

The Department of Cultural Studies
2007-2008

Information about your module

Module	<i>Introduction to Postmodernism</i>
Module code	AAA042
Module convenor	Dr Macdonald Daly
Module tutors	Alexander Dunst, Caroline Edwards, Emilse Hidalgo
Location	Clive Grainger A42
Time	11.00 – 12.30
First seminar	Monday 28/01/08
Any queries?	Louise Botterill, Departmental Administrator, ext. 14850 email: louise.botterill@nottingham.ac.uk
Dept office hours	Trent, B12, 10.00 – 12.30 & 2.00 – 4.00

This booklet contains information on:

- Module outline
- Programme overview
- Schedule of classes and reading lists
- Assessment
- Essay questions

Module outline

The module introduces step by step the fascinating but elusive phenomenon called postmodernism. By contrasting the modern with the postmodern, explaining some theories of postmodernism, then working through specific examples of postmodernism in theory, architecture, art, literature, film and TV the module examines a wide variety of postmodern literary and cultural 'texts' and their relationship to contemporary culture. The module examines what intellectual, generic and aesthetic characteristics place each example within the category of the postmodern and how these characteristics reflect broader political, socio-cultural and historical contexts. In addition, the module also addresses the ways in which variations of postmodernism relate to each other and whether they can be seen as coherent cultural forms, or whether postmodernism is inescapably fragmented.

Aims

The module aims to develop students' knowledge and understanding of some of the key concepts and theories of postmodernism and postmodernity. It will familiarise students with the debates surrounding postmodernism and its relationship to modernism as well as to the 'post' postmodern period, encompassing contemporary critiques of postmodernism. In addition, the module will develop students' analytical skills across a wide range of theoretical and cultural 'texts' (both literary and visual) and practices as well as their critical evaluation of these practices. The module aims to foster awareness of the relation between these cultural products and the intellectual, political, social and historical factors that contributed to their emergence as well as shaping their reception. In addition, the module aims to facilitate students' awareness of the periodisation of postmodernism, as a broadly cultural, intellectual and political phenomenon in the second half of the twentieth century.

Learning outcomes

By the end of this module students will be able to demonstrate knowledge and understanding of a range of postmodernist theoretical, literary, aesthetic and visual texts and practices within the critical and historical context of postmodernism and postmodernity. Students will be able to engage with academic theories and debates surrounding the aesthetic, intellectual and periodising concept of postmodernism, using appropriate scholarly discourse and will be able to apply these theories to postmodern texts of their own choosing. The module will develop students' oral and written communication skills, enabling students to engage actively in group discussion as well as demonstrate thorough academic research and improve their written style through a coursework assignment. By the end of this module students should be able to apply their analytical skills to a variety of cultural forms as demonstrated through close reading and analysis, and show a critical understanding of the interdisciplinarity of academic approaches to postmodernism and postmodernity,

Programme overview

Key Dates: Session 2007-08

Terms

Spring term: Monday 7 January 2008 – Friday 14 March 2008

Summer term: Monday 14 April 2008 – Friday 13 June 2008

Semesters

Semester 1: Monday 24 September 2007 – Friday 18 January 2008

Semester 2: Monday 21 January 2008 – Friday 13 June 2008

WEEK	DATE	SESSION	ESSENTIAL READING/VIEWING
1	w/c 21/01/08	SCHOOL PROJECT WEEK – NO TEACHING	
2	28/01/08	Introduction	Lawrence Cahoon (ed.). Introduction. In: <i>Modernism to Postmodernism: An Anthology</i> . Oxford: Blackwell, 2003: 1-12. Perry Anderson. Modernity and Revolution. In: <i>New Left Review</i> , 144 (Mar-Apr 1984), 96-113.
3	04/02/08	Theories of the Postmodern I	Jean-Francois Lyotard. Answering the Question: What is Postmodernism? In: Peter Brooker (ed.), <i>Modernism/Postmodernism</i> . Harlow: Longman, 1991: 139-150. Jürgen Habermas. Modernity – An Incomplete Project. In: <i>The Anti-Aesthetic: Essays in Postmodern Culture</i> . Seattle: Bay Press, 1983: 3-15.
4	11/02/08	Theories of the Postmodern II	Fredric Jameson. Postmodernism and Consumer Society. In: <i>The Anti-Aesthetic: Essays in Postmodern Culture</i> . Seattle: Bay Press, 1983: 111-125. Jean Baudrillard. The Ecstasy of Communication. <i>The Anti-Aesthetic: Essays in Postmodern Culture</i> . Seattle: Bay Press, 1983: 126-134.
5	18/02/08	Postmodern Architecture	Robert Venturi. Complexity and Contradiction in Architecture. In: Lawrence Cahoon (ed.), <i>From Modernism to Postmodernism: An Anthology</i> . Oxford: Blackwell, 2003: 403-409.
6	25/02/08	Postmodern Art	Walter Kalaidjian. Introduction: the Vision Thing; Chapter 1: Revisionary Modernism, Chapter 5: The New Times of Postmodernity. In: <i>American Culture between the Wars: Revisionary Modernism and Postmodern Critique</i> . N.Y./Chichester/West Sussex: Columbia University Press, 1993: 1-19; 19-59; 211-251. Illustrations by Andy Warhol, Roy Lichtenstein, Jean-Michel Basquiat, Jeff Koons, John Baldessari, Barbara Kruger, Hans Haacke, Cindy Sherman, Banksy.
7	03/03/08	Postmodern Fiction I	*Thomas Pynchon, <i>The Crying of Lot 49</i> (London: Vintage Classics, 2007)
8	10/03/08	Postmodern Fiction II	*Julian Barnes, <i>A History of the World in 10 ½ Chapters</i> , (London: Jonathan Cape, 1989).

EASTER VACATION

9	07/04/08	Postmodern Film	** <i>Pulp Fiction</i> , dir., Quentin Tarantino (1994).
10	14/04/08	Postmodern TV and Video	*** 2 episodes of <i>The Simpsons</i> .
11	21/04/08	Conclusion – After / Against Postmodernism	<p>Alex Callinicos, <i>Against Postmodernism: A Marxist Critique</i> (Cambridge: Polity Press, 1989), Introduction, pp. 1-8 and Chp. 1 “The Jargon of Postmodernity” pp. 9-28.</p> <p>Seyla Benhabib, “Feminism and Postmodernism: An Uneasy Alliance” in Seyla Benhabib, Judith Butler, Drucilla Cornell and Nancy Fraser, <i>Feminist Contentions: A Philosophical Exchange</i> (London: Routledge, 1995), pp. 17-34.</p> <p>Alan Kirby, “The Death of Postmodernism and Beyond”, <i>Philosophy Now</i>, Issue 58 (2006), available online: http://www.philosophynow.org/issue58/58kirby.htm</p>

* For **Sessions 7 and 8** you will need to have read two novels, *The Crying of Lot 49* and *A History of the World in 10 ½ Chapters*, so we suggest you start reading them at least a couple of weeks ahead of the classes.

** For **Session 9**, you will have to watch a film, Quentin Tarantino’s *Pulp Fiction*. A viewing will be arranged (with details given out at the beginning of the module). Even if you have already seen this film you are strongly encouraged to attend the viewing before class as we will be asking you to take notes on specific aspects of the film. Copies of the film are also available in the library where you can take the film out on loan or watch it on video in the cubicles if you borrow the copy from short loan. It is also available to buy or rent commercially.

***For **Session 10** you will need to have watched two episodes of *The Simpsons*. As above, a viewing will be arranged (with details given out at the beginning of the module). Even if you have already seen these episodes you are strongly encouraged to attend the viewing before class as we will be asking you to take notes on specific aspects of the episodes.

Schedule of Classes and Reading

Frequency and location of classes

Weekly classes of 1½ hours. Classes will take place between 11.00 and 12.30 am on Mondays of Semester 2, in A42, Pope Building.

Classes are compulsory. You must let the Module Convenor know if you expect to miss or have missed a class because of illness or any other good reason. Your overall grade for the module may be affected by poor attendance.

Reading and viewing

Essential reading - available on short loan.

Essential reading is required for each class and should be read as the module progresses.

Further reading - available on one-week loan.

Further reading is required for the mid-term assessment and for essays.

Important note about essential reading and viewing:

For **Session 7** For **Sessions 7 and 8** you will need to have read two novels, *The Crying of Lot 49* and *A History of the World in 10 ½ Chapters*, so we suggest you start reading them at least a couple of weeks ahead of the classes.

For **Session 9**, you will have to watch a film, Quentin Tarantino's *Pulp Fiction*. A viewing will be arranged (with details given out at the beginning of the module). Even if you have already seen this film you are strongly encouraged to attend the viewing before class as we will be asking you to take notes on specific aspects of the film. Copies of the film are also available in the library where you can take the film out on loan or watch it on video in the cubicles if you borrow the copy from short loan. It is also available to buy or rent commercially.

For **Session 10** you will need to have watched on DVD two episodes of *The Simpsons*. As above, a viewing will be arranged (with details given out at the beginning of the module). Even if you have already seen these episodes you are strongly encouraged to attend the viewing before class as we will be asking you to take notes on specific aspects of the film.

The reading listed below is only a small selection of all the material available on the topics covered by the module. Some of the selections summarise other work. It is useful when researching essays to follow the references to the works that have been summarised. It is especially useful to look at commentaries and critical assessments of specific cultural examples that you discuss in your essays. There is also a huge amount of material on the web, of very varied quality, so be careful how you use it.

Illustrations and slides

See below for details of the sources of the slides we will show during the classes (we do not post them on the web).

Session 1: Project Week

Session 2: Introduction

Essential Reading

Lawrence Cahoon (ed.). Introduction, pp.1-12. In: *Modernism to Postmodernism: An Anthology*. Oxford: Blackwell, 2003.

Perry Anderson. Modernity and Revolution. In: *New Left Review* 144 (Mar-Apr 1984), 96-113.

Further Reading

- Peter Barry. What is postmodernism? What was modernism? In: *Beginning Theory*. Manchester: Manchester University Press, 2002: 81-85.
- Terry Eagleton. *Literary Theory: An Introduction*. 2nd ed. Oxford: Blackwell 1996: 200-204.
- Perry Anderson. Chapter 1: Prodrômes; Chapter 2: Crystallization. In: *The Origins of Postmodernity*. London: Verso 1998, 3-46.
- David Harvey. Modernity and Modernism and Postmodernism. In: *The Condition of Postmodernity: An Enquiry into the Origins of Social Change*. Oxford: Blackwell 1989, 10-38 and 39-65.

Session 3: Theories of the Postmodern I: Lyotard and Habermas

Essential Reading

- Jean-Francois Lyotard. Answering the Question: What is Postmodernism? In: Peter Brooker (ed.). *Modernism/Postmodernism*. Harlow: Longman, 1991: 139-150.
- Jürgen Habermas. Modernity – An Incomplete Project. In: *The Anti-Aesthetic: Essays in Postmodern Culture*. Seattle: Bay Press, 1983: 3-15.

Further Reading

- Hans Bertens. The 1980s: Theorizing the Postmodern Condition. In: *The Idea of the Postmodern: A History*. London: Routledge 1995, 111-137.
- Steven Connor. Jean-Francois Lyotard. In: *Postmodernist Culture: An Introduction to Theories of the Contemporary*. 2nd ed. Oxford: Blackwell, 1997: 23-43.
- Perry Anderson. Frankfurt – Munich. In: *The Origins of Postmodernity*. London: Verso, 1998: 36-46. [This is an introduction to Habermas on postmodernism, see text in essential reading above.]
- David Harvey. POSTmodernISM or postmodernism. In: *The Condition of Postmodernity: An Enquiry into the Origins of Social Change*. Oxford: Blackwell, 1989: 113-118.

Session 4: Theories of the Postmodern II: Baudrillard and Jameson

Essential Reading

- Fredric Jameson. Postmodernism and Consumer Society. In: *The Anti-Aesthetic: Essays in Postmodern Culture*. Seattle: Bay Press, 1983: 111-125.
- Jean Baudrillard. The Ecstasy of Communication. In: *The Anti-Aesthetic: Essays in Postmodern Culture*. Seattle: Bay Press, 1983: 126-134.

Further Reading

- Steven Connor. "Fredric Jameson" and "Jean Baudrillard". In: *Postmodernist Culture: An Introduction to Theories of the Contemporary*. 2nd ed. Oxford: Blackwell, 1997: 43-50 and 51-61.
- Hans Bertens. "Jean Baudrillard and the Postmodern Hyperreal" and "Fredric Jameson: Fear and Loathing in Las Vegas". In: *The Idea of the Postmodern: A History*. London: Routledge, 1995: 144-159 and 160-184.
- Jean Baudrillard. The Precession of Simulacra. In: *Simulacra and Simulation*. Ann Arbor, MI: The University of Michigan Press, 1994: 1-42.
- Fredric Jameson. "Introduction", "The Cultural Logic of Late Capitalism", and "How to Map a Totality". In: *Postmodernism, or, The Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1991: ix-xxii; 1-54; and 399-418.

Session 5: Postmodern Architecture

Essential Reading

Robert Venturi. Complexity and Contradiction in Architecture. In: Lawrence Cahoon (ed.), *From Modernism to Postmodernism: An Anthology*. Oxford: Blackwell, 2003: 403-409.

Charles Jencks. "Post-Modern Chooses Us", "Capsule History" and "The Post-National World: Culture Acceleration". In: *What is Post-Modernism?* Chichester: Academy, 1996: 13-16; 17-20; and 55-61.

Further Reading

Steven Connor. Architecture. In: *Postmodernist Culture: An Introduction to Theories of the Contemporary*. 2nd ed. Oxford: Blackwell 1997, 75-87.

Tim Woods. Postmodern Architecture and Concepts of Space. In: *Beginning Postmodernism*. Manchester: Manchester University Press, 1999: 89-123.

David Harvey. Postmodernism in the city: architecture and urban design. In: *The Condition of Postmodernity: An Enquiry into the Origins of Social Change*. Oxford: Blackwell, 1989: 66-98.

Session 6: Postmodern Visual Art

Essential Reading

Walter D. Dill Kaelin. Introduction: the Vision Thing; Chapter 1: Revisionary Modernism, Chapter 5: The New Times of Postmodernity. In: *American Culture between the Wars: Revisionary Modernism and Postmodern Critique*. N.Y./Chichester/West Sussex: Columbia University Press, 1993: 1-19; 19-59; 211-251.

Further Reading

Sandler, Irvin. Chapter 10: Media Art; Chapter 12: The Consumer Society and Deconstruction Art; Chapter 14: East Village Art; Chapter 15: Commodity Art, Neogeo, and the East Village Art Scene. In: *Art of the Postmodern Era: From the Late 1960s to the Early 1990s*, Westview Press: 1996.

Tim Woods. Chapter 5: Postmodernism in Visual Art. In: *Beginning Postmodernism*. Manchester: Manchester University Press, 1999:124-46.

Hutcheon, Linda. Chapter 2: Postmodernist Representation; and Chapter 5: Text/Image border tensions. In: *The Politics of Postmodernism*. London: Routledge, 1989: 124-46; 31-61; and 118-140.

Steven Connor. Art and Photography. In: *Postmodernist Culture*, (2nd ed.). Oxford: Blackwell, 1997: 80-100.

Hans Bertens. Other Arts, Other Voices. *The Idea of the Postmodern*. London: Routledge, 1995: 66-76.

Illustrations

Andy Warhol. *Big Electric Chair* (1967); *Most Wanted Men No.6*; *Thomas Francis C.* (1964); *Race Riot* (1963); *Dollar Bill* (1962). In: *From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*. Los Angeles County Museum of Art: 2001.

Roy Lichtenstein. *Live Ammo (Blang!)* (1962); *Femme D'Alger* (1963); *Non-objective I* (1964); *I.....I' m sorry* (1965-66); *Female Figure* (1980); *Reflections: Vip! Vip!* (1989). In: *From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*. Los Angeles County Museum of Art: 2001.

Jean-Michel Basquiat. *Untitled (Skull)* (1981); *Horn Players* (1983); *Melting Pot of Ice* (1984). In: *From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*. Los Angeles County Museum of Art: 2001.

Cindy Sherman: *Untitled Film Still #6* (1977); *Untitled Film Still #54* (1980); *Untitled Film Still #15* (1978); *Untitled Film Still #7* (1978); *Untitled Film Still #35* (1979); *Untitled Film Still #43* (1979); *Untitled 225* (1990); *Untitled 228* (1990); *Untitled 353* (2000). In: *From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*. Los Angeles County Museum of Art: 2001.

Jeff Koons: *Rabbit* (1986); *Ballon Dog* (1994-2001) [1999 installation view of the work in progress]; *Michael Jackson and Bubbles* (1988); *String of Puppies* (1988). In: *From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*. Los Angeles County Museum of Art: 2001.

Hans Haacke. *Hans Haacke: For Real: Works 1959-2006*. Edited Matthias Flügge and Robert Fleck. Düsseldorf: Richter Verlag, 2006.

- John Baldessari:** *Overlap Series: Palms (with cityscape) and climbers* (2000); *The Spectator is compelled* (1967-8); *Tips for Artists* (1967-8); *Seashells/ Tridents/ Frames* (1988). In: *From Jasper Johns to Jeff Koons: Four Decades of Art from the Broad Collections*. Los Angeles County Museum of Art: 2001.
- Barbara Kruger.** In: *Love for Sale: the Words and Pictures of Barbara Kruger /Text by Kate Linker*. New York: Harry N. Abrams, 1996.
- Banksy.** *Mona Lisa with Rocket launcher* (2001); *Have a Nice Day; Designated Riot Area* (2003); *Mind the Crap* (Tate) (2002); *What are you looking at?* (2004); *Because I am worthless; Bethlehem, Israel* (2005), *Vandalised Oil Paintings* (2004); *Burguer King; You can't beat the feeling; Golf Sale; We don't need more heroes; Manifesto*. In: *Banksy Wall and Piece*, 2005.
- Santa's Ghetto** (various artists). (2006) (London). Available online at: http://www.artofthestate.co.uk/Banksy/banksy_santas_ghetto_2006.htm

Session 7: Postmodern Fiction I

Essential reading

Thomas Pynchon, *The Crying of Lot 49* (London: Vintage Classics, 2007).
See above: **Important note about essential reading and viewing.**

Further reading

The Crying of Lot 49:

- Cowart, David. *Thomas Pynchon: The Art of Allusion*. Carbondale, Illinois: Southern Illinois University Press, 1980. Hallward Library PS3566.Y55.Z COW.
- Dugdale, John. *Thomas Pynchon: Allusive Parables of Power*. London: Palgrave Macmillan, 1990. Hallward Library PS3566.Y55.Z DUG.
- Levine, George and David Leverenz (eds). *Mindful Pleasures: Essays on Thomas Pynchon*. 1976. Hallward Library PS3566.Y55.Z LEV
- Madsen, Deborah L. *The Postmodernist Allegories of Thomas Pynchon*. London: Palgrave Macmillan, 1991. Hallward Library PS3566.Y55.Z MAD.
- O'Donnell, Patrick (ed). *New Essays on The Crying of Lot 49*. Cambridge: Cambridge University Press, 1991. Hallward Library PS3566.Y55.Z ODO.
- Seed, David. *The Fictional Labyrinths of Thomas Pynchon*. Iowa City: University of Iowa Press, 1988. Hallward Library PS3566.Y55.Z SEE.
- Dawson, G. P. *The Dilemma of Contemporary Existence in the Fiction of Thomas Pynchon*. 1984. Central Store 2 Theses.
- Schaub, Thomas H. *Pynchon: The Voice of Ambiguity*. 1981. Hallward Library PS3566.Y55.Z SCH.

Postmodernism and Literature:

- Bertens, Hans and Douwe Fokkema (eds). *International Postmodernism: Theory and Literary Practice*. 1997. Hallward Library PN98.P67.I6, also available as an e-Book.
- Brooker, Peter. *New York Fictions: Modernity, Postmodernism, the New Modern*. 1996. Hallward Library PS255.N5.
- Connor, Steven. *The Cambridge Companion to Postmodernism*. 2004. Hallward Library B831.2.C2.
- Falck, Colin. *Myth, Truth and Literature: Towards a True Post-modernism*. 1994. Hallward Library PN45.F2.
- Gibson, Andrew. *Postmodernity, Ethics and the Novel*. 1999. Hallward Library PR888.P69.G4, also available as an e-Book.
- Green, Jeremy. *Late Postmodernism: American Fiction at the Millennium*. London: Palgrave Macmillan, 2005. Hallward Library PS374.P64.G7.
- Hassan, Ihab. *The Postmodern Turn: Essays in Postmodern Theory and Culture*. 2001. E-book available on the Library Online Catalogue.
- Johnston, John. *Information Multiplicity: American Fiction in the Age of Media Saturation*. 1998. Hallward Library PS374.M35.J6.
- Lucy, Niall (ed). *Postmodern Literary Theory: An Anthology*. 2000. Hallward Library PN98.P67.P6.
- McHale, Brian. *Constructing Postmodernism*. 1992. Hallward Library PN3503.M2.
- Merivale, Patricia and Susan Elizabeth Sweeney (eds). *Detecting Texts: The Metaphysical Detective Story from Poe to Postmodernism*. 1999. Hallward Library PN3448.D4.D4.

- Murphy, Richard. *Theorizing the Avant-garde: Modernism, Expressionism, and the Problem of Postmodernity*. 1999. Available as an e-Book on the Library Online Catalogue.
- Nash, Christopher. *World Postmodern Fiction: A Guide*. 1993. Hallward Library PN3503.N2.
- O'Donnell, Patrick. *Latent Destinies: Cultural Paranoia and Contemporary U.S. Narrative*. 2000. Hallward Library PS374.P27.O3.
- Simmons, Philip E. *Deep Surfaces: Mass Culture and History in Postmodern American Fiction*. 1997. Hallward Library PS374.P64.P4.
- Smethurst, Paul. *The Postmodern Chronotope: Reading Space and Time in Contemporary Fiction*. 2000. Hallward Library PN98.P67.S5.
- Tabbi, Joseph. *Postmodern Sublime: Technology and American Writing from Mailer to Cyberpunk*. 1995. Hallward Library PS228.T4.
- Waugh, Patricia. *Practising Postmodernism, Reading Modernism*. Maidenhead: Hodder Arnold, 1992. Hallward Library PR478.P67.
- Wolmark, Jenny. *Aliens and Others: Science Fiction, Feminism and Postmodernism*. New Jersey: Prentice-Hall, 1994. Hallward Library PN3433.6.W6.

Session 8: Postmodern Fiction II

Essential Reading

Julian Barnes. *A History of the World in 10 ½ Chapters*, Jonathan Cape: 1989.

See above: **Important note about essential reading and viewing**

Connor, Steven (ed.). Introduction and Chapter 3: Postmodernism and Literature (Steven Connor). In: *The Cambridge Companion to Postmodernism*. Cambridge: Cambridge University Press. 2004:1-16; 62-81.

Hutcheon, Linda. Chapter 3: Re-presenting the past. In: *The Politics of Postmodernism*, London: Routledge, 1989: 62-92.

_____. Part II: Chapters 7, 8, 9, 10. In: *A Poetics of Postmodernism: History, Theory, Fiction*, New York/London: Routledge, 1988: 105-177.

Further Reading

Tim Woods. Chapter 3: Postmodernism and the Literary Arts. In: *Beginning Postmodernism*. Manchester: Manchester University Press, 1999:49-68.

Steven Connor. Chapter 4: Postmodernism and Literature. In: *Postmodernist Culture* (2nd ed.), Oxford: Blackwell, 1997:103-31.

Hans Bertens. "Anti-Modernisms" and "Hybrid Postmodernism." In: *The Idea of the Postmodern*, London: Routledge, 1995: 20-36; 76-9.

Rubinson, Gregory J. "Introduction;" and "Julian Barnes." In: *The Fiction of Rushdie, Barnes, Winterson and Carter: Breaking Cultural and Literary Boundaries in the Work of Four Postmodernists*, Jefferson, N.C. London: McFarland, 2005: 7-28; 77-109.

Childs, Peter. Chapter 3, Julian Barnes: A Mixture of Genres. In: *Contemporary Novelists: British Fiction since 1970s*, Palgrave: Macmillan, 2004: 80-99.

Pateman, Matthew. Chapter 6: Fables, not the reconstruction: A History of the World in 10 ½ Chapters. In: *Julian Barnes*. Tavistock: Northcote House in association with the British Council, 2002: 41-53.

Waugh, Patricia. Chapter 3: "Literary Evolution: the place of Parody" and Chapter 4: "Are novelists liars? The ontological status of literary-fictional discourse." In: *Metafiction: The Theory and Practice of Self-Conscious Fiction*. London/New York: Routledge, 1988: 63-79; 87-100.

White, Hayden. The Question of narrative in contemporary historical theory. In: *Metafiction*. Ed. and introd. Mark Currie, London: Longman, 1995:104-144.

Barth, John. The Literature of Exhaustion. In: *Metafiction*. Ed. and introd. Mark Currie, London: Longman, 1995: 161-171.

Luscher, Robert M. The Short Story Sequence: An Open Book. In: *Short Story Theory at a Crossroads*, ed. by Susan Lohafer and Jo Ellyn Clarey, Baton Rouge: Louisiana State University Press, 1989: 148-170.

Session 9: Postmodern Film

Essential Viewing

Pulp Fiction, dir., Quentin Tarantino (1994).

See above: **Important note about essential reading and viewing.**

Further Viewing

A Cock and Bull Story, dir., Michael Winterbottom (2006).

Annie Hall, dir., Woody Allen (1977).

Being John Malkovich, dir., Spike Jonze (2000).

Bladerunner, dir., Ridley Scott (1982)

Blue Velvet, dir., David Lynch (1986).

Eternal Sunshine of the Spotless Mind, dir., Michel Gondry (2004).

Mulholland Drive, dir., David Lynch (2001).

The Matrix, dir., Larry Wachowski, Andy Wachowski (1999)

The Truman Show, dir., Peter Weir (1998).

Further Reading

Pulp Fiction:

Brooker, Peter and Will Brooker (eds). *Postmodern After-images: Reader in Film, Television and Video*, ed. London: Hodder Arnold, 1997. (There isn't a copy in library but I will have one available to borrow and make photocopies from).

Polan, Dana. *Pulp Fiction*. 2000. Hallward Library PN1997.P85.

Tarantino, Quentin. *Pulp Fiction: Three Stories About One Story*. 1994 Hallward Library PN1997.P85.

Postmodernism and Film:

Collins, Jim. *Uncommon Cultures: Popular Culture and Post-Modernism*. London: Routledge, 1989 (see in particular Chp. 4, 'Discursive Ideologies and Popular Film', pp. 90-112). Hallward Library N6494.P66.

Connor, Steven. *Postmodernist Culture: An Introduction to Theories of the Contemporary*, 2nd edn, 1997 (see in particular the Chp. 'Postmodern TV, Video and Film', pp. 158-183). Hallward Library PN98.P67.C6

Denzin, Norman K. *Images of Postmodern Society: Social Theory and Contemporary Cinema*. London: Sage Publications, 1991. Hallward Library PN1995.9.S6

Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford: Blackwell, 1990 (see in particular Chp. 18, 'Time and Space in the Postmodern Cinema', pp. 308-323). Hallward Library CB428.H2.

Hill, John and Pamela Church Gibson (eds). *The Oxford Guide to Film Studies*. 1998 (particularly J. Hill's Chp. 'Film and Postmodernism'). Hallward Library PN1995.O9.

Hoesterey, Ingeborg. *Pastiche: Cultural Memory in Art, Film, Literature*. Bloomington: Indiana University Press, 2001. Hallward Library NX456.5.P66.H6

Hutcheon, Linda. *The Politics of Postmodernism*. 1989 (see in particular Chp. 4 'The Politics of Parody' and the sub-section 'Postmodern Film?', pp. 102-113). Hallward Library PN98.P67, also available as an e-Book.

Jameson, Fredric. *Postmodernism, Or, The Cultural Logic of Late Capitalism*. London: Verso, 1992 (see in particular Chp. 9 on film, 'Nostalgia for the Present' pp. 279-296). Hallward Library PN98.P67.

Jameson, Fredric. *Signatures of the Visible*. London: Routledge 1992. Hallward Library PN1995.J2

Morrisette, Bruce. *Novel and Film: Essays in Two Genres*. Chicago: Chicago University Press, 1985. Hallward Library PN3503.M6

Natoli, Joseph. *Postmodern Journeys: Film and Culture, 1996-1998*. New York: State University of New York Press, 2001. Hallward Library PN1995.N2

Film Studies:

Buckland, Warren. *Film Studies*. 2003. Hallward Library PN1995.B8.

- Carroll, Noël. *Theorizing the Moving Image*. 1996. Hallward Library PN1995.C27.
- Davies, Jude and Carol R. Smith. *Gender, Ethnicity and Sexuality in Contemporary American Film*. 1997. Hallward Library PN1993.5.U6.D2.
- Dika, Vera. *The Uses of Nostalgia in Contemporary Art and Film*. 2003. Hallward Library PN1995.9.N67.
- Gledhill, Christine and Linda Williams (eds). *Reinventing Film Studies*. 2000. Hallward Library PN1994.R4.
- Goldsmith, Ben and Tom O'Regan. *The Film Studio: Film Production in the Global Economy*. 2005. Hallward Library PN1993.5.A1.G6.
- Harbord, Janet. *The Evolution of Film: Rethinking Film Studies*. 2007. Hallward Library PN1993.5.A1.H2.
- Hollows, Joanne, Peter Hutchings and Mark Jancovich (eds). *The Film Studies Reader*. 2000. Hallward Library PN1994.F4.
- Keyishian, Harry. *Screening Politics: The Politician in American Movies, 1931-2001*. 2003. Hallward Library PN1995.9.P6.K4.
- Nelmes, Jill (ed). *Introduction to Film Studies*. 4th ed. c2007. Hallward Library PN1994.I6.
- Pomerance, Murray (ed). *Ladies and Gentlemen, Boys and Girls: Gender in Film at the End of the Twentieth Century*. 2001. Hallward Library PN1995.9.S45.
- Ray, Robert B. *How a Film Theory Got Lost and Other Mysteries in Cultural Studies*. 2001. Hallward Library PN1995.R2.
- Simpson, Philip, Andrew Utterson and K.J. Shepherdson (eds). *Film Theory: Critical Concepts in Media and Cultural Studies*. 2004. Hallward Library PN1994.F4.
- Turner, Graeme. *Film as Social Practice*. 1999. Hallward Library PN1995.9.S6, and available as an e-Book.

Session 10: Postmodern TV and Video

Essential Viewing

2 Episodes from *The Simpsons*

See above: **Important note about essential reading and viewing**

Further Viewing

Twin Peaks, dir. David Lynch.

Further Reading

The Simpsons:

- Alberti, John (ed). *Leaving Springfield: The Simpsons and the Possibility of Oppositional Culture*. Detroit: Wayne State University Press, 2004. Hallward Library PN1992.77.S456.
- Brown, Alan and Chris Logan (eds). *The Psychology of the Simpsons: D'oh!* 2006. George Green Library QQF145 PSY.
- Irwin, William, Mark T. Conard and Aeon J. Skoble (eds). *The Simpsons and Philosophy: The D'oh! of Homer*. 2001. Hallward Library PN1992.77.S456.
- Keslowitz, Steven. *The Simpsons and Society: An Independent Analysis of Our Favorite TV Family and its Influence in Contemporary Society*. 2005. Hallward Library PN1992.77.S456.K4.

Postmodernism and TV:

- Brooker, Peter and Will Brooker (eds). *Postmodern After-images: Reader in Film, Television and Video*, ed. London: Hodder Arnold, 1997. (There isn't a copy in library but I will have one available to borrow and make photocopies from).
- Canclini, Néstor García, trans. by Christopher L. Chiappari and Silvia L. López. *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. 1995. Hallward Library F1414.2.G2.
- Featherstone, Mike. *Undoing Culture: Globalization, Postmodernism and Identity*. 1995. Business Library HM626.F4.
- Kaplan, E. Ann. *Rocking Around the Clock: Music, Television, Postmodernism and Consumer Culture*. London: Methuen, 1987. Hallward Library PN1992.8.M87.
- McRobbie, Angela. *Postmodernism and Popular Culture*. 1994. Hallward Library BH301.M54.
- Wyver, John. "Television and Postmodernism" in Lisa Appignanesi (ed) *Postmodernism: ICA Documents*. London: Free Association Books, 1989. Hallward Library PN98.P67.

Television, Communications Studies, Mass Culture:

- Allen, Robert C. and Annette Hill. *The Television Studies Reader*. London: Routledge, 2003. PN1992.5.T4 (Short Loan only).
- Barker, Chris. *Television, Globalization and Cultural Identities*. Maidenhead: Open University Press, 1999. Hallward Library PN1992.6.B2.
- Berger, Arthur Asa. *Making Sense of Media: Key Texts in Media and Cultural Studies*. 2005. Hallward Library P91.25.B4.
- Bignell, Jonathan. *An Introduction to Television Studies*. London: Routledge, 2004. Hallward Library PN1992.5.B4.
- Brooker, Will and Deborah Jermyn. *The Audience Studies Reader*. London: Routledge, 2003. Hallward Library PN1995.9.A8.A8.
- Brunsdon, Charlotte, Julie D'Acci, and Lynn Spigel (eds). *Feminist Television Criticism: A Reader*. Maidenhead: Open University Press, 1997. Hallward Library PN1992.8.W65.F4.
- Casey, Bernadette et al (eds). *Television Studies: The Key Concepts*. London: Routledge, 2002. Hallward Library PN1992.5.T4.
- Cobley, Paul. *Communication Theories: Critical Concepts in Media and Cultural Studies*. 2006. Hallward Library P90.C6.
- Curran, James, David Morley and Valerie Walkerdine (eds). *Cultural Studies and Communications*. London: Hodder Arnold, 1996. Hallward Library HM101.C8.
- Davis, Aeron. *The Mediation of Power: A Critical Introduction*. 2007. Hallward Library P95.8.D2.
- Huysen, Andreas. *After the Great Divide: Modernism, Mass Culture and Postmodernism*. London: Macmillan, 1988. Hallward Library PN771.H8.
- Jenkins, Henry. *Textual Poachers: Television Fans and Participatory Culture*. London: Routledge, 1992. Hallward Library HM258.J4.
- Lassen, Inger, Jeanne Strunck and Torben Vestergaard. *Mediating Ideology in Text and Image: Ten Critical Studies*. 2006. E-Book available on the Library Online Catalogue.
- McMillin, Divya C. *International Media Studies*. 2007. Hallward Library P96.I5.M2.
- Meehan, Eileen R. *Why TV is Not Our Fault: Television Programming, Viewers, and Who's Really in Control*. Lanham, Maryland: Rowman & Littlefield Publishers, 2005. Hallward Library PN1992.3.U6.M2.
- Morley, David. *Television, Audiences and Cultural Studies*. London: Routledge, 1992. Hallward Library PN1992.55.M6.
- O' Sullivan, Tim et al. *Key Concepts in Communication and Cultural Studies*. 1994. Hallward Library HM258.K4.

Session 11: Conclusion – After / Against Postmodernism

Essential Reading

- Alex Callinicos, *Against Postmodernism: A Marxist Critique* (Cambridge: Polity Press, 1989), Introduction, pp. 1-8 and Chp. 1 "The Jargon of Postmodernity" pp. 9-28.
- Seyla Benhabib, "Feminism and Postmodernism: An Uneasy Alliance" in Seyla Benhabib, Judith Butler, Drucilla Cornell and Nancy Fraser, *Feminist Contentions: A Philosophical Exchange* (London: Routledge, 1995), pp. 17-34.
- Alan Kirby, "The Death of Postmodernism and Beyond", *Philosophy Now*, Issue 58 (2006), available online, retrieved 19 December 2007, <http://www.philosophynow.org/issue58/58kirby.htm>

Further Reading

- Adam, Barbara and Stuart Allan (eds). *Theorizing Culture: An Interdisciplinary Critique After Postmodernism*. London: Routledge, 1995. Hallward Library HM101.T4, also available as an e-Book.
- Bauman, Zygmunt. *Postmodernity and Its Discontents*. Cambridge: Polity Press, 1997. Hallward Library CB430.B2.
- Berube, Maurice R. *Beyond Modernism and Postmodernism: Essays on the Politics of Culture*. Westport, Connecticut: Greenwood Press, 2002. Available as an e-Book on the Library Online Catalogue.
- Brodribb, Somer. *Nothing Mat(t)ers: A Feminist Critique of Postmodernism*. New York: New York University Press, 1992. Hallward Library HQ1190.B7.

- Callinicos, Alex. *Against Postmodernism: A Marxist Critique*. Cambridge: Polity Press, 1990. Hallward Library B831.2.C2
- Haber, Honi Fern. *Beyond Postmodern Politics: Lyotard, Rorty, Foucault*. 1994. Hallward Library JC571.H2.
- Kaplan, E. Ann. *Postmodernism and Its Discontents: Theories, Practices*. London: Verso, 1988. Hallward Library PN98.P67.
- López, José and Garry Potter (eds). *After Postmodernism: An Introduction to Critical Realism*. London: Continuum, 2001. Hallward Library PN98.P67.
- McGowan, John. *Postmodernism and Its Critics*. New York: Cornell University Press, 1991. Hallward Library PN98.P67.
- Nicholson, Linda and Steven Seidman. *Social Postmodernism: Beyond Identity Politics*. Cambridge: Cambridge University Press, 1995. Hallward Library HM24.S6.
- Norris, Christopher. *The Truth About Postmodernism*. 1993. Hallward Library B831.2.N6.
- Norris, Christopher. *What's Wrong with Postmodernism?: Critical Theory and the Ends of Philosophy*. Oxford: Blackwell, 1991. Hallward Library PN98.P67.
- O'Neill, John. *The Poverty of Postmodernism*. London: Routledge, 1995. Hallward Library HM449.O6.
- Wilson, H. T. *Capitalism After Postmodernism: Neo-conservatism, Legitimacy and the Theory of Public Capital*. 2002. Available as an e-Book on the Library Online Catalogue.
- Zalewski, Marysia. *Feminism After Postmodernism?: Theorising Through Practice*. London: Routledge, 2000. Hallward Library HQ1190.Z2, also available as an e-Book.

Assessment

There are TWO pieces of work to be submitted for assessment:

- ONE SHORT ASSIGNMENT OF 500-750 words, worth 20% of your total mark.
This is a mid-semester exercise designed to demonstrate your progression on the module at the half-way point. **The submission deadline is Tuesday 13 March 2007.**
- ONE ESSAY OF 2,500-3,000 words, worth 80% of your total mark.
The essay is in place of an exam and is therefore expected to be both analytic and comparative, relating to more than one topic or theoretical approach covered by the module. It allows you to show what you have learnt from the module as a whole, and how well you can apply that understanding to a particular issue. **The submission deadline is Friday 18 May 2007.**

TWO copies of the essays and assignments should be handed in at the School of Modern Languages and Cultures Reception, Room B12, Trent Building before 4.00 pm on the submission date. All essays must be accompanied by a completed Coursework Submission Form available from outside B12. Please attach a feedback sheet to your assignment. If you wish to submit your coursework outside of B12 office hours (BE SURE TO SUBMIT IT ON TIME THOUGH), you can post it through the B12 post box. Receipts for submitted coursework can be collected from B12.

Once coursework has been marked, you will receive an email informing you that it is available for collection. Marked coursework should be collected from B12 Reception, Trent Building, **during office hours only**, which are 10.00 am -12.30 pm and 2.00 - 4.00 pm.

Presentation and scholarly conventions

All written work must be **typed**, in at least a 12 point font, double-spaced and with margins of at least 1". Please use the referencing system recommended by your **home department** for citations in the mid-semester assignment and the essay (MLA style is advised). Those essays which fail to do so will be penalised.

Late submissions

In the event that you are unable to submit a piece of assessed coursework, an 'Explanation for Absence from an Examination/Assessment Form' should be completed and **submitted to your home department within 7 days of the missed deadline**. The Module Convenor will accept the decision or recommendation of your home department. (See **Contact** below.) Failing this, there will be a deduction of 5 marks per working day for all work submitted late without an extension.

Extensions

All requests for extensions of deadlines for assignments **must** be made **via your home department**. The Module Convenor will accept the recommendation of your home department. (See **Contact** below.)

Impaired performance

If you wish to claim that there were extenuating circumstances that affected your performance on any piece of assessed work, you need to follow **your home department's normal procedure regarding extenuating circumstances**. The Module Convenor will accept the decision or recommendation of your home department. (See **Contact** below.)

Resits

In the event of a student failing the module, your home department will inform the Department of Cultural Studies if you need to resit. Your home department will also inform us whether you will be required to retake the whole module or simply submit a new piece of coursework. In the latter instance, we will then contact you with the coursework exercise(s) and submission deadline(s).

Plagiarism

Plagiarism is defined by the University as an academic offence in which a student uses another person's work and submits it with the intent that it should be taken as his or her own work. Plagiarism would consist of any of the following:

- Quoting any part of a printed or electronic source without enclosing the quotation in quotation marks and providing the reference for the source.
- Paraphrasing any part of a printed or electronic source without acknowledging the source.
- Presenting the point of view stated in a printed or electronic source without acknowledging your reliance on the source.
- Copying phrases and sentences from a printed or electronic source that is paraphrased without enclosing the cited text directly in quotation marks.
- Copying work submitted by another student.
- Submitting work written by someone else as if it is your own.

Unintentional plagiarism can occur when writing up an essay from notes or even memory, by reproducing sentences, phrases, or a general line of discussion or point of view from the sources you have studied as if they are your own work, though these passages are in fact borrowed from other sources. To avoid suspicion of plagiarism under these circumstances, it is advisable to take care when taking notes to enclose any text copied verbatim from a source in quotations marks (making a note of the page number).

Plagiarism is an academic offence. It will be dealt with as laid out in the section on 'Regulations Governing Suspected Academic Offences' in the University's 'General Regulations' (you can view these regulations yourself at <http://www.nottingham.ac.uk/registrar/calendar/2004-05/c10.pdf>). The penalties for an academic offence such as plagiarism range from receiving a written warning to being awarded a mark of 0 for your work. In extreme cases, plagiarism can even lead to being excluded from the University.

Students who are caught plagiarising often explain their reasons for doing so as pressure to complete written work by the deadline. If you feel unable to complete any work by the deadline, you should follow the procedure of your home department in requesting an extension. Your department's recommendation will be accepted by the Module Convenor.

Contact

If you or your home department need to inform the Department of Cultural Studies about anything affecting submission of your assessed work, contact, in the first instance, the Departmental Administrator, Louise Botterill: tel: 0115 951 4850 (internal: 14850), email: louise.botterill@nottingham.ac.uk.