

Spring 2019

## INT 204-301 CULTURAL ANALYSIS

**NO PHONES ARE ALLOWED TO BE ON YOUR DESK, LAP, OR PERSON: THEY MUST BE PUT COMPLETELY AWAY**

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Office hrs by appointment, M T W Th  
Class time: M W 2:40-4:10p  
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### COURSE DESCRIPTION

This course explores the processes by which worlds are materially and spatially signified and made meaningful. These take place through any number of cultural avenues, including customary practices and norms, rules and regulations encoded into law, and in the content and structure of language. To become culturally knowledgeable, then, requires learning how to creatively engage with signifying worlds, each borne by scaffoldings of logic that define what exists (*ontology*) and what and how one knows (*epistemology*). That said, how are these scaffoldings created and sustained? In addressing this question, we confront the reality of power, that is, cultural knowledge production is not uniformly created by all. It is learning through which power relations signification works that makes cultural analysis so important to international studies.

We begin Cultural Analysis by examining how the material world, signification, and power are bodily mediated. That is, how does the human body exert and feel itself in the world? To get at this question we draw, first, on Friedrich Engels' work, *The origins of the family, private property, and the state*. Here, Engels sees sex (specifically, human sexual dimorphism) as a highly contested site of signification and power, the most important of which had to do with women's unique ability to bear children. Men would compete against this ability by making women and children into private property or *possessions*. Secondly, we use Lacanian psychoanalytic theory to analyze cultural domains not only in terms of conscious decisions and conscious life, but in terms of *unconscious desires* that invoke feelings that we may feel control us (phobias, uncontrollable rage, crippling anxiety, etc) or that lead us irrationally to create art and poetry (neither of these is a rational pursuit). The artistry of sushi is therefore not the result of rationally combining grain (rice) with fish, but is a place where artistic desires unfold. For Lacan, the unconscious originates in the unusually long period of time that the evolutionary human infant depends on the maternal body for its care and survival. Together, Engels and Lacan show how the calculus or logic of capitalism competes with the eco-logic of the maternal body at both conscious and unconscious levels. We round out the course by examining Herbert Marcuse's work on contemporary capitalist consumption. We mine his work for evidence on how both the Machine and commodity markets operate against the dyadism that has historically defined maternal/care.

The three lengthiest texts for the course are:

Friedrich Engel's (1864), *Origins of the family, private property, and the state*

(<http://www.marxists.org/archive/marx/works/1884/origin-family/index.htm>)

Jacques Lacan's (1938) *Family complexes in the formation of the individual*, and

<http://www.lacanireland.com/web/wp-content/uploads/2010/06/FAMILY-COMPLEXES-IN-THE-FORMATION-OF-THE-INDIVIDUAL2.pdf>

Herbert Marcuse's (1968), *One dimensional man*

(<http://www.marcuse.org/herbert/pubs/64onedim/odmcontents.html>)

The midterm and final projects are linked. You will work in groups of 2-4 persons on a topic to be discussed in class. To carry out the work, you will need to become well versed in marketing and commercial databases and in the mining of data from primary materials.

### COURSE GOALS:

- 1) To develop a set of analytical tools by which to explore the relationship between the maternal, "culture" and "economy," particularly vis-a-vis agrarian life and industrial and finance capitalism.
- 2) To understand how the economic and political instrumentalities and hierarchies

- 3) To be able to explain what is meant by ideology, consciousness, and *unconsciousness* in the context of capitalism
- 4) To appreciate how a cultural institution, set of practices, or performances might be *instrumental* in accomplishing certain capitalist goals and vice versa

### ATTENDANCE & PARTICIPATION

Attendance is mandatory. An unexcused absence from class prohibits me from providing you with attentions of the kind available to those who attend class. I encourage you, in these cases, to contact class colleagues for notes or information. If the absence is *excused*, please consult with me about what was missed, bringing proof of what prevented your attendance. After two unexcused absences, your grade is lowered significantly.

Emergencies do not include: a doctor's appointment, birthdays, dates with loved ones, anniversaries, weddings, extended travel to meet family or friends, *a job interview, a conference*, or a much-needed (or not) vacation. If you are unsure about what constitutes an emergency, feel free to contact me. **Note that an absence on a day when an exercise, quiz, workshop, or exam is scheduled counts as two absences.**

One-quarter of your grade is based on the *quality* of your participation, which includes in-class and out-of-class writing exercises.

### ACCOMMODATIONS

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling you to access accommodations and support services to assist your success. There are two office locations:

**Loop Campus** - Lewis Center #1420 - (312) 362-8002<sup>[SEP]</sup>

**Lincoln Park Campus** - Student Center #370 - (773) 325-1677

Students are invited to contact me privately to discuss your challenges and how I may assist in facilitating the accommodations you need to do well in the course. This is best done early in the quarter and our conversation will remain confidential.

### CLASSROOM ETIQUETTE

If there has been an emergency or unanticipated delays, please enter quietly, sit in the back, and make sure to get notes and information from colleague afterwards. If we are in the middle of a quiz or exercise, please sit out the exercise and do not attempt to ask about details. Instead, see me at the end of class so that you are not marked as absent.

Unacceptable reasons for being late include: you met a friend whom you hadn't seen in forever; you stayed late after the previous class to talk with a professor; the previous professor kept you over time (*if s/he did this, please show him this syllabus and ask him/her to contact me at: 773 325 7882*); or you were hungry and had to eat first (feel free to eat or drink in class, provided that you open up schrunchy packages and bottled beverages before class starts).

Positive forms of etiquette include: **taking notes** (you care enough to write things down, realizing with humility that your memory will fail you); **speaking up in class** (a means of caring about and cultivating classroom-community); listening with care to others (indicating interest and respect); and **being respectful to the instructor and colleagues** by not talking while they are talking, speaking with gum in your mouth, using your computer to shop on the internet, or starting to pack up to leave well before the class period is over.

### READINGS

Class readings are either on the Internet (through the library or other databases) or on D2L. If and when the instructor announces changes to the syllabus, including new readings, students are responsible for those changes. Students who miss class have the responsibility to find out what

information was missed. Ignorance of duly announced syllabus changes is not an excuse from responsibility for those changes.

### PLAGIARISM

Plagiarism is not tolerated at DePaul. Those found plagiarizing in any way fail this course. If you are uncertain as to what constitutes plagiarism, please consult the DePaul handbook. If you are still uncertain, feel free to consult with me. **Remember that cutting/pasting what someone else has said and putting it into your text without attribution is one form of plagiarism.** Be careful of this when you are completing your midterm.

### GRADING, PARTICIPATION, AND ASSIGNMENTS

There are two assignments in this class—a midterm (30%) and a final (40%). This means that participation is very important and highly regarded (30%). **Participation involves:** thoughtful written and oral responses in light of class discussions; taking the time to see the instructor if you have questions; contacting the instructor if questions emerge about the subject matter or course; and engaging with others in a thoughtful and respectful manner at all times. **The midterm and final grades are determined by:** the quality of the writing, the care with which you present detail, the care with which you format your work (including sources), and the rigor of the research. Directions for both assignments will be made available on D2L well ahead of the deadline. Since the INT program stresses the importance of writing well, 50% of each grade awarded is based on the writing. I do not correct for style; only for good writing techniques, which we discuss in class.

**30% PARTICIPATION** – judged by the quality and thoughtfulness of written or oral responses in the context of classroom work, and the skills with which you engage colleagues in productive dialogue. Attendance is crucial in determining the final participation grade.

**35% GROUP MIDTERM** – each person collects and analyzes 15 primary and *secondary* sources on their own from a variety of popular and *scholarly* databases, filling out their own separate part of the midterm template provided for you on D2L. Before uploading, the group members combine their 15 sources into a single document using differently colored font for each person (see D2L guidelines) and meets (in person) to discuss three patterns or trends that EACH person found separately from doing their research. If there are three persons, you will have nine trends. These 9 trends would be placed in a special table at the very end of the midterm document. Only after you have organized these trends will you upload the group midterm onto D2L as a single file. *You must use the active voice. At the very end (in the chart), you must use the **author-date** citation system, NOT the entire reference.* (e.g., Nast 2011, 2; McIntyre 2010, 3).

**35% GROUP FINAL PAPER** – 10 pages EACH person, not counting bibliography **THE FINAL MUST BE FORMATTED AS FOLLOWS:** *Garamond type; 12 point font; 1" margins; double spaced--no extra spaces inserted in between subheadings and the rest of the text; page numbers at top/center; a formal two-paragraph introduction; sub-headed sections in the body of the paper; a formal two-paragraph conclusion; bibliography in Chicago B style (guidelines on D2L).* Do not number your bibliography; it must be in alphabetical order. The group final must be uploaded on D2L under the “Final paper” button.

### CLASS SCHEDULE:

*For weeks 1 through 3, you will be reading most of Friedrich Engels', *Origins of the family, private property, and the state*. Here is the link. You will need to cut/paste it. If it does not work, simply google the title and download the Marxist.org pdf that is named, accordingly.*

<https://www.marxists.org/archive/marx/works/1884/origin-family/#intro> You are required to download the chapters we are reading and to have the appropriate sections opened up for class.

### **1: Commodity culture and the geopolitical economy of sex/ 1 and 3 April**

M: Discuss the 22-minute PBS film: <https://www.youtube.com/watch?v=ublvglSLpe7A> Hand in a map of China labeling where the Mosuo kingdom and Hong Kong are located, respectively. Using Garamond 12-point font, answer the following 5 questions. *Make this your default font for all future*

*projects in this class.* Start each answer by placing/underlining the question at the beginning of the paragraph. You will hand the assignment in in class in hard copy form: 1) What is the main economy of the Mosuo? [Google or Wikipedia this] 2) In the film, which gender and generation heads Mosuo households? 3) How do persons verbally communicate about with whom they would like to share a bed and who visits whom and/or must leave? 4) Which men live in Mosuo households and have the greatest attachment to children? 5) How do tourists from outside Mosuo society (mis)understand Mosuo bodily freedoms?

W: Read Engels: Read the paragraph Introduction to the book and Engels' Preface to the First Edition, Preface to the Fourth Edition, the Stages of Prehistoric Culture, and the final Appendix (each of these is shown as a link on the Table of Contents page).

Over the weekend, Watch the 2-hour film, *Fast runner*.

## 2: Sex and political economy/ 8 and 10 April

M: Read Engels', The Family, The Consanguine Family, The Punaluan Family, The Pairing Family and the Appendix. Type out and bring to class an explanation of the main characteristics of each of the three family types (2 pages, double spaced, 1" margins, 12 point Garamond font, only. No quotes, but you can cite pages (e.g., Punaluan, p 3)). On a separate sheet, provide a map of where the film takes place (1/2 pg). In the remaining 1/2 page, you will write out the name of the family type to which you think the main characters in the film belong. You will then list the clues you used to come to this conclusion.

W: The Monogamous Family. In-class quiz on monogamy and the film.

## 3: Incest is entirely "made up" /15 and 17 April

M: The Iroquois Gens and The Greek Gens.

W: The Rise of the Athenian State. Review for Engels quiz due this Saturday. In-class exercise on finding five good sources.

Upload Engels Exam by 20 April Saturday 11:59pm

## 4: Capitalism, paternalism, and control of the maternal /22 and 24 April

M: Read: EP Thompson's 1967, "Time, work discipline, and industrial capitalism." Charlie Chaplin's 1936, *Modern Times* (90 min). You can rent it on Amazon (\$6), but feel free to find it elsewhere. You might find the film for free at: <https://vimeo.com/216518743>. No guarantees. *In-class quiz on both.*

W: Watch Season 1, Episode 2 of *The Black Mirror* on Netflix. You can also purchase it on any of the various digital sale platforms, like Amazon. Be prepared for in-class formatting quiz.

Upload Quiz by 27 April Saturday, 11:59pm. One person emails me to with a day/time the group can meet this coming week.

## 5: The Machine and maternal obsolescence /29 April and 1 May

M: Nast, H. J. 2015. The Machine-Phallus: Psychoanalyzing the geopolitical economy of masculinity and race. *Psychoanalytic Inquiry* 35: 766-785.

W: D'Emilio, J. 1993. Capitalism and gay identity." Watch the film *Air doll* online. You can purchase it for about \$7 through iTunes (it will be in British pounds sterling). Review ChicagoB formatting before class.

## 6: /6 and 8 May

M: Tye, L. 1998. Lighting up America. Chapter 2 in *The father of spin*. Hand in in class the following typed-up exercise: List the names of the companies and products with which Bernays engaged. Why was Bernays asked specifically to play/prey psychologically on women? Name and describe the various social groups that Bernays asked/used to endorse smoking? Through what media did he

circulate these messages? Why was it important to company bottom lines that women smoke **out of doors**? What product campaigns and social practices might you imagine that, in future, will make consumers (you, specifically) look duped?

W: Lacan (1938) Introduction and Chapter 1 (up to, but not including, The Weaning Complex) in *Family complexes in the formation of the individual*. This is an advanced text that will take about 6 hours to read, so take your time. *Google the title: Family Complexes in the Formation of the Individual and download the digital pdf.*

**Upload Midterm by 11 May Saturday 11:59pm; book an appointment to see me via email for next M, T or Th. Plan on 1 hr/person. So if there are four of you, figure on 2 hours, total**

### 7: The psychical (Unconscious) and the maternal /13 and 15 May

M: Lacan (1938), The weaning complex, up to but not including The mirror stage. This is a difficult text.

W: Nast, 2018. Big babies: Neoliberalism, adult male breastfeeding, and the marketized maternal. *Area*: 1-10.

### 8: Sex, race, identity /20 and 22 May

M: Lacan (1938) The mirror stage (stop at the repression of sexuality)

W: First, watch video of President Dwight D. Eisenhower giving his famous 1961 “military-industrial” speech (2-3 minutes): [MilitaryIndustrialComplex](#). Second, read Introduction to the first edition (Paralysis of criticism: Society without opposition) and Chapter 1 (New forms of social control). [OneDimensionalMan Online](#)

### 9: Marcuse /27 and 29 May

M: Chapter 2 - The closing of the political universe. Also, watch the documentary about the *One dimensional man* in relation to Marcuse’s (1898-1979) political cultural legacy.

<https://www.youtube.com/watch?v=gbzhmMDFcFQ>

W: Go to Wikipedia and read about the film *Koyaanisqatsi* (1983, 85min). Directed by Ron Fricke, it forms part of a film trilogy that took nearly 8 years to make. Watch the film with headphones on in a dark room with the volume on kind of loud (there is no dialogue). *In-class quiz on the relation of this film to Marcuse’s writings.*

Note that the film can sometimes be found on Youtube or at

<https://hdlava.me/film/koyaaniskatsi.html> If not, it is \$3.99 on Amazon. The music is by the world-renowned composer, Philip Glass. Marcuse would have loved this film!! As Fricke notes:

*These films have never been about the effect of technology, of industry **on** people. It's been that everyone: politics, education, things of the financial structure, the nation state structure, language, the culture, religion, all of that exists **within** the host of technology. So *it's not the effect of, it's that everything exists within [technology]. It's not that we use technology, **we live technology**. Technology has become as ubiquitous as the air we breathe...**

*You can skip the 5 minute-or-so sequence that features a large commercial airplane being waved into its parking space in an airport.*

### 10: Machines & Cuteness /3 and 5 June

M: Workshop I

W: Workshop II

**UPLOAD FINAL PAPER ONTO D2L - BY 8 JUNE SATURDAY 11:59PM**

**Engels Exam, Parts 1 & 2:**

*The Engels exam consists of two parts: a diagram of a gens and a 2-3 page response to the questions posed, below. The diagram can either be made using software or by drawing it by hand, scanning it, and uploading it onto Dropbox. You can upload two documents (diagram + text) or combine them and upload them as one document.*

1. Begin by drawing a diagram of the 'gens.'
  
2. Re-write out and underline each of the following questions, followed by a substantial response. Provide page numbers. No quotes are allowed.
  - a) How are matrilineal gentes linked to territorial expansion?
  - b) What powers do women in matrilineal contexts hold in domains of *spirituality and politics*?
  - c) How does *long distance merchant trade, war-mongering, and slavery* give men competitive means of value in relation to women?
  - d) How has the state been important in un-doing the maternal basis of value-as-life?
  - e) How does Engels challenge modern cultural ideals of love, monogamy, and happiness?

# CULTURE IS NOT YOUR FRIEND

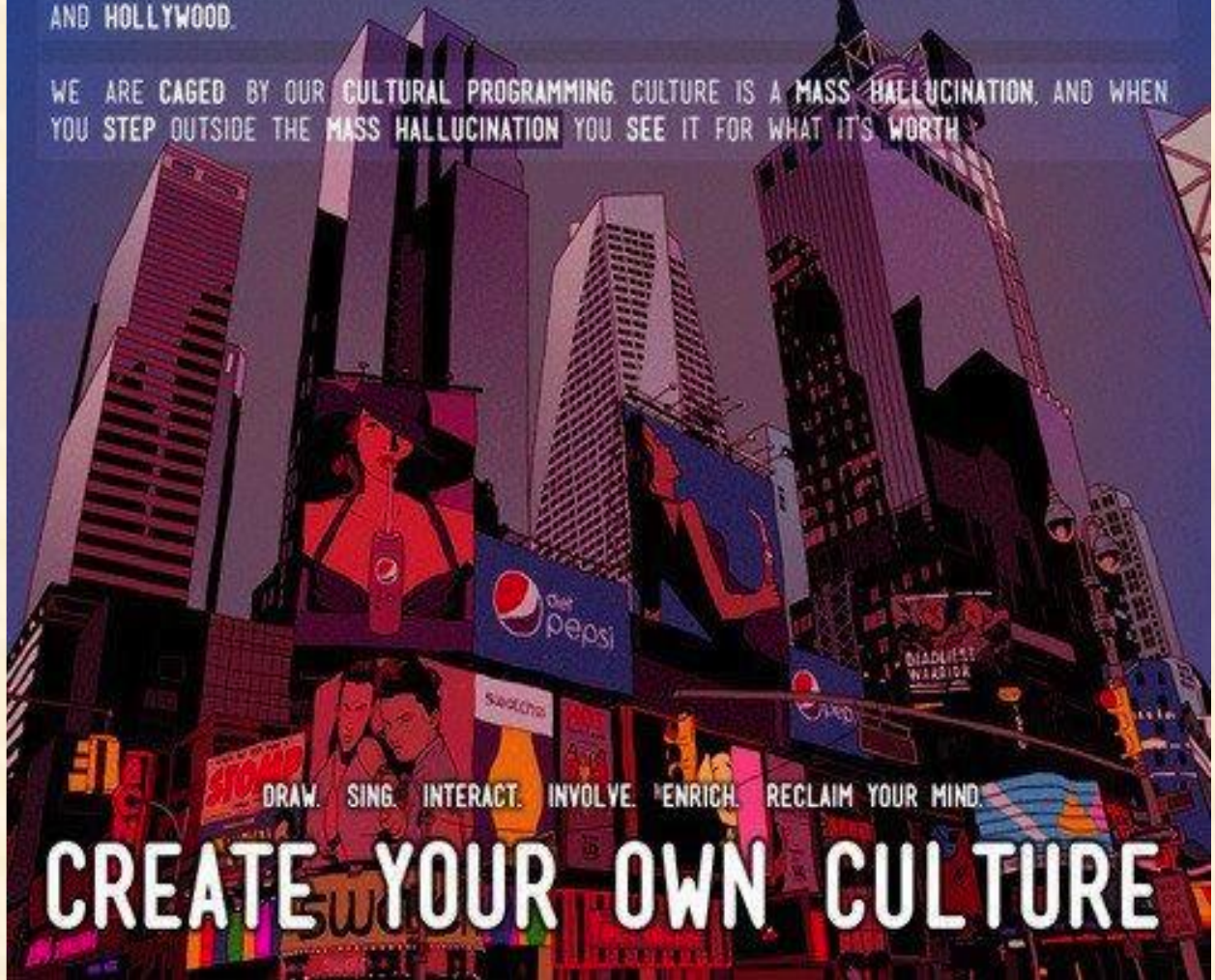
CULTURE IS FOR THE CONVENIENCE OF CULTURE. IT INSULTS YOU. IT DISEMPOWERS YOU. IT USES AND ABUSES YOU. NONE OF US ARE WELL TREATED BY CULTURE.

CREATE YOUR OWN ROADSHOW. THE NEXUS OF SPACE AND TIME WHERE YOU ARE NOW IS THE MOST IMMEDIATE SECTOR OF YOUR UNIVERSE. AND IF YOU'RE WORRYING ABOUT POP STARS OR CELEBRITIES THEN YOU ARE DISEMPOWERED. YOU'RE GIVING IT ALL AWAY TO ICONS, ICONS WHICH ARE MAINTAINED BY AN ELECTRONIC MEDIA SO THAT YOU WANT TO DRESS LIKE X OR HAVE LIPS LIKE Y. THIS IS SHIT-BRAINED, THIS KIND OF THINKING.

# THE CULTURE IS A PERVERSION

IT FETISHIZES OBJECTS, CREATES CONSUMER MANIA, IT PREACHES ENDLESS FORMS OF FALSE HAPPINESS. IT INVITES PEOPLE TO DIMINISH THEMSELVES AND DEHUMANIZE THEMSELVES BY BEHAVING LIKE MACHINES - MEME PROCESSORS OF MEMES PASSED DOWN FROM MADISON AVENUE AND HOLLYWOOD.

WE ARE CAGED BY OUR CULTURAL PROGRAMMING. CULTURE IS A MASS HALLUCINATION, AND WHEN YOU STEP OUTSIDE THE MASS HALLUCINATION YOU SEE IT FOR WHAT IT'S WORTH.



DRAW. SING. INTERACT. INVOLVE. ENRICH. RECLAIM YOUR MIND.

# CREATE YOUR OWN CULTURE

After taking this class, you are able to add these items to your curriculum vitae (cv) or resume. The skills listed are the same ones that employers and INT alumni we surveyed several years ago deemed most important to obtaining employment or being successful in graduate school.

***Skills valued by INT alumni & employers and learned in INT [put course # and choose only those that apply]. These should be listed on your resumes.***

Writing & written communication	Analytic and critical thinking	Ability to handle multiple tasks & deadlines
Ability to plan & organize tasks or projects	Time management skills	Attention to detail
Ability to work independently	Ability to work in a team environment	Intercultural skills
Interpersonal skills	Editing skills	Verbal communication
Word and Excel (opt)		