

**Cultural Analysis and Theory Department**

**Cultural Studies**

**Core and Graduate Certificate**

**Elective Courses**

**Fall 2016**



**Stony Brook**  
**University**

## CULTURAL STUDIES ELECTIVES

### CST 502.S01

#### Theories in Cultural Studies

P. Nganang

‘What is the Contemporary?’ is the question that inspired one of Giorgio Agamben’s lectures, informed as it was by Friedrich Nietzsche’s investigation of the contemporary in his *Untimely Meditations*. An investigation that in itself is contemporary with Baudelaire’s quest for the fleeting moment in his very influential essay on modernity. Agamben’s question will help us read and discuss some of the most important texts in Cultural studies – from the 19th Century until today. Our reading will be informed by contemporary collections of poems, novels and films from the US, Europe, Africa and Asia, that in their different ways, will help us address the questions raised by theory, and look for new questions to propel further investigations. Interesting for us will be books by Joyce Carol Oates, C.K. Williams, Binyavanga Wainaina, Philip Roth, Leila Aboulela, Jonathan Franzen, Teju Cole, films by Spike Lee and many others. Students will also have the opportunity to suggest books to read and discuss. Our goal in class is to theorize the moment when one of us enters a bookshop and looks at the stand displaying the newest acquisitions, reads the ‘books’ section of a newspaper and confronts the review of the latest publications, goes to the movies with friends and family or peruses the newsfeed of the social media. What is the Contemporary? That is our question. Required acquisition is *The Norton Anthology of Theory and Criticism*.

Wednesdays

4:00pm-6:50pm

Humanities 2052

### CST/CLT 609.S01

#### Advanced Topics in Comparative Literature/Cultural Studies

#### “Traveling People, Travel Cultures”

E.K. Tan

As a result of global and transnational activities, the movement of people and cultures across the globe has propelled a non-homogenous traffic between different geopolitical locales, diversifying the very practice of translation. Translation of cultures, in this sense, is more than a simple act of exchange; it involves the circulation of meanings and the negotiation of difference through the production and reproduction of culture. This dynamic energy of cultural (re)productivity encourages the creativity of individuals and cultural products as active participants within global and transnational systems. Even though so, to a great extent, these mobile individuals and cultural products are still often produced and reproduced as cultural symbols of national or regional identity. This seminar proposes the investigation of transnational and global systems of power via various modes of cultural production in art, literature, and media. We will focus on issues of local and global migration, the (un)translatability of national traditions, cultural (re)negotiations, and the translational/transnational politics of circulation to engage in an interdisciplinary examination of the movement of people and cultures.

Mondays

4:00pm-6:50pm

Humanities 2052

**CST/CLT 698.S01  
Practicum in Teaching**

**I. Kalinowska-Blackwood**

All doctoral students in CAT take the Teaching Practicum in their first year. The Practicum familiarizes students with the Stony Brook undergraduate curriculum and data on Stony Brook undergraduates. It covers practical pedagogical issues, as well as theoretical and policy issues concerning the aims of education and the social role of the university. Student will develop a syllabus for an undergraduate course. Students will also observe others teaching and reflect on these experiences with the class. The Practicum Director serves as an advisor to first year students, prior to their selection of advisors in the second semester.

**Mondays**

**1:00pm-3:50pm**

**Humanities 2052**

**ARH 549.S01  
Topics in American Visual Culture  
“Public Art: 1900 to Present”**

**Michele Bogart**

This seminar will examine the history and significance of three-dimensional public art in the United States, with particular focus on patronage. We will start with public monuments of the turn of the twentieth century, and move on to investigate public art from the Depression on into the present. Our investigations will be divided (somewhat arbitrarily) between memorials and more deliberately self-expressive non-commemorative work. Readings and student-led class discussions will explore the shifting forms, sites, meanings of, and audiences for, public art, and the relationships among creativity, aesthetics, public policy, urban politics, and signification. Analysis and critique of specific works of art, as well as of the practical side of public art-making and conservation will also be a crucial objective, with inquiry guided by some of the following questions: How do we assess public art in the present day? Is it appropriate to use the same criteria as we use to evaluate art in the gallery? How do we protect the public interest but not mistreat artists? Does contemporary public art serve a real public purpose? Under what circumstances? How do concerns for excellence stack up against desires for community participation and affirmation? Should 21st century public art be permanent? Students will do a 3750-word research paper and a 20-minute oral report, which either build upon issues studied in class or propose alternative points of view.

**Mondays**

**10:00am-12:50pm**

**Staller 2205**

**ARH 550.S60**  
**Art Criticism and Theory**  
**“Postwar East Asia”**

**Sohl Lee**

This seminar examines scholarship concerning the visual arts of postwar East Asia over the past twenty years. Each week we will read journal articles, exhibition catalogues and book-length studies of artistic movements like Gutai, Monoha, Tansaekhwa, and 85 New Wave, in order to explore theoretical frameworks that address the flow and network of information, artworks, artists, institutions, and political ideologies in Japan, Greater China, and Korea. While we will identify familiar binaries used in the discussion of art in postwar East Asia—abstraction vs. figuration, tradition vs. modernity, cooptation vs. avant-garde, imitation vs. originality, capitalism vs. communism, etc.—the seminar will also encourage students to think innovatively about new possible frameworks and methodologies with which to attend to the various nodal points of conflicts that arise in any attempt to define history, methods, and identities. To do so, the assigned readings will not only engage with the media of painting, photography, performance, sculpture, and installation but often involve film and visual culture whose histories and actors of production intersected with those of art.

**Fridays**

**1:00pm-3:50pm**

**SB Manhattan**

**ARH 551.01/THR 625.01**  
**Theories of Performance**

**John Lutterbie**

Course Description: Everyday life is a mundane topic that is crucial for investigating our relationship to culture and social interaction. This course takes an ecological approach to understanding our engagement with the world using the Weimar Republic as a case study. Jason Lutes’ two volume graphic novel “Berlin: City of Stones” and “Berlin: City of Smoke” will serve as an entryway to discussing everyday life in a time of political and cultural opportunity. Readings in the cognitive foundations of everyday life will explore dynamic systems theory, embodied cognition, human geography, and ecological affordances; while others will focus on defining everyday life. These will be put in dialogue with a study of Germany between the wars including readings by Theodor Adorno, Benjamin and others. Students will present two in class reports, and write a paper relevant to their field of study that focuses on the structures of everyday life and culture in the Weimar Republic.

**Tuesdays**

**1:00pm-3:50pm**

**Staller 3018**

**ARH 552.S01**  
**Topics Contemporary Art**  
**“Information”**

**Elizabeth Patterson**

**Mondays**

**4:00pm-6:50pm**

**Staller 2205**

**EGL 587.S01**  
**Savage Education**  
**“The Pedagogical Frontier in American Literature”**

**Andrew Newman**

In American Literature, the educability of persons of Native American and African descent is more than a theme. Since literariness is perhaps the ultimate manifestation of an educated status, in writing by and about Indians and Blacks it is an issue that transcends the page to involve both author and reader, with deep political implications. In this course, we will read treatments of this question by white authors, such as Charles Brockden Brown’s *Edgar Huntly* (1799) and Edgar Rice Borrough’s *Tarzan of the Apes* (1914), as well as works by Native- and African American authors, such as Zitkala Ša’s *American Indian Stories* (1921) and Frederick Douglass’s *Narrative* (1845). This is an online course, and will involve a considerable amount of writing, both in discussions and in formal papers. Several of the assigned books are available in free, online formats, and supplemental readings will be available online.

**Online**

**EGL 606.S01**  
**Postcolonial Environmentalisms**  
**“Literature, Ecocriticism, and the Global South”**

**Jeffrey Santa Ana**

This course explores the literary and cultural representations of what Elizabeth DeLoughrey has called “the postcolonial turn in the dominant fields of American and British ecocriticism” and what the environmental historians Alfred Crosby and Richard Grove have termed “ecological imperialism”—namely, the historical embedment of ecology and the natural world in the Western imperial enterprise. By examining fiction, nonfiction, film, and comics (graphic narratives) from regions and countries of North America and the global south (Anglophone Caribbean, Africa, Asia, Australia, and the Pacific Islands, including Hawaii), we will explore how contemporary writers and artists from these regions represent environmental experience and depict place (home and origins) as fundamentally linked to the natural world in the contexts of colonialism and imperialism, postcolonialism (the aftermaths of colonization), and diaspora (the global movement and refugeeism of people from the global south who are called “environmental migrants”). We will examine how these writers and artists critique current environmental crises, and their models of postcolonial environmentalisms and sustainability. We will investigate these concerns in relation to questions at the intersections of gender, sexuality, and race as they apply to discourses in eco-politics, environmental activism, and the social remembering of violence and human casualties that have occurred under colonialism, empire, and the aftermaths of imperial enterprise. Some topics to be explored include epistemologies of nature, land and identity in the wake of forced relocation and displacement, theorizing human/non-human relations, the militarized physical environment, plantation monoculture, and the Anthropocene (our current epoch when human activities started to have a significant global impact on Earth’s geology and ecosystems). Authors may include Jamaica Kincaid, Edwidge Danticat, Nadine Gordimer, Jhumpa Lahiri, Han Ong, Milton Murayama, Kiana Davenport, Chang-rae Lee, Shani Mootoo, Cynthia Kadohata, Shaun Tan (comics artist), and GB Tran (comics artist). Films may include *The Host*, *The Mirror Never Lies*, and *Rabbit-Proof Fence*.

**Mondays**

**2:30pm-4:50pm**

**TBA**

**HAX 667.S01**  
**Disability Studies Language Narrative and Rhetoric**

**Michele Friedner**

This course focuses on how language and rhetoric frame how disability is perceived, experienced, and treated. It will include critical and rhetorical analysis of professional discourses as well as personal disability narratives and memoirs. The Society for Disability Studies, an interdisciplinary organization, says in its mission statement, “disability is a key aspect of human experience.” So is language. It will explore the interdisciplinary nature of disability studies and the roles language and rhetoric play in representations of disability. Some questions to be explored include: In what ways do clinical or professional discourses and personal narratives reveal experiences of power and powerlessness? How is the bodily experience of disability described in professional contexts as compared to personal narratives? How does description and perception influence the practice of professionals and quality of life for people with disabilities? What assumptions about disability are revealed through rhetorical analysis? These questions will help frame our attention in this course to representations of disability in a variety of texts: academic, professional, literary, clinical, personal, and visual.

**Tuesdays**

**10:30am-1:30pm**

**HSC**

**WST 512.S03/SOC 519.S03**  
**Sociology of Masculinities**

**Michael Kimmel**

At first glance, the title of this course might seem a bit misplaced. A course about men? Aren't all courses “about men” – except the ones with the word “women” in the title? Well, yes. This may be true on the surface, anyway. But most courses that deal with men deal with men in their public roles – as historical figures, as writers, psychological personalities, as scientists, as participants in revolutionary mobs, as economic rational profit-maximizers. Rarely, if ever, are men discussed as men; rarely, if ever, is their experience as men seem to matter as they perform the other roles in which we study them.

Indeed, this is the first graduate level course at Stony Brook devoted to the study of masculinities. And we intend to take the plural in the name seriously – working through questions about the similarities and differences in the various constructions of masculinity around the world, stressing globalization in the construction of masculine identities.

**Mondays**

**11:30am-2:30pm**

**SBS N403**

**SOC 595.S01**  
**Contagion in Social Networks**

**Jason Jones**

We will discuss theory, methods and applications in the study of contagion within social networks. It is NOT a prerequisite to have taken a social networks class or know anything about social networks before taking this class. We'll cover all the basics in the beginning of the semester.

Students will complete a project in which they use social network analysis methods and write a paper to discuss their results. Students will choose the data source and topic for the paper.

**Thursdays**

**6:00pm-9:00pm**

**TBA**