



University of Central Florida

HUM 4931 Key Figures in the Humanities & Cultural Studies

Instructor: Bruce Janz

Time: Thursday 6-8:50 pm

Phone: 407-823-2273

Course Web Page & Resource Page: The Webcourses site will have some resources.

Office Hours:

Prerequisites: Any 3000-level HUM course or consent of instructor

Term: Fall 2016

Room: PSY 228B

Credits: 3

Section: 0001

Course Number: 90578

Office: PSY 225

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Key Figures in the Humanities & Cultural Studies is a course that surveys the work of a single author, or a closely connected group of authors (in the case of significant co-written work). It provides students with the ability to think about figures in their historical, philosophical, and cultural contexts, and enables them to explore the implications of the positions they held in the contemporary world. Students are allowed to take the course more than once for credit, if the content is different (that is, if the concept being considered is different from a version of the course they took previously). While the figure considered may change, what does not change in this course is the focus on the development of skills such as close reading of texts, the ability to identify shifts and changes across a writer's life, the ability to understand the milieu in which the writer worked, and the ability to creatively work with the writer's central ideas in new areas.

This version of the course will be a study of the work of **Gilles Deleuze and Felix Guattari**. These highly influential thinkers are significant in a wide range of humanities and social science questions. We will be looking at texts from all parts of Deleuze's life, including his many collaborations with Guattari. We will consider the applications of his/their work to philosophy, cinema, art, gender and race, psychoanalytic theory, literature, science, politics and social theory. The goal of the course will be to develop skills in the analysis of a major thinker, and to be able to understand the currents of thought that surround that figure throughout his life. By the end of the course, the student will be able to place Deleuze and Guattari in the thought of the 20th and 21st centuries, and be able to use concepts such as difference, becoming, the fold, schizoanalysis, the body without organs (BwO), nomadism & rhizomatic thought, capture, desire, immanence, intensity, the plane, de/re/territorialisation, minoritarian, lines of flight, smooth space, repetition, exteriority, faciality, vitalism, and the virtual to think about contemporary issues in the humanities.

Required Texts:

- Deleuze, *Proust and Signs*
- Deleuze and Guattari, *A Thousand Plateaus*
- Todd May, *Gilles Deleuze: An Introduction*. Cambridge University Press, 2005.
- Papers online and in the library

Recommended Texts:

- Gordon C. F. Bearn, *Life Drawing: A Deleuzian Aesthetics of Existence*. New York: Fordham University Press, 2013.
- Felicity Colman, *Deleuze & Cinema: The Film Concepts*. Oxford & New York: Berg, 2011.
- Deleuze, *Difference and Repetition*, “The Image of Thought”
- Rebecca Coleman and Jessica Ringrose eds, *Deleuze and Research Methodologies*. Edinburgh University Press, 2013.
- Eugene W. Holland, *Deleuze and Guattari’s A Thousand Plateaus: A Reader’s Guide*. London: Bloomsbury, 2013.
- Adrian Parr, ed, *The Deleuze Dictionary Revised Edition*. Edinburgh University Press, 2010.
- John Rajchman, *The Deleuze Connections*. MIT Press, 2000.

Requirements

CLASS FORMAT: This course will be heavily based on texts and other artifacts (images, video, music, etc.) It is important that you come prepared to discuss these. The course is set up as a seminar, which means that the assumption will be that discussion happens, and that cannot occur if people don’t come prepared.

PARTICIPATION (5%, Assessed at the end of the term): Seminars cannot work without attendance, advance preparation of the participants, and engagement during the class. This grade will be a combination of these factors. NOTE: Missing more than two classes is not recommended, and I will reserve the right to drop a student’s final grade if that student has missed more than two classes. Remember, missing one class is the same as missing an entire week of the term. This supersedes what is in the *Fine Print* (see the document by that name).

CONCEPT ANALYSES (10% x 3): Three times during the term you will have to hand in an analysis of a concept from the list provided in class. Your goal will not be to define it, but to find your own example to make it clear. For each of these you have a 500 word limit, +/- 10 words. These should be turned in to the Webcourses site. You can choose the weeks to hand them in, but they have to be three different weeks. We will have a sign-up list at the beginning of term, and you will need to have your write-up ready for Thursday evening class. There will be some doubling-up on concepts, but we will keep it to a minimum. We will start class by talking about the concepts that class members have written about. Those who wrote about the concept will then have some time after class to revise their concept analysis, and the revision will be submitted for grading. We will discuss this assignment further in class.

PROSPECTUS with BIBLIOGRAPHY (15%, Due: Oct. 20): A prospectus is a summary of what you intend to research and write about. It should be no more than 500 words, and needs to include an annotated bibliography of at least 10 scholarly sources (the word count of the bibliography is not part of the 500 words). It will be important to identify and generate a good question in the humanities, and give a clear idea on how you are going to address the question. The topic is open – I am looking for you to connect Deleuze and Guattari to your own areas of interest in this prospectus and subsequently in the final paper. For more on prospecti, see “How to Write a Prospectus” on the courses page. The bibliography will need to identify appropriate research venues to gain critical scholarly information about the chosen topic.

TERM PAPER (25%, final version due Dec. 1): This is a traditional academic thesis defense paper. The paper will be graded on your ability to identify an interesting and challenging humanities or religious studies question, state and defend a thesis, use scholarly sources, as well as your ability to work with interdisciplinary sources, theories, and analytic or critical approaches. Particular attention will be paid to the quality and development of your thesis and the clarity of the thesis development. As well, the paper will need to be clear on the disciplinary approach(es) and interdisciplinary methods that are used. The paper must be linked to your annotated bibliography (that is, on the same topic). All topics must be cleared in advance. We will discuss topics and format in class. Students will receive the comments in time to use them to improve their work. The paper should be ~2500 words.

FINAL EXAM: 25% of the grade will be based on the final exam. The exam time is available on the official exam schedule, and will be held in the usual class room. This will be a take-home final, which means that the exam will be turned in on the final exam night, but will not be written in class on that evening.

Grade Distribution: I will record the assignment grades based on the percentage of the course grade during the term (that is, the final exam will be recorded as a grade out of 30, although it may be marked out of another number). The letter grade will be calculated only at the end of the course, based on full course grade. The distribution will be as follows:

A: 93-100	B: 83-86	C: 70-76	D: 63-66
A-: 90-92	B-: 80-82	C-: does not exist	D-: 60-62
B+: 87-89	C+: 77-79	D+: 67-69	F: 0-59

Schedule

There will be readings from the reading package and the website for each week (apart from presentation weeks). The reading schedule and more details on the weeks’ topics are available online.

	Date	Topic & Concepts	Readings
1	Aug. 25	Who is Deleuze? Who is Guattari? Why do they matter?	Daniel Smith & John Protevi’s entry on Deleuze in Stanford Encyclopedia http://plato.stanford.edu/entries/deleuze/ ; J.

			Macgregor Wise, "Home: Territory and Identity" in <i>Cultural Studies</i> 14:2 (2000): 295-310.
2	Sept. 1	Deleuze's Historical Interlocutors: Spinoza, Leibniz, Hume, Nietzsche, Freud, Proust, Kafka, Bergson, Bacon, Prigogine & Stengers	Todd May, ch. 1-2; Deleuze, "A Conversation: What Is It? What Is It For?"
3	Sept. 8	Against Representation	Todd May ch. 3; Deleuze, "Immanence: A Life"
4	Sept. 15	Deleuze on Proust	<i>Proust and Signs</i> Part 1, sections 1-4
5	Sept. 22	<i>Proust and Signs</i>	<i>Proust and Signs</i> Part 1, sections 5-7 + conclusion
6	Sept. 29	<i>A Thousand Plateaus</i>	<i>A Thousand Plateaus</i> Author's Note, Plateau 1: Introduction: Rhizome; Plateau 2: 1914: One or Several Wolves?
7	Oct. 6	<i>A Thousand Plateaus</i>	<i>A Thousand Plateaus</i> Plateau 3: 10,000 B. C.: The Geology of Morals (Who Does The Earth Think It Is?)
8	Oct. 13	<i>A Thousand Plateaus</i>	<i>A Thousand Plateaus</i> Plateau 5: 587 B. C. – A. D. 70: On Several Regimes of Signs; Plateau 6: November 28, 1947: How Do You Make Yourself a Body Without Organs?
9	Oct. 20	<i>A Thousand Plateaus</i>	<i>A Thousand Plateaus</i> Plateau 10: 1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...
10	Oct. 27	<i>A Thousand Plateaus</i>	<i>A Thousand Plateaus</i> Plateau 12: 1227: Treatise on Nomadology: - The War Machine; Plateau 13: 7000 B. C.: Apparatus of Capture; Todd May, chapter 4
11	Nov. 3	Deleuze on Cinema	
12	Nov. 10	Deleuze and Guattari and Art/Architecture	<i>A Thousand Plateaus</i> Plateau 11: 1837: Of the Refrain; Deleuze, "Postscript on the Society of Control"
13	Nov. 17	Deleuze on Literature	<i>A Thousand Plateaus</i> Plateau 7: Year Zero: Faciality; Plateau 8: 1874: Three Novellas, or "What Happened?"
14	Nov. 24	Thanksgiving	No reading
15	Dec. 1	Wrap-up: How Do We Live?	<i>A Thousand Plateaus</i> Plateau 14: 1440: The Smooth and the Striated; Todd May chapter 5