) (1995)

Or

Robot and Frank (2012)

Or

District 9 (film)

(iv.) A non-Western Film, before Jan. 8:

You can watch either one of these

He named me Mallala (2015) [graphic]

Ixcanul Volcano (2015) [graphic]

Tampopo (1985)

Raajneeti (2010) [graphic]

B for Boy (2013)

(v.) Your group's film of choice (before the final session, or the end of semester). Explain your choice of film on the group website (before our final session)

Film/series options for your term paper:

You can, of course, propose a film, tv-series, anime, anime series to me, if you can make plausible to me why it would be important as a topic in a credible way.

Otherwise, any of the movies from above is a good choice such as any of the following options:

- *Rabbit Proof Fence* (film)
- *Nausicaä of the Valley Wind* (anime film)
- *Sanka-Rea* (anime series)

- *Enemy Mine* (film)
- *Susei no Gargantia* (anime series)
- *Coppelion* (Anime series)
- *Her* (film)
- *Ghost in the Shell 2: Innocence* (anime film)
- *The Lady* (film)
- *The Short Life of José Antonio Gutierrez* (film)
- *Whale Rider* (film)
- *Water* (film, 2005)
- Three to five African Short Sci-fi films, such as *Pumzi*,
- *Hotel Rwanda* (film)
- *The Forgotten Kingdom* (film 2013)
- *Confusion Na Wa* (film 2013)
- *Beasts of no naiton* (film 2015)

c. Novel/Short Stories/Graphic Novel Series/Manga Series/Art/Music:

Over the course of this seminar, you will read one novel. The novel is directly connected to your term paper. For the term paper, alternatively, you can read 5-7 short stories (should add to a minimum length of 120 pages), or a (complete story cycle) graphic novel series, such as for example Neil Gaiman's *The Sandman*, or read a complete manga series. [Consider that you need to have access to the material you choose.] It is possible that we can negotiate over a project involving another art form (paintings, sculpture, dance, music) if you can make it plausible how it is relevant *and* we can find a way to make the work-load equivalent to written forms. (e.g. if you want to work on a particular piece of art, you have to proof that you learned about the artist, the style, the era, contextual artworks, etc.).

You propose three possible novels that you would like to read for the seminar and term paper, and we discuss which one of your options is suitable and why.

10. Tasks & Sessions

Please note:

All assignments for texts, group presentations, etc. are to be prepared before each session. I do operate on the premise that you come prepared and, for example, I will ask questions that require familiarity with the texts.

You will be required to create a web-site with your group (we will have six groups of five people in this course; be smart with assignments), and use for uploads regarding your “group discussions” as well as book reviews, etc.

It is possible, though not yet fully determined, that we may have guest speakers during the course of the seminar, some of whom may be ‘beamed in’ via Skype. This may result in a few changes in the time-table, since we have to allow for guest-speaker’s schedules differing from ours because they may live in a different time-zone, are very busy, etc.

Normally, a guest speaker will present their recent research in about 15 minutes allowing for another 10-15 minutes of your questions and comments. Please bear in mind that guest speakers are respected and very busy researchers and university teachers who make time and effort to be available to you, while they are doing this for free as a personal favor and because I probably told them what a great group students you are. Therefore, I ask you to behave in a way that you would like to be treated if you were a guest speaker in someone else’s seminar. Pay attention, be silent when the guest is speaking, and when you ask a question do so in a proper form. Thank you!

Schedule and Individual Sessions

weekly | Freitag | 14:15 - 15:45 |
16.10.2015 - 23.10.2015 | C 16.110
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1. 16.10.2015 Otherness, Difference, Alterity. Getting a grip on Big Words.

- a. Introduction: Syllabus, Hausarbeit, Expectations
- b. Group Formation and Website
- c. Discussion: Where and *how* do we encounter “Otherness”
Texts for this session:
Simmel, Georg “The Stranger”
Adams/Murphy/Clarke “Anticipation”
Mol, Annemarie “I eat an apple”

2. 23.10.2015 The Good, the Bad, and the Ugly.....of Difference

- a. What is Difference, Otherness, Alterity? Discussion: Where and *how* do we encounter “Otherness”?
- b. Checking in with the websites
- c. Experiences in everyday lives
- d. What is Western and Non-Western, Global North and Global South, and Colonial, Postcolonial, and Decolonial?

Texts for this session:

Simmel, Georg “The Stranger”

Jasbir Puar “The Turban Is Not a Hat”: Queer Diaspora and Practices of Profiling’ 65 – 105

and

Sora Y. Han ‘Strict Scrutiny: The Tragedy of Constitutional Law 106 – 139 both in: Clough/Willse, eds. *Beyond Biopolitics*. Duke UP, 2011.

3. 30.10.2015 The Tolerance Trap: Can toleration be a form of violence? (Films)

- a. What is tolerance? Concept Discussions
- b. We will watch in class <https://www.youtube.com/watch?v=pKpp9Ke3y1Y>
- c. Discussion of films watched in relation to tolerance.

You must have watched one(!) of the following movies

The Mighty (1998) Or *Jenny’s Wedding* (2015) Or *Milk* (2008) Or *About Elly* (2009)

You will have watched all parts of the Wendy Brown/Rainer Forst even, featured here (please make notes):

<https://www.ici-berlin.org/videos/docu/spannungsuebung-3/>

(Introduction by Christoph Holzhey | 07:22 Introduction by Antke Engel | 07:42 Statement by Wendy Brown | 21:46 Statement by Rainer Forst | 25:37 Talk, part 1 | 26:41 Talk, part 2 | 28:35 Talk, part 3 | 26:55)

4. 06.11.2015 How to analyze texts and movies: A short intro.

- a. How to analyze films and movies: What kinds of questions do we ask when watching a movie?
- b. Each group prepares a mini-presentation

Text for this session:

- Todd Oakley's "[Toward a General Theory of Film Spectatorship.](http://case.edu/artsci/engl/Library/Oakley-TheoryFilmSpectator.pdf)"
- Rafe McGregor "A New/Old Ontology of Film" in: *Film - Philosophy* 17.1 (2013) <http://www.film-philosophy.com>
- *Film Theory and Approaches to Criticism*, or, What did that movie mean? By Christopher P. Jacobs (http://und.edu/faculty/christopher-jacobs/_files/docs/theory-and-analysis.pdf)

Texts for mini-presentations for each group (5 to max. 10 minutes):

Group A:

Henry Lowood "Perfect Capture: Three Takes on Replay, Machinima and the History of Virtual Worlds" *Journal of Visual Culture* April 2011 vol. 10 no. 1: 113-124

Group B

Lisa Cartwright "Film and the digital in visual studies: film studies in the era of convergence" *Journal of Visual Culture* April 2002 vol. 1 no. 1: 7-23

Group C

Daniel Yacavone "Towards a Theory of Film Worlds" *Film Philosophy* 12.2 (<http://www.film-philosophy.com/2008v12n2/yacavone.pdf>)

Group D

Norbert Wiley. "EMOTION AND FILM THEORY" *Studies in Symbolic Interaction*, Volume 26, 169–187

(http://cdclv.unlv.edu/pragmatism/wiley_emo_film.pdf)

Group E

Daniel Hourigan "Ghost in the Shell 2, Technicity and the Subject Film" - *Philosophy* 17.1 (2013)

Group F

Andrew Norris "How Can It Not Know What It Is? : Self and Other in Ridley Scott's *Blade Runner*" *Film - Philosophy* 17.1 (2013)

5. 13.11.2015 Films Analysis Mini-Presentations (continued)

- a. Term Paper
- b. Mini-Presentations

6. 20.11.2015 Discourse Analysis (I): What is it (good for...if anything)?

- a. What is a discourse anyway? And what is and does discourse analysis?
- b. Discussion: The Western discourse about the non-Western Other?
- c. Each group researches a concept on its own and (at least one of the group) is prepared to use it in discussion (have notes available):

Group A: Orientalism

Group B: Occidentalism

Group C: Xenophobia

Group D: Imperialism

Group E: Postcolonialism

Group F: Ethnocentrism

Texts for this session:

- Foucault, Michel. "Orders of Discourse" in: *Social Science Information* vol. 10 no. 2, April 1971: 7-30
- Butler, Judith. "Critically Queer" in: GLQ Vol.1, 1993: 17 - 32 (<http://faculty.georgetown.edu/irvinem/theory/JudithButler-CriticallyQueer-1993.pdf>)
- Lisa Cary, Kagendo Mutua Mutua. "Postcolonial Narratives: Discourse and Epistemological Spaces" in: *Journal of Curriculum Theorizing* Vol. 26/2, 2010: 62 – 77 (<http://journal.jctonline.org/index.php/jct/article/view/185/73>)

7. 27.11.2015 Aliens, Robots, Zombies. The Other in SciFi and Fantasy (Films)

- a. What is Non-Human Agency? Why is it important?
- b. Discussion of SciFi Films you watched.
- c. Discussing preparation of Forumsveranstaltungs-Präsentation (11.Dec.)

Texts for this session (Material Folder):

- Stingl/Weiss "Between the Ghost and the Shell" in Dellwing/Harbusch, eds. *Vergemeinschaftung in Zeiten der Zombie-Apokalypse*
- Bennett "Thing Power"

8. 04.12.2015 From Aliens to Illegal Aliens: Exclusion and Violence from Symbols to Real Life

- a. Illegal Aliens
- b. Forum Preparation: Groups do a dry-run of their presentation for the Forum Veranstaltung on Dec. 11.

Text for this session:

- Cisneros, Natalie. "'Alien' Sexuality. Race, Maternity and Citizenship" in: *Hypatia* Special Issue: Crossing Borders Special Issue Volume 28, Issue 2, pages 290–306, Spring 2013

EXTRA: 11.12. Forum-Seminarpräsentation

All groups present in the Forums-Veranstaltung from 10.15 - 11.45

9. 11.12.2015 Ethnicity, Sex & Gender: The Other of White Males in Films and Literature

- a. Recap: How did the Forum go?
- b. “What is White Male Privilege and Phallogocentrism?”
- c. Embodying “Categories” in media – Discussion of texts.

Texts for this session:

- Jennifer McWeeny “Topographies of Flesh: Women, Nonhuman Animals, and the Embodiment of Connection and Difference” in: *Hypatia* Volume 29, Issue 2, pages 269–286, Spring 2014
- Ahmed, Sara “White men” (<http://feministkilljoys.com/2014/11/04/white-men/>)
- Kam Louie "Popular Culture and Masculinity Ideals in East Asia, with Special Reference to China" *The Journal of Asian Studies* / Volume 71 / Issue 04 / November 2012, pp 929-943
- Gloria Gadsden "The Othered Black Male: Images of Masculinity in African American Lesbian Erotic Fiction" - *Masculinities - A Journal of Identity and Culture*, Feb., 2015/3, 35 - 54

10. 18.12.2015 Stories from Elsewhere

- a. Discussing the films you have watched so far.
- b. Non-Western Figures, Characters and Bodies in Fiction?
- c. Discussion of Speech Topic for Saturday Jan. 16.

Texts for this session:

- Puwar, “Social Cinema Scenes”
- Tlostanova “Transcultural tricksters beyond times and spaces: decolonial chronotopes and border selves
- Laura U. Marks ” Information, secrets, and enigmas: an enfolding-unfolding aesthetics for cinema”
- Laura U. Marks “What Can a Body Do? Answers from Trablus, Cairo, Beirut and Algiers”

11. 08.01.2016 COLLEGE DAY

NO SESSION ON THIS DAY, SINCE YOU ARE PARTICIPATION IN COLLEGE DAY

12. 15.01.2016 That Other of Culture? Nature and Monsters (in media)

- a. Concepts of Nature/Nature as Other
- b. Term Paper: Expose, Structure, Citation
- c. Every group (A-F) presents a fictional (film, tv, comic, novel, game,...) example of an “unnatural” character (5 - max. 8 minutes). If you have a clip or presentation, send to Dr. Stingl in advance, so we can have it ready. Please define how you understand the qualification “unnatural” in comparison to other concepts (nature, culture, etc.), explain the aspect of *materiality* in your qualification, and how the character embodies (enfleshes, enacts, etc.) this materiality.

Texts for this session:

- Rosi Braidotti “Mothers, Monsters, and Machines” Fem Phil Reader (see folder)
- Mélodine Sommer “The Concept of Culture in Media Studies: A Critical Review of Academic Literature” <http://inmedia.revues.org/768>
- Franklin Ginn and David Demeritt “Nature: A contested concept” https://us.sagepub.com/sites/default/files/upm-binaries/24131_17_Hollway_Ch_17.pdf
- Anna Tsing “Unruly Edges: Mushrooms as Companion Species”

Also watch:

Anna Tsing & Donna Haraway: "Tunneling in the Chthulucene"

(<https://www.youtube.com/watch?v=FkZSh8Wb-t8>)

Eduardo Kohn, "Thinking with a Forest's

Thoughts"<https://www.youtube.com/watch?v=mSdrdY6vmDo>

EXTRA DAY 16.1.2016 12.00 – 16.00

Discourse Analysis (II): Another Society is Possible? Watching films with philosophers and intellectuals (The example of Slavoj Žižek)

Replacing the sessions January 8

- a. Exercise: Interviewing
- b. Texts and Discourse Analysis: How is discourse analysis useful for you? What methods do you find useful?
- c. Video: Ruha Benjamin
- d. Discussion “Discrimination”/”Structural Violence”
- e. Lunch Break: Pizza
- f. Video: Slavoj Žižek or Alternative
- g. Discussion
- h. Speech: Your group will have prepared a 5 – max. 10 minute speech (written out for actual reading).

Texts:

- Stephen Prince. The Discourse of Pictures: Iconicity and Film Studies. Film Quarterly, Vol. 47, No. 1 (Autumn, 1993), pp. 16-28. (<https://vtechworks.lib.vt.edu/bitstream/handle/10919/25810/Discourse.pdf?sequence=1>)
- JØRN CRUICKSHANK "Critical Approaches to Discourse Analysis across Disciplines" Vol . 6 (1), 2012: 38 – 52
- Maja Nazaruk "Reflexivity in anthropological discourse analysis"

13. 22.01.2016 My Hausarbeit. Short presentation and discussion

- a. Term Paper
 - b. Indigeneity versus Transnationality
 - c. Evaluation
 - d. Discussion of Films you watched so far
- Faye D. Ginsburg "Screen memories. Resignifying the traditional in indigenous media" in: *Media Worlds* (2002)
 - Will Higbee and Song Hwee Lim "Concepts of transnational cinema: towards a critical transnationalism in film studies"

14. 29.01.2016 Am I an Other?

Final Questions

Final Discussion

- Ahmed, Sara. Affective Economies. *Social Text*, 79 (Volume 22, Number 2), Summer 2004, pp. 117-139 (Article)
- Simmel "The Stranger"