POSTMODERN UNIVERSITY? pdf

1: History | Post University

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Martin Heidegger[edit] Martin Heidegger rejected the philosophical basis of the concepts of "subjectivity" and "objectivity" and asserted that similar grounding oppositions in logic ultimately refer to one another. Instead of resisting the admission of this paradox in the search for understanding, Heidegger requires that we embrace it through an active process of elucidation he called the " hermeneutic circle ". He stressed the historicity and cultural construction of concepts while simultaneously advocating the necessity of an atemporal and immanent apprehension of them. In this vein, he asserted that it was the task of contemporary philosophy to recover the original question of or "openness to" Dasein translated as Being or Being-there present in the Presocratic philosophers but normalized, neutered, and standardized since Plato. To do this, however, a non-historical and, to a degree, self-referential engagement with whatever set of ideas, feelings or practices would permit both the non-fixed concept and reality of such a continuity was requiredâ€"a continuity permitting the possible experience, possible existence indeed not only of beings but of all differences as they appeared and tended to develop. Such a conclusion led Heidegger to depart from the phenomenology of his teacher Husserl and prompt instead an ironically anachronistic return to the yet-unasked questions of Ontology , a return that in general did not acknowledge an intrinsic distinction between phenomena and noumena or between things in themselves de re and things as they appear see qualia: In this latter premise, Heidegger shares an affinity with the late Romantic philosopher, Friedrich Nietzsche , another principal forerunner of post-structuralist and postmodernist thought. In direct contradiction to what have been typified as modernist perspectives on epistemology , Foucault asserted that rational judgment, social practice, and what he called " biopower " are not only inseparable but co-determinant. Instead, Foucault focused on the ways in which such constructs can foster cultural hegemony , violence, and exclusion. His writings have had a major influence on the larger body of postmodern academic literature. This crisis, insofar as it pertains to academia, concerns both the motivations and justification procedures for making research claims: As formal conjecture about real-world issues becomes inextricably linked to automated calculation, information storage, and retrieval, such knowledge becomes increasingly "exteriorised" from its knowers in the form of information. Knowledge thus becomes materialized and made into a commodity exchanged between producers and consumers; it ceases to be either an idealistic end-in-itself or a tool capable of bringing about liberty or social benefit; it is stripped of its humanistic and spiritual associations, its connection with education, teaching, and human development, being simply rendered as "data"â€"omnipresent, material, unending, and without any contexts or pre-requisites. The value-premises upholding academic research have been maintained by what Lyotard considers to be quasi-mythological beliefs about human purpose, human reason, and human progressâ€"large, background constructs he calls " metanarratives ". These metanarratives still remain in Western society but are now being undermined by rapid Informatization and the commercialization of the university and its functions. We are now controlled not by binding extra-linguistic value paradigms defining notions of collective identity and ultimate purpose, but rather by our automatic responses to different species of "language games" a concept Lyotard imports from J. Richard Rorty[edit] Richard Rorty argues in Philosophy and the Mirror of Nature that contemporary analytic philosophy mistakenly imitates scientific methods. In addition, he denounces the traditional epistemological perspectives of representationalism and correspondence theory that rely upon the independence of knowers and observers from phenomena and the passivity of natural phenomena in relation to consciousness. As a proponent of anti-foundationalism and anti-essentialism within a pragmatist framework, he echoes the postmodern strain of conventionalism and relativism , but opposes much of postmodern thinking with his commitment to social liberalism. Jean Baudrillard[edit] Jean Baudrillard , in Simulacra and Simulation , introduced the concept that reality or the principle of " The Real " is short-circuited by the interchangeability of signs in an era whose communicative and semantic acts are dominated by electronic

media and digital technologies. Baudrillard proposes the notion that, in such a state, where subjects are detached from the outcomes of events political, literary, artistic, personal, or otherwise , events no longer hold any particular sway on the subject nor have any identifiable context; they therefore have the effect of producing widespread indifference, detachment, and passivity in industrialized populations. He claimed that a constant stream of appearances and references without any direct consequences to viewers or readers could eventually render the division between appearance and object indiscernible, resulting, ironically, in the "disappearance" of mankind in what is, in effect, a virtual or holographic state, composed only of appearances. For Baudrillard , "simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or a reality: Eclectic in his methodology, Jameson has continued a sustained examination of the role that periodization continues to play as a grounding assumption of critical methodologies in humanities disciplines. He has contributed extensive effort to explicating the importance of concepts of Utopia and Utopianism as driving forces in the cultural and intellectual movements of modernity , and outlining the political and existential uncertainties that may result from the decline or suspension of this trend in the theorized state of postmodernity. Like Susan Sontag , Jameson served to introduce a wide audience of American readers to key figures of the 20th century continental European intellectual left, particularly those associated with the Frankfurt School , structuralism , and post-structuralism. Thus, his importance as a "translator" of their ideas to the common vocabularies of a variety of disciplines in the Anglo-American academic complex is equally as important as his own critical engagement with them. Douglas Kellner[edit] In Analysis of the Journey, a journal birthed from postmodernism, Douglas Kellner insists that the "assumptions and procedures of modern theory" must be forgotten. His terms defined in the depth of postmodernism are based on advancement, innovation, and adaptation. Extensively, Kellner analyzes the terms of this theory in real-life experiences and examples. Kellner used science and technology studies as a major part of his analysis; he urged that the theory is incomplete without it. The scale was larger than just postmodernism alone; it must be interpreted through cultural studies where science and technology studies play a huge role. The reality of the September 11 attacks on the United States of America is the catalyst for his explanation. This catalyst is used as a great representation due to the mere fact of the planned ambush and destruction of "symbols of globalization", insinuating the World Trade Center. One of the numerous yet appropriate definitions of postmodernism and the qualm aspect aids this attribute to seem perfectly accurate. He questions if the attacks are only able to be understood in a limited form of postmodern theory due to the level of irony. Similar to the act of September 11 and the symbols that were interpreted through this postmodern ideal, he continues to even describe this as " semiotic systems " that people use to make sense of their lives and the events that occur in them. He finds strength in theorist Baudrillard and his idea of Marxism. The conclusion he depicts is simple:

2: Post Eagles Official Athletics Website

We would like to show you a description here but the site won't allow us.

Meaning in social context through usage Source: Postcolonialism Postcolonialism has been defined as: A description of institutional conditions in formerly colonial societies. An abstract representation of the global situation after the colonial period. A description of discourses informed by psychological and epistemological orientations. An important feature of postcolonialist thought is its assertion that modernism and modernity are part of the colonial project of domination. As should be readily apparent, the issues of postcolonialism are uncomfortably relevant to contemporary anthropological investigations. Poststructuralism In reaction to the abstraction of cultural data characteristic of model building, cultural relativists argue that model building hindered understanding of thought and action. From this claim arose poststructuralist concepts such as developed in the work of Pierre Bourdieu He asserts that structural models should not be replaced but enriched. Poststructuralists like Bourdieu are concerned with reflexivity and the search for logical practice. For definition of reflexivity, see key concepts. In general postructuralism expresses disenchantment with static, mechanistic, and controlling models of culture, instead privileging social process and agency. Postprocessualism Unlike postcolonialism and poststructuralism, which are trends among cultural anthropologists, postprocessualism is a trend among archaeologists. Firstly, he feels that it is far too difficult to reconstruct human interactions based on notes in a meaningful way. Eventually, however, Baudrillard felt that Marxist tenets did not effectively evaluate commodities, so he turned to postmodernism. Baudrillard breaks down modernity and postmodernity in an effort to explain the world as a set of models. He identifies early modernity as the period between the Renaissance and the Industrial Revolution, modernity as the period at the start of the Industrial Revolution, and postmodernity as the period of mass media cinema and photography. Baudrillard states that we live in a world of images but images that are only simulations. Jacques Derrida - Derrida is identified as a poststructuralist and a skeptical postmodernist. Much of his writing is concerned with the deconstruction of texts and probing the relationship of meaning between texts Bishop Michel Foucault - - Foucault was a French philosopher who attempted to show that what most people think of as the permanent truths of human nature and society actually change throughout the course of history. While challenging the influences of Marx and Freud, Foucault postulated that everyday practices enabled people to define their identities and systemize knowledge. Foucault is considered a postmodern theorist precisely because his work upset the conventional understanding of history as a chronology of inevitable facts. Alternatively, he depicted history as existing under layers of suppressed and unconscious knowledge in and throughout history. These under layers are the codes and assumptions of order, the structures of exclusion that legitimate the epistemes by which societies achieve identities Appignanesi Foucault believed that power was inscribed in everyday life to the extent that many social roles and institutions bore the stamp of power, specifically as it could be used to regulate social hierarchies and structures. Clifford Geertz - Geertz was a prominent anthropologist best known for his work with religion. He was somewhat ambivalent about Postmodernism. He divided it into two movements that both came to fruition in the s. Geertz describes these as follows: The first led off into essentially literary matters: But they did induce a certain self-awareness and a certain candor also, into a discipline not without need of them.. The postprocessual movement arose out of an attempt to apply insights gained from French Marxist anthropology to the study of material culture and was highly influenced by a postmodern epistemology. Working in sub-Sahara Africa, Hodder and his students documented how material culture was not merely a reflection of sociopolitical organization, but was also an active element that could be used to disguise, invert, and distort social relations. In her work "Primacy of the Ethical" Scheper-Hughes argues that, "If we cannot begin to think about social institutions and practices in moral or ethical terms, then anthropology strikes me as quite weak and useless. She advocates that ethnographies be used as tools for critical reflection and human liberation because she feels that "ethics" make culture possible. Since culture is preceded by ethics, therefore ethics cannot be culturally bound as argued by anthropologists in the past. These philosophies are evident in her other works such as, "Death Without

Weeping. It is the act of "witnessing" that lends our word its moral, at times almost theological, character. The work was a critique on the current state of knowledge among modern postindustrial nations such as those found in the United States and much of Western Europe. The Postmodern would be that which in the modern invokes the unpresentable in presentation itself, that which refuses the consolation of correct forms, refuses the consensus of taste permitting a common experience of nostalgia for the impossible, and inquires into new presentations--not to take pleasure in them, but to better produce the feeling that there is something unpresentable. In contrast to the ethnographies written by anthropologists in the first half of the 20th Century, Lyotard states that an all-encompassing account of a culture cannot be accomplished. Baudrillard, Jean Simulacra and Simulation. Translated by Sheila Faria Glaser. University of Michigan Press. Derrida, Jacques Of Grammatology. Johns Hopkins University Press. Foucault, Michel The Order of Things: An Archaeology of the Human Sciences. A Report on Knowledge. Fischer Anthropology as Cultural Critique. An Experimental Moment in the Human Sciences. University of Chicago Press. Norris, Christopher Deconstruction: Scheper-Hughes, Nancy Death without Weeping: The Violence of Everyday Life in Brazil. University of California Press. Tyler, Stephen Post-Modern Ethnography: The Poetics and Politics of Ethnography, ed. James Clifford and George E. Vattimo, Gianni The End of Modernity: The concept of Culture as a whole was tied not only to modernity, but to evolutionary theory and, implicitly, to euro centrism. Metanarrative Lawrence Kuznar describes metanarratives as grand narratives such as the Enlightenment, Marxism or the American dream. Postmodernists see metanarratives as unfairly totalizing or naturalizing in their generalizations about the state of humanity and historical process Polyvocality - Paralleling the generally relatativst and skeptical attitudes towards scientific authority, many postmodernists advocate polyvocality, which maintains that there exists multiple, legitimate versions of reality or truths as seen from different perspectives. Postmodernists construe Enlightenment rationalism and scientific positivism as an effort to impose hegemonic values and political control on the world. By challenging the authority of anthropologists and other Western intellectuals, postmodernists see themselves as defending the integrity of local cultures and helping weaker peoples to oppose their oppressors Trigger This is not only true of political power, but also includes people recognizing things such as sexuality as forces to which they are subject. Radical skepticism - The systematic skepticism of grounded theoretical perspectives and objective truths espoused by many postmodernists had a profound effect on anthropology. This skepticism has shifted focus from the observation of a particular society to a reflexive consideration of the anthropological observer Bishop According to Rosenau , postmodernists can be divided into two very broad camps, Skeptics and Affirmatives. Skeptical Postmodernists â€" They are extremely critical of the modern subject. They also reject any understanding of time because for them the modern understanding of time is oppressive in that it controls and measures individuals. They reject Theory because theories are abundant, and no theory is considered more correct that any other. Affirmative Postmodernists â€" Affirmatives also reject Theory by denying claims of truth. They do not, however, feel that Theory needs to be abolished but merely transformed. Affirmatives are less rigid than Skeptics. They support movements organized around peace, environment, and feminism Rosenau Marcus and Fischer note that: Realist ethnographies are written to allude to a whole by means of parts or foci of analytical attention which can constantly evoke a social and cultural totality Relativism â€" Relativism is the notion that different perspectives have no absolute truth or validity, but rather possess only relative, subjective value according to distinctions in perception and consideration. Gellner writes about the relativistic-functionalist view of thought that goes back to the Enlightenment: Viewing man as part of nature Gellner in [Asad Anthropological theory of the s may be best understood as the heir of relativism. Self-Reflexivity - In anthropology, self-reflexivity refers to the anthropologists in the process of question, both theoretically and practically, themselves and their work. Self-Reflexivity therefore leads to a consciousness of the process of knowledge creation There is an increased awareness of the collection of data and the limitation of methodological systems. This idea underlies the postmodernist affinity for studying the culture of anthropology and ethnography. One of the essential elements of Postmodernism is that it constitutes an attack against theory and methodology. Despite this claim, however, there are two methodologies characteristic of Postmodernism. These methodologies are interdependent in that interpretation is inherent in Deconstruction.

As substitutes for the scientific method the affirmatives look to feelings and personal experience. Deconstruction - Deconstruction emphasizes negative critical capacity. Deconstruction involves demystifying a text to reveal internal arbitrary hierarchies and presuppositions. By examining the margins of a text, the effort of deconstruction examines what it represses, what it does not say, and its incongruities. It does not solely unmask error, but redefines the text by undoing and reversing polar opposites. Deconstruction does not resolve inconsistencies, but rather exposes hierarchies involved for the distillation of information Rosenau

3: Postmodernism - Wikipedia

The post-postmodern viewpoint (wherever we are today after having absorbed the issues in postmodernism) seems to be taking the "postmodern condition" (postmodernity) as a given and creating new remixed works disassociated from the modern-postmodern arguments and oppositions.

The school offered training in typing, bookkeeping, business writing, and other courses. In , Harry C. The school again changed its name in to Post College where it would keep its namesake until Post College saw continued growth to its campus and program offerings. Leever was named chair of the board of trustees. The Leever Student Center is named in his honor. The school expanded again by adding the Traurig Library in honor of Rose Traurig. In , the school opened its first off-campus site in Meriden, Connecticut. In , Post College became a four-year institution and began offering accelerated degree programs aimed at helping Vietnam veterans earn college degrees. In the s, the school became affiliated with Teikyo University and changed its name to Teikyo Post University. The school had an influx of international students and new online programs. In , the school changed to a new board of trustees and became Post University. The school expanded its liberal arts programs and graduate-level courses. In , the school celebrated its th anniversary. The tree measures 13 feet in height with an average spread of 28 feet. The elm has been used for student events and as a place to take photos. Residence halls[edit] There are six student residence halls on campus. West Hall houses approximately first-year students and was renovated in Middle Hall houses approximately 44 first-year students. Paparazzo Hall houses 44 first-year students and was renovated in South Hall houses approximately 60 upperclassmen students and was renovated in East Hall houses approximately 60 upperclassmen students. Okinaga Hall is the newest constructed apartment-style residence hall for upperclassmen. It was the former home to Walter Torrance and family and was renovated in after a fire destroyed the back of the building. Traurig Library[edit] The Traurig Library has three levels and stores over 12, books and media, as well as boardrooms, and the office for Academic Affairs. The art department facilities are also found here, including two studio spaces and a ceramics kiln. The field was updated to a turf field in Next to the turf field is the softball field, featuring a turf outfield and a clay infield, and dugouts. The facility also houses the campus fitness center and weight room. Administration[edit] The organization is a private, for-profit school; since , it has been a wholly owned subsidiary of Post Education, Inc. Hopkins is the current chairman and CEO.

4: General Introduction to Postmodernism

The Modern and the Postmodern (Part 1) from Wesleyan University. This course examines how the idea of "the modern" develops at the end of the 18th century in European philosophy and literature, and how being modern (or progressive, or hip) became.

Postmodernism is hard to define, because it is a concept that appears in a wide variety of disciplines or areas of study, including art, architecture, music, film, literature, sociology, communications, fashion, and technology. Perhaps the easiest way to start thinking about postmodernism is by thinking about modernism, the movement from which postmodernism seems to grow or emerge. Modernism has two facets, or two modes of definition, both of which are relevant to understanding postmodernism. The first facet or definition of modernism comes from the aesthetic movement broadly labeled "modernism. Modernism, as you probably know, is the movement in visual arts, music, literature, and drama which rejected the old Victorian standards of how art should be made, consumed, and what it should mean. In the period of "high modernism," from around to , the major figures of modernism literature helped radically to redefine what poetry and fiction could be and do: From a literary perspective, the main characteristics of modernism include: An example of this would be stream-of-consciousness writing. Eliot or ee cummings and prose seems more poetic as in Woolf or Joyce. A rejection of the distinction between "high" and "low" or popular culture, both in choice of materials used to produce art and in methods of displaying, distributing, and consuming art. Postmodernism, like modernism, follows most of these same ideas, rejecting boundaries between high and low forms of art, rejecting rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony, and playfulness. Postmodern art and thought favors reflexivity and self-consciousness, fragmentation and discontinuity especially in narrative structures , ambiguity, simultaneity, and an emphasis on the destructured, decentered, dehumanized subject. But--while postmodernism seems very much like modernism in these ways, it differs from modernism in its attitude toward a lot of these trends. Many modernist works try to uphold the idea that works of art can provide the unity, coherence, and meaning which has been lost in most of modern life; art will do what other human institutions fail to do. The world is meaningless? Another way of looking at the relation between modernism and postmodernism helps to clarify some of these distinctions. According to Frederic Jameson, modernism and postmodernism are cultural formations which accompany particular stages of capitalism. Jameson outlines three primary phases of capitalism which dictate particular cultural practices including what kind of art and literature is produced. The first is market capitalism, which occurred in the eighteenth through the late nineteenth centuries in Western Europe, England, and the United States and all their spheres of influence. This first phase is associated with particular technological developments, namely, the steam-driven motor, and with a particular kind of aesthetics, namely, realism. The second phase occurred from the late nineteenth century until the mid-twentieth century about WWII ; this phase, monopoly capitalism, is associated with electric and internal combustion motors, and with modernism. But generally, the "modern" era is associated with the European Enlightenment, which begins roughly in the middle of the eighteenth century. Other historians trace elements of enlightenment thought back to the Renaissance or earlier, and one could argue that Enlightenment thinking begins with the eighteenth century. I usually date "modern" from , if only because I got my Ph. The basic ideas of the Enlightenment are roughly the same as the basic ideas of humanism. There is a stable, coherent, knowable self. This self is conscious, rational, autonomous, and universal--no physical conditions or differences substantially affect how this self operates. This self knows itself and the world through reason, or rationality, posited as the highest form of mental functioning, and the only objective form. The mode of knowing produced by the objective rational self is "science," which can provide universal truths about the world, regardless of the individual status of the knower. The knowledge produced by science is "truth," and is eternal. Reason is the ultimate judge of what is true, and therefore of what is right, and what is good what is legal and what is ethical. Freedom consists of obedience to the laws that conform to the knowledge discovered by reason. In a world governed by reason, the true will always be the same as the good and the right and the beautiful ; there can be no conflict between what is true and what is

right etc. Science thus stands as the paradigm for any and all socially useful forms of knowledge. Science is neutral and objective; scientists, those who produce scientific knowledge through their unbiased rational capacities, must be free to follow the laws of reason, and not be motivated by other concerns such as money or power. Language, or the mode of expression used in producing and disseminating knowledge, must be rational also. There must be a firm and objective connection between the objects of perception and the words used to name them between signifier and signified. These are some of the fundamental premises of humanism, or of modernism. They serve--as you can probably tell--to justify and explain virtually all of our social structures and institutions, including democracy, law, science, ethics, and aesthetics. Modernity is fundamentally about order: The assumption is that creating more rationality is conducive to creating more order, and that the more ordered a society is, the better it will function the more rationally it will function. Because modernity is about the pursuit of ever-increasing levels of order, modern societies constantly are on guard against anything and everything labeled as "disorder," which might disrupt order. Thus modern societies rely on continually establishing a binary opposition between "order" and "disorder," so that they can assert the superiority of "order. Thus anything non-white, non-male, non-heterosexual, non-hygienic, non-rational, etc. The ways that modern societies go about creating categories labeled as "order" or "disorder" have to do with the effort to achieve stability. Totality, and stability, and order, Lyotard argues, are maintained in modern societies through the means of "grand narratives" or "master narratives," which are stories a culture tells itself about its practices and beliefs. A "grand narrative" in American culture might be the story that democracy is the most enlightened rational form of government, and that democracy can and will lead to universal human happiness. Every belief system or ideology has its grand narratives, according to Lyotard; for Marxism, for instance, the "grand narrative" is the idea that capitalism will collapse in on itself and a utopian socialist world will evolve. You might think of grand narratives as a kind of meta-theory, or meta-ideology, that is, an ideology that explains an ideology as with Marxism ; a story that is told to explain the belief systems that exist. Lyotard argues that all aspects of modern societies, including science as the primary form of knowledge, depend on these grand narratives. Postmodernism then is the critique of grand narratives, the awareness that such narratives serve to mask the contradictions and instabilities that are inherent in any social organization or practice. Postmodernism, in rejecting grand narratives, favors "mini-narratives," stories that explain small practices, local events, rather than large-scale universal or global concepts. Postmodern "mini-narratives" are always situational, provisional, contingent, and temporary, making no claim to universality, truth, reason, or stability. Modern societies depend on the idea that signifiers always point to signifieds, and that reality resides in signifieds. In postmodernism, however, there are only signifiers. The idea of any stable or permanent reality disappears, and with it the idea of signifieds that signifiers point to. Rather, for postmodern societies, there are only surfaces, without depth; only signifiers, with no signifieds. Another way of saying this, according to Jean Baudrillard, is that in postmodern society there are no originals, only copies--or what he calls "simulacra. Contrast that with cds or music recordings, where there is no "original," as in painting--no recording that is hung on a wall, or kept in a vault; rather, there are only copies, by the millions, that are all the same, and all sold for approximately the same amount of money. Finally, postmodernism is concerned with questions of the organization of knowledge. In modern societies, knowledge was equated with science, and was contrasted to narrative; science was good knowledge, and narrative was bad, primitive, irrational and thus associated with women, children, primitives, and insane people. Knowledge, however, was good for its own sake; one gained knowledge, via education, in order to be knowledgeable in general, to become an educated person. This is the ideal of the liberal arts education. In a postmodern society, however, knowledge becomes functional--you learn things, not to know them, but to use that knowledge. As Sarup points out p. This is particularly acute for English majors. Specifically, the advent of electronic computer technologies has revolutionized the modes of knowledge production, distribution, and consumption in our society indeed, some might argue that postmodernism is best described by, and correlated with, the emergence of computer technology, starting in the s, as the dominant force in all aspects of social life. In postmodern societies, anything which is not able to be translated into a form recognizable and storable by a computer--i. Lyotard says and this is what Sarup spends a lot of time explaining that the important question for postmodern societies is who decides what

knowledge is and what "noise" is , and who knows what needs to be decided. Rather, Lyotard argues, knowledge follows the paradigm of a language game, as laid out by Wittgenstein. There are lots of questions to be asked about postmodernism, and one of the most important is about the politics involved--or, more simply, is this movement toward fragmentation, provisionality, performance, and instability something good or something bad? This association between the rejection of postmodernism and conservatism or fundamentalism may explain in part why the postmodern avowal of fragmentation and multiplicity tends to attract liberals and radicals. This is why, in part, feminist theorists have found postmodernism so attractive, as Sarup, Flax, and Butler all point out. These alternatives focus on thinking of any and all action or social struggle as necessarily local, limited, and partial--but nonetheless effective. By discarding "grand narratives" like the liberation of the entire working class and focusing on specific local goals such as improved day care centers for working mothers in your own community , postmodernist politics offers a way to theorize local situations as fluid and unpredictable, though influenced by global trends. You are welcome to quote from this essay, or to link this page to your own site, with proper attribution. For more information, see Citing Electronic Sources.

Crystal Vuole, Post University academic program chair, explains how students can customize a human services degree for six concentrations. This includes counseling, criminal justice, equine, human services management, psychology and sociology.

In culture and the arts, interpreters of this era describe the kinds of cultural hybrids that emerge from mixing or rendering inoperative the categories of "high" and "low" cultures, and hybrids in cultural forms that have developed in regions where local identities seek definition against, or in dialog with, Western "hegemonic" cultures the mixing of "official" cultures and those defined as "other" in modernist ideologies. Postmodern views of history and national identity typically cancel a commitment to modern "master narratives" or "metanarratives" like progress and goal-directed history, and disrupt myths of national and ethnic identities as "natural" foundations of "unity. In all the discourse, we need to differentiate the terms and concepts of the postmodern as a condition of a historical era or postmodernity as simply what we are in whether we know it or not , and postmodernism reflected in movements with varying levels of intention and self-awareness , When interpreters of culture discuss postmodern strategies or features in architecture, literature, philosophy, and the arts, this usually includes uses of irony, parody, sampling, mixing "high" and "low" popular cultural sources, horizontal vs. The global economic system since the s has moved toward the international merging of cultures and the global marketing of cultural goods. Many see the features of postmodernism that are associated with the self-reflexive critique of society, culture, politics, and economics as already part of modernism, and thus an extension of "modernism. The post-postmodern viewpoint wherever we are today after having absorbed the issues in postmodernism seems to be taking the "postmodern condition" postmodernity as a given and creating new remixed works disassociated from the modern-postmodern arguments and oppositions. The post-postmodern takes the "always already" mixed condition of sources, identities, and new works as a given, not a question or problem. The metaphors of "network" and "convergence" in creative subcultures e. From this more recent perspective, living in remixed hybridity is thus obligatory, not a choice, since it is the foundation for participating in a living, networked, globally connected culture. We could also argue that the terms in the discourses about the postmodern are no longer be useful, or need to be redefined to be useful for today. Either way, the point is thinking through the problems and seeing if there are terms that do useful cultural work for us. And since around , a new debate on the "post-postmodern" has opened up. There is a shared sense in many areas of cultural practice and university research that many of the issues in postmodernism are over or assumed, and the we are now in a different global moment, however that it to define. As we know, each discourse concerned with history constructs its own historical objects. Postmodern theory constructs an image of modernism. Was there ever a pre-postmodern consensus about history, identity, core cultural values? A Report on Knowledge. Postmodernism as a movement in arts and culture corresponding to a new configuration of politics and economics, "late capitalism": Postmodernity as a phase of knowing and practice, abandoning the assumptions, prejudices, and constraints of modernism to embrace the contradictions, irony, and profusion of pop and mass culture. The grand linear narrative of art history and Western cultural history is exposed as ideological and constructed for class interests. These terms that insistently gesture to the beyond, only embody its restless and revisionary energy if they transform the present into an expanded and ex-centric site of experience and empowerment. Postmodernity, History, Mediation, and Representation Crises in the Representation of History Postmodern historians and philosophers question the representation of history and cultural identities: Art works are likewise caught up in the problem of representation and mediation--of what, for whom, from what ideological point of view? History requires representation, mediation, in narrative, a story-form encoded as historical. Dissolution of the transparency of history and tradition: Can we get to the unmediated referents of history? Multiculturalism, competing views of history and tradition. History and identity politics: Hence empathy with the victor invariably benefits the rulers. Historical materialists know what that means. Whoever has emerged victorious participates to this day in the triumphal procession in which the present rulers step over those who are lying prostrate. According to traditional practice, the spoils are

carried along in the procession. They are called cultural treasures, and a historical materialist views them with cautious detachment They owe their existence not only to the efforts of the great minds and talents who have created them, but also to the anonymous toil of their contemporaries. There is no document of civilization which is not at the same time a document of barbarism Debord and Baudrillard 2 "the fragmentation of time into a series of perpetual presents" "the erosion of the older distinction between high culture and so-called mass or popular culture" Jameson. Pastiche and parody of multiple styles: No individualism or individual style, voice, expressive identity. All signifiers circulate and recirculate prior and existing images and styles. The postmodern in advertising: Some features of postmodern styles: History has become one of the styles; historical representations blend with nostalgia. The information function of the media would thus be to help us to forget, to serve as the very agents and mechanisms of our historical amnesia" Jameson. Did this ever exist? Culture on Fast Forward: Time and history replaced by speed, futureness, accelerated obsolescence. The Modern and the Postmodern: Contrasting Tendencies The features in the table below are only often-discussed tendencies, not absolutes. In fact, the tendency to see things in seemingly obvious, binary, contrasting categories is usually associated with modernism. The tendency to dissolve binary categories and expose their arbitrary cultural co-dependency is associated with postmodernism. For heuristic purposes only. Myths of cultural and ethnic origin accepted as received. Progress accepted as driving force behind history. Suspicion and rejection of Master Narratives for history and culture; local narratives, ironic deconstruction of master narratives: Faith in "Grand Theory" totalizing explanations in history, science and culture to represent all knowledge and explain everything. Rejection of totalizing theories; pursuit of localizing and contingent theories. Master narrative of progress through science and technology. Skepticism of idea of progress, anti-technology reactions, neo-Luddism; new age religions. Idea of "the family" as central unit of social order: Alternative family units, alternatives to middle-class marriage model, multiple identities for couplings and childraising. Polysexuality, exposure of repressed homosexual and homosocial realities in cultures. Hierarchy, order, centralized control. Subverted order, loss of centralized control, fragmentation. Faith and personal investment in big politics Nation-State, party. Trust and investment in micropolitics, identity politics, local politics, institutional power struggles. Faith in "Depth" meaning, value, content, the signified over "Surface" appearances, the superficial, the signifier. Attention to play of surfaces, images, signifiers without concern for "Depth". Relational and horizontal differences, differentiations. Crisis in representation and status of the image after photography and mass media. Culture adapting to simulation, visual media becoming undifferentiated equivalent forms, simulation and real-time media substituting for the real. Faith in the "real" beyond media, language, symbols, and representations; authenticity of "originals. Dichotomy of high and low culture official vs. Imposed consensus that high or official culture is normative and authoritative, the ground of value and discrimination. Disruption of the dominance of high culture by popular culture. Mass culture, mass consumption, mass marketing. Demassified culture; niche products and marketing, smaller group identities. Art as unique object and finished work authenticated by artist and validated by agreed upon standards. Art as process, performance, production, intertextuality. Art as recycling of culture authenticated by audience and validated in subcultures sharing identity with the artist. Knowledge mastery, attempts to embrace a totality. Quest for interdisciplinary harmony. The Library and The Encyclopedia. Navigation through information overload, information management; fragmented, partial knowledge; just-in-time knowledge. Broadcast media, centralized one-to-many communications. Digital, interactive, client-server, distributed, user-motivated, individualized, many-to-many media. Internet file sharing, the Web and Web 2.

Ideas such as God, freedom, immortality, the world, first beginning, and final end have only a regulative function for knowledge, since they cannot find fulfilling instances among objects of experience. With Hegel, the immediacy of the subject-object relation itself is shown to be illusory. So-called immediate perception therefore lacks the certainty of immediacy itself, a certainty that must be deferred to the working out of a complete system of experience. The later nineteenth century is the age of modernity as an achieved reality, where science and technology, including networks of mass communication and transportation, reshape human perceptions. There is no clear distinction, then, between the natural and the artificial in experience. Indeed, many proponents of postmodernism challenge the viability of such a distinction tout court, seeing in achieved modernism the emergence of a problem the philosophical tradition has repressed. A consequence of achieved modernism is what postmodernists might refer to as de-realization. De-realization affects both the subject and the objects of experience, such that their sense of identity, constancy, and substance is upset or dissolved. Important precursors to this notion are found in Kierkegaard, Marx and Nietzsche. In this sense, society has become a realization of abstract thought, held together by an artificial and all-pervasive medium speaking for everyone and for no one. In Marx, on the other hand, we have an analysis of the fetishism of commodities Marx , â€" where objects lose the solidity of their use value and become spectral figures under the aspect of exchange value. Their ghostly nature results from their absorption into a network of social relations, where their values fluctuate independently of their corporeal being. Human subjects themselves experience this de-realization because commodities are products of their labor. Workers paradoxically lose their being in realizing themselves, and this becomes emblematic for those professing a postmodern sensibility. However, with the notion of the true world, he says, we have also done away with the apparent one. What is left is neither real nor apparent, but something in between, and therefore something akin to the virtual reality of more recent vintage. Where Apollo is the god of beautiful forms and images, Dionysus is the god of frenzy and intoxication, under whose sway the spell of individuated existence is broken in a moment of undifferentiated oneness with nature. While tragic art is life-affirming in joining these two impulses, logic and science are built upon Apollonian representations that have become frozen and lifeless. Hence, Nietzsche believes only a return of the Dionysian art impulse can save modern society from sterility and nihilism. In order to be responsible we must assume that we are the cause of our actions, and this cause must hold over time, retaining its identity, so that rewards and punishments are accepted as consequences for actions deemed beneficial or detrimental to others Nietzsche , ; , , Thus logic is born from the demand to adhere to common social norms which shape the human herd into a society of knowing and acting subjects. In this text, Nietzsche puts forward the hypothesis that scientific concepts are chains of metaphors hardened into accepted truths. On this account, metaphor begins when a nerve stimulus is copied as an image, which is then imitated in sound, giving rise, when repeated, to the word, which becomes a concept when the word is used to designate multiple instances of singular events. Conceptual metaphors are thus lies because they equate unequal things, just as the chain of metaphors moves from one level to another. There is no question, then, of reaching a standpoint outside of history or of conceiving past times as stages on the way to the present. Nietzsche presents this concept in The Gay Science Nietzsche [], , and in a more developed form in Thus Spoke Zarathustra Nietzsche â€", â€" Many have taken the concept to imply an endless, identical repetition of everything in the universe, such that nothing occurs that has not already occurred an infinite number of times before. However, others, including postmodernists, read these passages in conjunction with the notion that history is the repetition of an unhistorical moment, a moment that is always new in each case. In their view, Nietzsche can only mean that the new eternally repeats as new, and therefore recurrence is a matter of difference rather than identity. Furthermore, postmodernists join the concept of eternal return with the loss of the distinction between the real and the apparent world. The distinction itself does not reappear, and what repeats is neither real nor apparent in the traditional sense, but is a phantasm or simulacrum. Nietzsche is a common interest between postmodern

philosophers and Martin Heidegger, whose meditations on art, technology, and the withdrawal of being they regularly cite and comment upon. Heidegger sees modern technology as the fulfillment of Western metaphysics, which he characterizes as the metaphysics of presence. From the time of the earliest philosophers, but definitively with Plato, says Heidegger, Western thought has conceived of being as the presence of beings, which in the modern world has come to mean the availability of beings for use. In fact, as he writes in Being and Time, the presence of beings tends to disappear into the transparency of their usefulness as things ready-to-hand Heidegger [], Hence, the mountain is not a mountain but a standing supply of coal, the Rhine is not the Rhine but an engine for hydro-electric energy, and humans are not humans but reserves of manpower. However, humans are affected by this withdrawal in moments of anxiety or boredom, and therein lies the way to a possible return of being, which would be tantamount to a repetition of the experience of being opened up by Parmenides and Heraclitus. Heidegger sees this as the realization of the will to power, another Nietzschean conception, which, conjoined with the eternal return, represents the exhaustion of the metaphysical tradition Heidegger a, For Heidegger, the will to power is the eternal recurrence as becoming, and the permanence of becoming is the terminal moment of the metaphysics of presence. On this reading, becoming is the emerging and passing away of beings within and among other beings instead of an emergence from being. Thus, for Heidegger, Nietzsche marks the end of metaphysical thinking but not a passage beyond it, and therefore Heidegger sees him as the last metaphysician in whom the oblivion of being is complete Heidegger a, ; b, Many postmodern philosophers find in Heidegger a nostalgia for being they do not share. In this gathering, which follows the lineaments of an exclusively Greco-Christian-German tradition, something more original than being is forgotten, and that is the difference and alterity against which, and with which, the tradition composes itself. Here, being is the underlying ground of the being of beings, the subiectum that is enacted in modern philosophy as the subject of consciousness. But in Being and Time Heidegger conceives the human being as Dasein, which is not simply a present consciousness, but an event of ecstatic temporality that is open to a past Gewesensein that was never present its already being-there and a future Zu-kunft that is always yet to come the possibility of death. The finitude of Dasein therefore cannot be contained within the limits of consciousness, nor within the limits of the subject, whether it is conceived substantively or formally. In addition to the critiques of the subject offered by Nietzsche and Heidegger, many postmodernists also borrow heavily from the psycho-analytic theories of Jacques Lacan. For Lacan, the subject is always the subject of speech, and that means speech directed toward an other in relation to whom the subject differentiates and identifies itself. However, desire ultimately aims for something impossible: Insofar as the phallus is nothing but the signifying function as such, it does not exist. It is not an object to be possessed, but is that through which the subject and the other are brought into relation to begin with, and it thus imposes itself upon the subject as a fundamental absence or lack that is at once necessary and irremediable Lacan , Hence the subject is forever divided from itself and unable to achieve final unity or identity. He describes his text as a combination of two very different language games, that of the philosopher and that of the expert. Analysis of this knowledge calls for a pragmatics of communication insofar as the phrasing of messages, their transmission and reception, must follow rules in order to be accepted by those who judge them. However, as Lyotard points out, the position of judge or legislator is also a position within a language game, and this raises the question of legitimation. Science is therefore tightly interwoven with government and administration, especially in the information age, where enormous amounts of capital and large installations are needed for research. Science, however, plays the language game of denotation to the exclusion of all others, and in this respect it displaces narrative knowledge, including the meta-narratives of philosophy. This is due, in part, to what Lyotard characterizes as the rapid growth of technologies and techniques in the second half of the twentieth century, where the emphasis of knowledge has shifted from the ends of human action to its means Lyotard [], This has eroded the speculative game of philosophy and set each science free to develop independently of philosophical grounding or systematic organization. As a result, new, hybrid disciplines develop without connection to old epistemic traditions, especially philosophy, and this means science only plays its own game and cannot legitimate others, such as moral prescription. The compartmentalization of knowledge and the dissolution of epistemic coherence is a concern for researchers

and philosophers alike. Furthermore, within each game the subject moves from position to position, now as sender, now as addressee, now as referent, and so on. The loss of a continuous meta-narrative therefore breaks the subject into heterogeneous moments of subjectivity that do not cohere into an identity. But as Lyotard points out, while the combinations we experience are not necessarily stable or communicable, we learn to move with a certain nimbleness among them. Postmodern sensibility does not lament the loss of narrative coherence any more than the loss of being. However, the dissolution of narrative leaves the field of legitimation to a new unifying criterion: Performative legitimation means maximizing the flow of information and minimizing static non-functional moves in the system, so whatever cannot be communicated as information must be eliminated. The performativity criterion threatens anything not meeting its requirements, such as speculative narratives, with de-legitimation and exclusion. In this regard, the modern paradigm of progress as new moves under established rules gives way to the postmodern paradigm of inventing new rules and changing the game. Inventing new codes and reshaping information is a large part of the production of knowledge, and in its inventive moment science does not adhere to performative efficiency. By the same token, the meta-prescriptives of science, its rules, are themselves objects of invention and experimentation for the sake of producing new statements. In this respect, says Lyotard, the model of knowledge as the progressive development of consensus is outmoded. In fact, attempts to retrieve the model of consensus can only repeat the standard of coherence demanded for functional efficiency, and they will thus lend themselves to the domination of capital. On the other hand, the paralogical inventiveness of science raises the possibility of a new sense of justice, as well as knowledge, as we move among the language games now entangling us. Without the formal unity of the subject, the faculties are set free to operate on their own. Where Kant insists that reason must assign domains and limits to the other faculties, its dependence upon the unity of the subject for the identity of concepts as laws or rules de-legitimizes its juridical authority in the postmodern age. As Lyotard argues, aesthetic judgment is the appropriate model for the problem of justice in postmodern experience because we are confronted with a plurality of games and rules without a concept under which to unify them. Judgment must therefore be reflective rather than determining. Furthermore, judgment must be aesthetic insofar as it does not produce denotative knowledge about a determinable state of affairs, but refers to the way our faculties interact with each other as we move from one mode of phrasing to another, i. In Kantian terms, this interaction registers as an aesthetic feeling. Where Kant emphasizes the feeling of the beautiful as a harmonious interaction between imagination and understanding, Lyotard stresses the mode in which faculties imagination and reason, are in disharmony, i. For Kant, the sublime occurs when our faculties of sensible presentation are overwhelmed by impressions of absolute power and magnitude, and reason is thrown back upon its own power to conceive Ideas such as the moral law which surpass the sensible world. For Lyotard, however, the postmodern sublime occurs when we are affected by a multitude of unpresentables without reference to reason as their unifying origin. Justice, then, would not be a definable rule, but an ability to move and judge among rules in their heterogeneity and multiplicity. Modern art, he says, is emblematic of a sublime sensibility, that is, a sensibility that there is something non-presentable demanding to be put into sensible form and yet overwhelms all attempts to do so. But where modern art presents the unpresentable as a missing content within a beautiful form, as in Marcel Proust, postmodern art, exemplified by James Joyce, puts forward the unpresentable by forgoing beautiful form itself, thus denying what Kant would call the consensus of taste. Genealogy and Subjectivity The Nietzschean method of genealogy, in its application to modern subjectivity, is another facet of philosophical postmodernism. That is, genealogy studies the accidents and contingencies that converge at crucial moments, giving rise to new epochs, concepts, and institutions. In Nietzschean fashion, Foucault exposes history conceived as the origin and development of an identical subject, e. Underlying the fiction of modernity is a sense of temporality that excludes the elements of chance and contingency in play at every moment. In short, linear, progressive history covers up the discontinuities and interruptions that mark points of succession in historical time. This entails dissolving identity for the subject in history by using the materials and techniques of modern historical research. Just as Nietzsche postulates that the religious will to truth in Christianity results in the destruction of Christianity by science see Nietzsche [], â€"83 , Foucault postulates that genealogical research will result in the disintegration of the

epistemic subject, as the continuity of the subject is broken up by the gaps and accidents that historical research uncovers. Here, Foucault gives an account of the historical beginnings of modern reason as it comes to define itself against madness in the seventeenth century. His thesis is that the practice of confining the mad is a transformation of the medieval practice of confining lepers in lazar houses. These institutions managed to survive long after the lepers disappeared, and thus an institutional structure of confinement was already in place when the modern concept of madness as a disease took shape. However, while institutions of confinement are held over from a previous time, the practice of confining the mad constitutes a break with the past. Foucault focuses upon the moment of transition, as modern reason begins to take shape in a confluence of concepts, institutions, and practices, or, as he would say, of knowledge and power. In its nascency, reason is a power that defines itself against an other, an other whose truth and identity is also assigned by reason, thus giving reason the sense of originating from itself.

7: Post University

Post University is a private, for-profit university in Waterbury, Connecticut. It was founded in as Post College. From to it was affiliated with Teikyo University in Tokyo, Japan and during that time it was named Teikyo Post University.

8: Post University | Online and On Campus Degrees

That postmodernism is indefinable is a truism. However, it can be described as a set of critical, strategic and rhetorical practices employing concepts such as difference, repetition, the trace, the simulacrum, and hyperreality to destabilize other concepts such as presence, identity, historical progress, epistemic certainty, and the univocity of meaning.

9: Postmodernism (Stanford Encyclopedia of Philosophy)

Postmodernism is a broad movement that developed in the mid- to lateth century across philosophy, the arts, architecture, and criticism and that marked a departure from modernism.

Experiential organizational behavior Pingu celebrates Christmas V. 2. The artist in every child Problems with publications related to the Clinch River Breeder Reactor Project Schwere Panzer in Detail (Heavy Tanks in Detail) Educators survival guide to TV production equipment and setup The demigod diaries weebly Indonesian labour legislation on the employment of foreigners Jk files price list 2017 The Impact of God Clarsach nam Beann Andre Gunder Frank and Barry K. Gills K. Ekholm and J. Friedman Sunset gleams from the city of the mounds Ursulas life story : portraits and portrayals Signal transduction in cancer An introduction to zoo biology and management Public administration and public affairs by nicholas henry Slim in 6 manual Appendix G: Commemorative Coinage Acts 1892 1951/t195 Track and field events Tales of the city room Designing with the mind in mind 2014 Cider for all seasons Merge 2 uments into 1 Livengood quadrangle Five hundred scorpions The International Readers Library: The Lonely Valley When I sleep, then I see clearly Harry potter and half blood prince scholastic Battle Royale, Book 2 The formal preparation of TAFE teachers in Australia Psychic Snares And Pitfalls To Avoid Pamphlet Insideout London City Guide (London Insideout City Guide) Setting the captives bev tucker The sorcerers crossing Reagan staff fox news error report Part 3 : Aftershocks. VIII. Forms and precedents : Landlord and tenant to Writings in re mercatoria. Real Girls Dont Do Math UltraThin Classic Bible (NKJV)-Burgundy (Holman UltraThin Classic Bibles)