

## POWER, IDENTITY AND RESISTANCE III

**Professor:** Joshua Craze (joshuacraze@joshuacraze.com) | <https://www.joshuacraze.com>

**Time:** Monday and Wednesday, 3-4.20pm

**Room:** Rosenwald Hall 432

**Professor's Office:** Gates-Blake Hall Room 305

**Intern:** Charles Fawell | [cbfawell@uchicago.edu](mailto:cbfawell@uchicago.edu) | Office Hours: 9.30-10.50am Wednesdays, in Ex Libris Café (Regenstein Library)

**Office Hours:** By appointment. Office hours will be held either in my office (before 5pm), or in Plein Air Café (in the seminary Coop bookstore, 5751 S Woodlawn Ave), where the professor will be found hidden behind a triple espresso. **You can sign up for office hours [here](#)**, or copy and paste this link:

<https://docs.google.com/document/d/1OIzHRivqScZWjebZskdEk0uBtq5428OrEHevs7Ja-al/edit?usp=sharing>

### Course Description

This course is the last in a three-quarter sequence in the Social Sciences Common Core called 'Power, Identity, Resistance.'

The sequence as a whole will be—to distend the title of the German philosopher Karl Jaspers' popular book—an *Einführung in die Politik*. Jaspers' book (an *Einführung in die Philosophie*) is commonly—though appallingly—translated as *The Way to Wisdom: An Introduction to Philosophy*. The literal translation of the title would be, *An Introduction into Philosophy*. Note that this is different from an introduction *to* philosophy. Jaspers' did not intend to set out the positions of various schools (the Neo-Platonists, the Neo-Kantians, etc.) or thinkers (Deleuze, Nietzsche, Heidegger), but rather to viscerally convey what it is to *think* philosophically. His book is an invitation to philosophical thought. This course, in an analogous fashion, is an introduction to thinking *politically*.

Some of the questions this sequence will deal with are: Why and when do we obey political institutions, and what grounds do we have for doing so? When are political institutions legitimate? Why do some activities count as labor, and others as leisure? How do we value objects and people? These questions underlie some of the most fundamental themes in political philosophy. In this sequence we will approach them not to find the definitive answer to any of these questions (as if we could then all go home and watch television), but to learn how to ask them.

As Sloterdijk notes in [Rules for a Human Zoo](#), books are thick letters from friends. This sequence offers you all an opportunity to make some close friends with some of the greatest thinkers of the last three centuries: to do so means to spend time sinking into these books, conversing with them, arguing with them, and throwing them against a wall. Engaged with properly, the voices of Arendt and Foucault should accompany you, like cultivated demons, for the rest of your life.

The spring quarter is the culmination of all you have learned thus far in the course. You will repeatedly be confronted with authors who either directly deploy or directly criticize one or many of the arguments and ideas that you have read in the previous two quarters.

The logic of the political continues to be a central preoccupation. Much of this quarter will also be concerned with the scope and boundaries of state politics, both inwardly regarding the self, its inclinations and its passions, and outwardly, regarding who is to be included within it. There will be defenders and critics, as well as critical defenders. There are no answers this quarter: only questions and arguments. You will be able to enjoy these arguments because you already possess a vocabulary and a set of categories from the previous two quarters that allow you to frame what is at stake in these debates.

### **Required Texts**

- Immanuel Kant, [\*The Groundwork of the Metaphysics of Morals\*](#).
- Friedrich Nietzsche, [\*On The Genealogy of Morality\*](#).
- Sigmund Freud, [\*Civilization and Its Discontents\*](#).
- W. E. B. Du Bois, [\*Voices from Within the Veil\*](#).
- Frantz Fanon, [\*Black Skin, White Masks\*](#).
- Simone de Beauvoir, [\*The Second Sex\*](#).
- Michel Foucault, [\*The History of Sexuality, Volume 1\*](#).
- Guy Debord, [\*Society of the Spectacle\*](#).

All these texts will be available in the Seminary Coop bookstore, except for *Black Skin, White Masks* and *Society of the Spectacle*: these texts you should order from Amazon/your favorite online or paper bookstore. You must bring the text(s) under discussion to class. You **must** use the editions of the texts that are given above, otherwise it becomes difficult to share references in class, as everyone is referring to page numbers in different editions: (“How can you say that Marx doesn’t have a robust theory of value, read page 336!” “That’s the bibliography, dude”).

The hyperlinks above will take you to the correct editions of the texts.

All other texts will be available via Canvas, in the Course Documents Folder. If the texts are on Canvas, then you must **print** out the texts, and bring them to class.

### **Course Requirements**

1. Class participation (40%). Active class participation is essential. This doesn’t mean dominating the conversation, but learning a rare and valuable skill: how to think with others. It takes courage, perseverance, and seriousness.

You should be trying, most fundamentally, to think *with* the author you are reading. Rather than trying to make cheap points disproving her or his argument, you are strongly encouraged to try to appreciate the nuances of the thoughts on the pages in front of you. Try to be Marx or Foucault for a day; attempt to internalize their thought.

**In class, please reference the text whenever you speak.**

You need to be committed to the class. **Attendance is mandatory**. If you cannot come to class, you must inform me in advance, or produce a letter from a recognized figure of authority (e.g. a judge, if last night went wrong, or—hopefully more likely—a doctor. Your aunt does not count).

Lateness is not permitted.

If you have three unauthorized absences, you will fail the class. If you are late three times, that will count as one unauthorized absence. So if you are late nine times, you will fail the class.

You must come to class with your text, having read the text that we will discuss in class that day, and with a sense of some of the things you found interesting in it. These are great texts. Reading them takes skill. Please do your reading for class slowly, carefully, and thoughtfully.

**You must read these texts slowly:** skimming them is not an option; you simply cannot understand these difficult texts if you skim.

As a rule of thumb, for difficult readings, such as Marx's *Capital* or Nietzsche's *Genealogy*, you should be spending about thirty minutes on each page, slowly reading it, and pausing, to make sure you understand it.

**By 9am on the day of class**, please post three paragraphs from the assigned reading for the class that you would like to talk about in class in the [Google document](https://docs.google.com/document/d/1qJT8hOeZ3lkGZW20zxCPuNQ-HOpFaJimNgS2e4DM9m0/edit?usp=sharing):

(<https://docs.google.com/document/d/1qJT8hOeZ3lkGZW20zxCPuNQ-HOpFaJimNgS2e4DM9m0/edit?usp=sharing>), following the formatting information given there.

2. Papers (60%). Over the course of the quarter, you will write three analytical essays. They should be precise exercises in formulating an argument, and weighing its worth, written in relation to the material at hand.

I will distribute paper topics about ten days before the due date. Your essays should be emailed to me at [joshuacraze@joshuacraze.com](mailto:joshuacraze@joshuacraze.com)<sup>1</sup> by 11.59pm on the due date. Please write the question you are answering at the top of your essay.

The document should be double-spaced, in 12 point Times New Roman font, with numbered pages, and with your name on every page. Your essays should be saved as either docx or doc files. No '.pages' files or PDFs, and no Google documents, as these don't work with the anti-plagiarism software. Please save your essay using the following format: "Last name, first name, essay number."

If you are going to submit your essay late, **please let me know in advance**. Making me chase you and send you emails about a missing essay is inconsiderate of my time, and demonstrates a lack of courtesy.

Please use the Chicago Manual of Style to organize your citations.

**Every student gets one late essay.** No questions asked, and no penalty. All you need to do is to inform me, **before the deadline**, that you wish to take your late essay, and then submit it before the final deadline for the final essay.

If you are late more than once, late essays will be penalized by a grade, and two grades for subsequent late essays during the quarter. (A single grade penalty is from A to B, from A- to B-, etc. A two-grade penalty is from A to C, A- to C-, etc.)

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<sup>1</sup> **NOT** [joshuacraze@uchicago.edu](mailto:joshuacraze@uchicago.edu)

If you hand in your essays on time, they will come back to you a week later, with substantial commentary. If your essays are late, they will not receive comments, just a grade.

I will only give extensions for medical emergencies or bereavement, not because you have two midterms and three other essays, which is true of every other student in class.

Plagiarism of any sort will not be tolerated and may result in a failing grade for the course and other actions as the university deems appropriate. If you have any questions about what constitutes plagiarism or academic honesty please speak with me and I will be happy to help you. Further details on the university's academic integrity policy can be found at <http://college.uchicago.edu/policies>

### **Other Matters**

No laptops, phones, etc. in class.

I will try to answer all email within 48 hours, but I normally only check my email at night, so please don't write to me at 10am asking for an extension for a paper due that evening.

I cannot provide assistance with your essay by email—please come to office hours for that. I cannot engage in discussion by email. Please come to office hours for that. In general, I consider email one of the banes of my existence, and I consider conversation one of its greatest pleasures.

If, at the end of the quarter, you need to take an incomplete, you **must** get the incomplete form to me by the end of the class schedule. Preferably, bring it to me in office hours, but failing that, come to me at the end of class, so I can sign the form. I will not be in Chicago after the end of classes, and so I will not be able to sign incomplete forms after that. Thus, if you think there is even the slightest chance you will not complete the course work by the end of the quarter, get an incomplete form signed early, as insurance.

### **THE FILMS**

As is traditional, during the Spring Quarter I pair many of the books and texts we shall read with films. These films are not designed to give context to the texts under discussion. Rather, they are intended to be watched, *after* reading the text, as a space in which some of the text's ideas are given motion and form: I hope you can think through the texts in the context of the films.

Practically, the films will serve three purposes:

- 1) In class, as ever, our discussions shall be focused on the texts. However, in order to clarify points, or to introduce points of discussion, I may lean on elements or scenes from the films, rather than do what I normally do, which is pick on one of you, and introduce an insane thought experiment involving violence and theft.
- 2) Many of you, over the last two quarters, have struggled to keep your essays solely about the texts, and introduce principles or scenes from outside sources, which invariably don't work as part of the argument, because they smuggle in too many assumptions, and aren't developed thoroughly enough. This quarter, as we turn to the contemporary world, you will be allowed to write about these films in your essays (you don't have to, but you *may* do so). The focus, as ever, will have to be on the text, making an argument, and doing a good close reading.

However, in order to exemplify issues under discussion, you can have resource to these films. I will talk more about how to do this in class. Some good exemplars, which combine film and philosophy to sterling effect, are: Gilles Deleuze, *Cinema I*; Stanley Cavell, *The World Viewed: Reflections on The Ontology of Film*; André Bazin, *What is Cinema?*

3) It became sadly evident to me that for many of my students, the history of cinema begins somewhere in 2000, in Los Angeles, and ends in the same place, some 18 years later. What makes this so sad is that Hollywood produced terrific films. Unfortunately, this period (50-70s) ended some time ago, and by far the most exciting work in contemporary cinema is being done elsewhere. This is also something of a cinematic education.

A practical note: I have tested all these films with VLC and they work. I recommend that you download VLC (it is free) to watch these films. Crucially, it does not rely on codecs, which can make trying to view some of these films in, say Quicktime, an absolute nightmare. You then simply open VLC, click advanced open file from the file menu, choose the film file (normally a .avi, sometimes a .mp4) and click subtitles (if needs be; many of the films have subs hardcoded), and associate the relevant subtitle track.

The films are listed below, along with a download link. Please watch the film prior to the class in which the film will begin to be discussed.

## **THE WORK**

### **Week One**

**Monday March 26** Immanuel Kant, ‘An Answer to the Question: What is Enlightenment?’ & Michel Foucault, ‘What is Enlightenment?’ (Both texts shall be available in the Files tab on Canvas) | Films: Jean Rouch, *Chronique d’un Été* | Download link: <https://we.tl/SwkG5xxVAn> | Chris Marker, *Le Joli Mai* | Download link: <https://we.tl/ANUtZycEMg>

**Wednesday March 28** Immanuel Kant, *Groundwork of the Metaphysics of Morals*, Preface and Section I | Film: *Le Jetée* by Chris Marker | Download link: <https://we.tl/nRyxMeVbOI>

### **Week Two**

**Monday April 2** Immanuel Kant, *Groundwork of the Metaphysics of Morals*, Sections II and III.

**Wednesday April 4** Friedrich Nietzsche, *On the Genealogy of Morals*, Preface and Part I | Film: *Beau Travail* by Claire Denis | Download link: <https://we.tl/oElRs093nw>

### **Week Three**

**Monday April 9** Friedrich Nietzsche, *On the Genealogy of Morals*, Part II.

**Wednesday April 11** Friedrich Nietzsche, *On the Genealogy of Morals*, Part III. First essay question set.

#### **Week Four**

**Monday April 16** Sigmund Freud, *Civilization and its Discontents*, Chapters 1-4. Film: *Rosetta*, by the Dardenne brothers | Download link: <https://we.tl/0eWcyv6uJU>

**Wednesday April 18** Sigmund Freud, *Civilization and its Discontents*, Chapters 5-8.

**Saturday April 21:** First essay due.

#### **Week Five**

**Monday April 23** Frantz Fanon, *Black Skin, White Masks*, Introduction and Chapters One to Four. Film: *The Battle of Algiers* by Gille Pontecorvo | Download link: <http://we.tl/nhZal0UZOO>

**Wednesday April 25** Frantz Fanon, *Black Skin, White Masks*, Chapters Five to Eight.

#### **Week Six**

**Monday April 30** W.E.B. Du Bois, *Darkwater. Voices from within the Veil* | Film: *Moi, Un Noir* by Jean Rouch | Download link: <https://we.tl/44hQiPeqIN> | Second essay set.

**Wednesday May 2** Simone de Beauvoir, *The Second Sex*, pp. 3-68.

#### **Week Seven**

**Monday May 7** Simone de Beauvoir, *The Second Sex*, pp. 159-214 | Film: Jean Dielman, 23 Quai du commerce by Chantal Akerman | Download link: <https://we.tl/tKqIxxYfI>

**Wednesday May 9** Simone de Beauvoir, *The Second Sex*, p.279, pp. 341-436.

**Saturday May 12** Second essay due.

#### **Week Eight**

**Monday May 14** Simone de Beauvoir, *The Second Sex*, pp.638-708, pp.721-766.

**Wednesday May 16** Michel Foucault, *The History of Sexuality*, pp. 1-74. Download link: Letter to Jane by Jean-Luc Godard | Download link: <http://we.tl/svAdNdxNzQ>

#### **Week Nine**

**Monday May 21** Michel Foucault, *The History of Sexuality*, pp. 75-160. Third essay set.

**Wednesday May 23** Guy Debord, *Society of the Spectacle*, chapters one to four. Film: *Funny Games* by Michael Haneke | Download link: <https://we.tl/DBWnYkv3ri>

## **Week Ten**

**Monday May 28** Memorial Day

**Wednesday May 30** Guy Debord, *Society of the Spectacle*, chapters five to nine.

**Saturday June 8** Third essay due.