CHUM214 The Modern and the Postmodern
In this course we shall examine how the idea of "the modern" develops at the end of the 18th century and how being modern (or progressive, or hip) became one of the crucial criteria for understanding and evaluating cultural change during the last two hundred years. Our readings shall be drawn from a variety of areas--philosophy, the novel, music, painting, and photography--and we shall be concerned with the relations between culture and historical change. Finally, we shall try to determine what it means to be modern today, and whether it makes sense to go beyond the modern to the postmodern.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-HIST, HA-HIST, HA-HIST, HA-HIST
Identical With: HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214, HIST214, COL214
Prereq: None

CHUM224 Public Freehold*: Collective Strategies and the Commons in Art Since 1960
Art since 1960 has forged a contradictory alliance between the legal field of intellectual property and the expanded tradition of poststructural thought. Taking its title from conceptual artist Lawrence Weiner, this course navigates this contradiction via four units, each corresponding to a specific artistic strategy: appropriation, scoring, collaboration, and participation. Testing the limits of the signable, saleable, and stealable, such techniques have thrown traditional concepts of originality and possessive individualism into arrears while giving rise, quite paradoxically, to some of the most celebrated careers and widely reported lawsuits involving allegations of creative property theft. Do such maneuvers amount to spurious self-aggrandizement? Or do they indicate a renewed search for some kind of mobility as a revolutionary, Native, and loyalist ideal. American settlers wanted to push west, and some later moved north; Natives desired to maintain their migratory patterns and traditional lands; and British Loyalists moved to remain members of--and demand changes within--the British Empire, while also relocating to American states when necessary. As soon as they were created, the borders that divided colonies and separated states were challenged and ignored. By exploring the political ideals, territorial claims, and movement of people during and after the American Revolution, students will be encouraged to study the Revolution not as an American event, but rather as a North American process shaped by those who moved through it.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: COL212, ENGL214, GRST227, ANTH229, COL212, ENGL214, GRST227, ANTH229
Prereq: None

CHUM228 Virtue and Vice in History, Literature, and Philosophy
Beginning with Aristotle and Confucius and reading our way through significant texts of Christianity, humanism, postmodernism, and contemporary cultural productions, we will explore the ethics, power, and politics intersecting in the idea of virtue.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL228, PHIL112, HIST140
Prereq: None

CHUM267 Parody: Russian and Western, Theory and Practice
Parody is a form of artistic expression that is difficult to define but that has played a major role in literary history, largely through its power of critical revision, that according to the Russian formalists is a driving force in literary evolution. Linda Hutcheon's formulation, that parody is "repetition with critical distance, which marks difference rather than similarity," provides perhaps the broadest and most fruitful point of departure. The course will consider various definitions of parody offered by Russian and Western literary theorists. The major case study will be a close reading of Fyodor Dostoevsky's magnificently parodic novel THE DEVILS, along with the target texts to which the novel responds and with which it plays (works by Pushkin, Turgenev, and others). Serious literary parody as employed by Dostoevsky will be compared to parody as pure humor (Woody Allen, MAD magazine). The course will also include discussion of recent legal issues raised by parody, in the cases of 2 Live Crew/Roy Orbison (which led to a Supreme Court decision in which Justice David Souter offered his own definition of parody) and GONE WITH THE WIND/THE WIND DONE GONE.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-REES, HA-REES, HA-REUS
Identical With: RUSS267, REES267, RULE267, RUSS267, REES267, RUSS267, RUSS267, REES267, RUSS267, REES267, RUSS267, HIST392, HIST392, HIST392, HIST392, HIST392, HIST392, HIST392, HIST392, HIST392, HIST392, HIST392
Prereq: None

CHUM227 Introduction to Social, Cultural, and Critical Theory
This course will introduce students to some of the major figures and ideas in the interrelated fields of social, cultural, and critical theory. The course combines two distinct components: biweekly lectures by Wesleyan faculty (open to everyone) and two weekly discussion meetings (only for enrolled students). The lectures will provide succinct introductions to selected theorists and will reflect the particular intellectual interests of the lecturers; the discussion sessions will provide in-depth textual analysis, debate, frequent writing assignments, and thorough feedback.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: COL212, ENGL214, GRST227, ANTH229, COL212, ENGL214, GRST227, ANTH229
Prereq: None
CHUM302 Alliances, Commons, and Shared Resources

This course will tackle social mobility and inequality from historical, political, and moral perspectives. We will address questions such as: What do we mean by social mobility? How do we measure it? Does social mobility matter? Why do we care about it? How did policymakers respond to social mobility in the early 20th century? How has the politics of inequality and social mobility changed in the later 20th century America? What role will social mobility have in the future of American politics?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: SISP300, AFAM300
Prereq: None

CHUM303 Black Phoenix Rising: Death and Resurrection of Black Lives

The Black Lives Matter Movement has renewed our collective need to theorize the value of black lives within a deluge of death and disappearance in black communities. This movement is part of a deep transnational tradition in black radical praxis that aims to transform scholarly, activist, and public discourse and public policies concerning the systemic and epistemic effects of institutional racisms and the prospects for antiracist futures. How might we envision a black radical praxis that simultaneously recognizes the vitality of black lives and challenges the cultural ideas and social practices that generate and justify black people's death and suffering? This seminar traces a genealogy of black radical praxis that interrogates the necropolitics of race and positions this system of power against the prospect of thriving black people. In doing so, the course erects an interdisciplinary theoretical framework that features scholarship in critical race science studies, intersectionality, and transnational cultural studies as they inform how a black radical praxis can contribute to the uprising and raising up of black communities.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: SBS-CHUM, SBS-CHUM, SBS-CHUM, SBS-CHUM
Prereq: None

CHUM304 Britons and Other Life Forms

We will investigate these and other issues from a theoretical as well as from an empirical perspective, examining a wide range of academic scholarship on counterfactual history as well as primary examples of the genre from the realms of literature, film, and historiography. Our case studies will span many of the pivotal events of modern history, including the outbreak of the American Revolution, the Civil War, the rise of the Third Reich, the outbreak of World War II, the perpetration of the Holocaust, the dropping of the atomic bomb, and the events of the post-9/11 world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Prereq: None

CHUM305 What If? Introduction to Counterfactual History

What if the Roman Empire had never collapsed? What if the South had won the civil war? What if Hitler had never been born? To ask these questions is to delve into a new field of historical inquiry known as counterfactual history. In the last several decades, the exploration of "what if?" scenarios has become a notable phenomenon in Western culture. As seen in countless novels, films, television shows, comic books, plays, and historical essays, the question of how history might have been different has begun to fascinate audiences as never before.

This course explores the rise of counterfactual history as a new force in contemporary Western culture. After examining the emergence of counterfactual history against the background of recent political, cultural, and intellectual changes that have taken place in the West, we will investigate how "what if?" narratives help us better understand the larger dynamics of history. Counterfactual history, for example, can help us better grasp the deeper aspects of historical causality. Is history driven by great individuals or broad structural forces? If we remove Hitler from German history, do we still witness the rise of Nazism? Studying counterfactual history also helps us appreciate the complexity of drawing moral conclusions about historical events. We can only judge the wisdom of the United States dropping the atomic bomb on Hiroshima in 1945, for example, by contemplating what might have happened had it not been done. Finally, we will also explore how counterfactual histories shed light upon the workings of collective memory. What do accounts of what never happened tell us about the memory of what did?

We will investigate these and other issues from a theoretical as well as from an empirical perspective, examining a wide range of academic scholarship on counterfactual history as well as primary examples of the genre from the realms of literature, film, and historiography. Our case studies will span many of the pivotal events of modern history, including the outbreak of the American Revolution, the Civil War, the rise of the Third Reich, the outbreak of World War II, the perpetration of the Holocaust, the dropping of the atomic bomb, and the events of the post-9/11 world.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Prereq: None

CHUM306 Britons and Other Life Forms

George Eliot wrote in Middlemarch that "if we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence." This course will require us to think about the various ways in which writers conceive of and represent precisely our potential—or, as Eliot suggests, our inability—to comprehend "all" life, or even just "other" life forms.

We will consider literary approaches to relationality, with an emphasis on 19th-century British literature: How do these writers envision the connections between individuals and organisms, and how do they conceive of intimacies, environments, and totalities? To what extent do they imagine themselves as able to represent those connections? And how to these understandings impact literary form and political understanding? We will focus on formal questions, such as those of protagonist and minor character, poetic "I" and listener, as well as on two major forces of 19th-century culture: an emergent social theory that tried to conceive of humanity in terms of communities, populations, and "social bodies," and an increasingly prominent science that was starting to think in terms of environments and ecologies (it's worth noting that both the terms "environment" and "ecology" are 19th-century in origin).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM307 What If? Introduction to Counterfactual History

What if the Roman Empire had never collapsed? What if the South had won the civil war? What if Hitler had never been born? To ask these questions is to delve into a new field of historical inquiry known as counterfactual history. In the last several decades, the exploration of "what if?" scenarios has become a notable phenomenon in Western culture. As seen in countless novels, films, television shows, comic books, plays, and historical essays, the question of how history might have been different has begun to fascinate audiences as never before.

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Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Prereq: None

CHUM308 Britons and Other Life Forms

George Eliot wrote in Middlemarch that "if we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence." This course will require us to think about the various ways in which writers conceive of and represent precisely our potential—or, as Eliot suggests, our inability—to comprehend "all" life, or even just "other" life forms.

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Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM309 What If? Introduction to Counterfactual History

What if the Roman Empire had never collapsed? What if the South had won the civil war? What if Hitler had never been born? To ask these questions is to delve into a new field of historical inquiry known as counterfactual history. In the last several decades, the exploration of "what if?" scenarios has become a notable phenomenon in Western culture. As seen in countless novels, films, television shows, comic books, plays, and historical essays, the question of how history might have been different has begun to fascinate audiences as never before.

This course explores the rise of counterfactual history as a new force in contemporary Western culture. After examining the emergence of counterfactual history against the background of recent political, cultural, and intellectual changes that have taken place in the West, we will investigate how "what if?" narratives help us better understand the larger dynamics of history. Counterfactual history, for example, can help us better grasp the deeper aspects of historical causality. Is history driven by great individuals or broad structural forces? If we remove Hitler from German history, do we still witness the rise of Nazism? Studying counterfactual history also helps us appreciate the complexity of drawing moral conclusions about historical events. We can only judge the wisdom of the United States dropping the atomic bomb on Hiroshima in 1945, for example, by contemplating what might have happened had it not been done. Finally, we will also explore how counterfactual histories shed light upon the workings of collective memory. What do accounts of what never happened tell us about the memory of what did?

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Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Prereq: None

CHUM310 Social Mobility, Politics, and Morals

This course will tackle social mobility and inequality from historical, political, and moral perspectives. We will address questions such as: What do we mean by social mobility? How do we measure it? Does social mobility matter? Why do we care about it? How did policymakers respond to social mobility in the early 20th century? How has the politics of inequality and social mobility changed in the later 20th century America? What role will social mobility have in the future of American politics?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: SISP300, AFAM300
Prereq: None
CHUM305 Matter, Community, Environment
In recent years, it has become increasingly difficult to consider human communities without also considering questions of "nature" or "environment." Actor-network theory condemns nature/society dualisms; ecological theory argues that there is indeed no "nature" or "society"--only the Anthropocene; and, drawing from the former two positions, Object Oriented Ontology conceives of ideas (such as "community" or "society") as objects and ecological actors. In this seminar, we will consider various approaches taken in recent years to thinking about our relations to the worlds we inhabit. We will attempt to think not only outside a focus on "us" as humans in the first place, but even outside a focus on sentient life or life in general. Examining theories of matter, community, and environment, we will discuss and analyze work by philosophers, evolutionary biologists, literary scholars, and sociologists, among others. We will pay special attention to how theorists and critics are blurring the boundaries between nature and society, environment and community, life and matter. In addition to class participation and a series of brief reading responses, students will be required to produce a final paper dealing with any topic related to the course.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303
Prereq: None

CHUM307 Mobilizing Dance: Cinema, the Body, and Culture in South Asia
This course focuses on questions of "mobility"—cultural, social, and political—as embodied in two major cultural forms of South Asia, namely "classical" dance and cinema. Using Tamil cinema and Bharatanatyam dance as case studies, the course focuses on issues of colonialism and history, class, sexuality and morality, and globalization. The course places the notion of "flows of culture" at its center, and examines historical, social, and aesthetic shifts in these art forms over the past 150 years.
The course is both studio- and lecture-based. It includes learning rudimentary Bharatanatyam technique, watching and analyzing film dance sequences, and participating in guest master classes in ancillary forms such as Bollywood dance and Kathak (North Indian classical dance). The studio portion of this course is for beginners, and no previous dance experience is necessary.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303, ENGL302, SISP303, COL303
Prereq: None

CHUM308 Taped in Front of a Live Audience: On Liveness & Temporality in Media and Performance
In this class students will explore how the temporality of audience plays into the production and reception of a given work of art or literature. Television sitcoms, replete with laugh tracks and theatrical living room stock sets, provide us with one framework for imagining the mythical question of the audience. Using the television phrase, "taped in front of a live audience" this class will explore the generative confluence of liveness and mediation that such a TV example suggests. We will ask: how might this simultaneity of media and liveness allow us to imagine multiple audiences and intentions for a given work of art, literature, performance, or film? Moving from older media's relationship to the live and performance, we will also explore the question of the live studio audience in terms of new media technologies and platforms. How might we understand the "live audience" of new media wherein virtual or digital media is often figured as timeless and permanent? This class will trace question of liveness as they relate to audiences that are known, unknown, and inarticulated to explore the temporality of the audience in media and performance. Students will be introduced to a range of contemporary media and performance sites in which to ground our audience inquiries.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: FGSS308, AMST305, FGSS308, AMST305, FGSS308, AMST305, FGSS308, AMST305, FGSS308, AMST305, FGSS308, AMST305, FGSS308, AMST305, FGSS308, AMST305
Prereq: None

CHUM309 Road Trip! Mobility and Encounter in the Americas
What is more US American than driving? Modern American roads facilitate travels—be they migrations, meanderings, or pilgrimages—that forge connections across diverse peoples and places. How do these encounters across difference shape subjectivities and imagined communities? This is the central question of this course. As features of the landscape contoured by political institutions, economies, and cultures, roads can create among travelers a sense of belonging to the nation as citizen-subjects. But road travels can also involve cross-cultural encounters that reify difference and enforce colonial patterns of power. Stereotypes of tourists reproducing tropes of discovery and conquest come to mind. Then again, roads can offer escape, a way out of the social order, a chance, perhaps, for freedom—or something else. This course considers these tensions, with an eye towards exploring the relationship between mobility and modernity across the globalized Americas. We will engage diverse traditions of thought from popular, literary, and scholarly sources, and from both national and transnational perspectives, in order to understand how movements and encounters on the road remake the borders and frontiers of our hemisphere.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: COL309, COL309, COL309, COL309
Prereq: None

CHUM310 French Crowds, Mobs, and Mobilities
Under the date of 14th July 1789, Louis XVI entered in his diary but one word: “Rien.” That day, a crowd of sans-culottes flooded the streets of Paris, overwhelmed the guards, and captured the Bastille. What the king could not foresee is the political power of a mob, a “foule,” deriving its etymology and strength from the pressure of thousands of feet pounding the pavement. From this founding event on, the building of the French nation could be read as a history of mobile crowds kept alive today in yearly student and union demonstrations. How does “rien” become the emblematic event of French national identity? What moves a crowd, and what does a crowd move? What do such gatherings accomplish, and how do they form in France and why?
Drawing on French sociology and literature, this course will explore the influence that crowds have exerted on French politics, society, and aesthetics. We will discuss the power of numbers by focusing on major subversive events in French history from the 18th century to contemporary France: the French Revolution, Chouaneries, barricades and the Commune in Paris, and May 1968, but also colonial and immigrant demonstrations in France. Students will be encouraged to relate the course to their own experience of mobile crowds, in concerts or sports
events, on more quotidian moves such as commuting, and to draw comparisons with demonstrations across time and space, such as the “Arab Spring.”

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: FIST310, FIST310, FRST310, FRST310, FIST310, FIST310, FIST310, FRST310, FIST310, FIST310, FIST310, FRST310, FIST310, FIST310
Prereq: None

CHUM312 Indigenous Religion and the New Age: Inspiration or Appropriation?
Is imitation the sincerest form of flattery? This course examines the way in which indigenous religious practices, images, and ideas become appropriated into New Age religion. In GOD IS RED, Native American philosopher Vine Deloria Jr. argued that indigenous religion is superior to western Christianity and the Christian West has much to learn from it, but many indigenous people understandably object when their practices are copied by outsiders, decontextualized, and used to make a profit. Where is the line between respectfully learning from and disrespectfully appropriating? Why are indigenous practices so appealing to the New Age? How do New Age desires intersect with the needs and desires of contemporary indigenous practitioners, as well as national legal structures and neo-liberal economies? What are the contexts within which decontextualized indigenous practices and ideas become re-contextualized as New Age? We will read and deconstruct the classic manifesto of New Age spirituality THE TEACHINGS OF DON JUAN, examine the Ayahuasca patent case, and consider questions of intellectual property, cultural appropriation, and spiritual tourism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: RELI312, RELI312, AMST312, RELI312, AMST312
Prereq: None

CHUM313 Concepts of Matter: A Brief Philosophical History of the Concept of Matter
In this course, we will explore changing notions of matter in Western thought from classical Greek thought through the quantum revolution in physics, and philosophical debates about their implications. We will begin with views of matter in Plato, Aristotle, and the ancient atomists and how they were interrelated with views of human beings: the devaluation of matter and the body in Platonist and Gnostic thought, the perhaps surprisingly positive attitude taken toward death without a hope of continued existence by the materialist Lucretius, and the appropriation of Aristotle’s hylomorphic philosophy into Christian theology and scholastic science in the late middle ages. We will then look at the emergence of a conception of “material substance” in the 17th century, examining the differences between the mathematical formulations of Galileo and Descartes and those of atomists such as Gassendi. The remainder of the section will focus on the rise of materialism and reactions against it: Descartes and Hobbes on the question of whether human beings are merely machines, the Newton-Leibniz debate about the activity of God in nature, Laplace’s demon and the deterministic interpretation of classical mechanics, and the 19th-century reactions of romanticism and spiritualism. Finally, we will examine the radical and counterintuitive changes in the notion of matter occasioned by quantum mechanics, as well as interpretations that put consciousness and subjectivity back into the collapse of the wave function. We will consider whether contemporary physics really has the kind of notion of “material substance” needed for a traditional form of materialism before concluding with readings from philosophers and physicists in the recent revivals of dualism and panpsychism.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-PHIL
Identical With: PHIL310
Prereq: None

CHUM314 Ethnographies of Emerging Media
Emerging media, from social network sites to mobile phones, are reshaping many aspects of daily life, selfhood, and society, yet are often designed with elite, technically savvy users in mind. Whose social connections do “social media” articulate? What kinds of mobility are facilitated by laptops and smartphones? This seminar examines the implicit norms that shape technology design and use, especially dominant understandings of sociality and mobility. We will examine emerging social and mobile media through ethnographic, critical, and interpretive approaches from anthropology, science and technology studies (STS), and information studies, as well as feminist and queer theories. The course will emphasize theoretical and analytical tools to address topics such as mobility and disability, the materiality of information, networked forms of sociality and selfhood, digital divides and inequalities, transnationalism and place-making, virtual worlds, “big data,” and design ethnography. We will consider emerging media practices in cross-cultural and transnational settings, to examine the situated contexts of their design and use, while asking broadly what consequences these technologies have for our social worlds. This course requires intensive reading and writing, including a final project that can be undertaken in a variety of ways, such as an ethnographic or critical analysis of an emerging media practice.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: HA-CHUM
Prereq: None

CHUM315 Emperor, Caliph, King: Comparing the Byzantines, Abbasids, and Carolingians
This seminar investigates a unique “age of empires” in the wider Mediterranean world—the ninth century—during which imperializing political revolutions inspired intense cultural production among the Byzantines in Constantinople, the ‘Abbasids in Baghdad, and the Carolingians across Europe. Using the cultural artifacts surviving from these “renaissances,” we will investigate how political cultures accounted for their own contested identities through myths of rebirth and return: specifically of Greek, Roman, and Persian imperial traditions. The course utilizes a workshop environment that relies on both collaboration and independent research; students will apply skills of analysis, creative thinking, and persuasive communication to presentations, and a (in-translation) source-based research project.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL347, HIST327, COL347, HIST327, COL347, HIST327, COL347, HIST327, COL347, HIST327
Prereq: None

CHUM316 City, Mobility, and Technology: Toward the Modern City in Spain
Movements, itineraries, encounters... these are some of the elements that have characterized modern literature. From the Baudelarean figure of the flâneur to the car chases of popular movies like Bullit, the city is described from a series of journeys that create a representation of urban space. However, these narratives reveal more than a personal account of the city: They show the urban architectures that allow the movement in those spaces (paths, roads, lighting), and in doing so, they portray the development of the modern city. With this framework in mind, in this course we will analyze the construction of the modern city in Spain through literary and filmic texts. We will pay special attention to Barcelona and Madrid, but we will also look at how other international cities are
perceived and represented in Spanish literature. In doing so, we will explore how these authors understand the modern city and, furthermore, the connections and influences among what we will call international hubs in a specific historical moment. Our journey will start in the 19th century with great novelists and essayists such as Leopoldo Alas "Clarín," Benito Pérez Galdós, and Mariano José Larra, and we will compare their conceptions of the city with those of poets such as Baudelaire. In their texts, we will see the construction of the industrial city and the conflicts that arise once the urban space becomes a mobile space, technologically and socially speaking. Then we move into the 20th century, and such authors as Federico García Lorca and Carmen Laforet will show us what it is like to be an stranger in the big city, a strangeness emphasized by the migratory movements that characterized the pre- and post-war era in Spain. And films including Luis García Berlanga’s Bienvenido, Mr. Marshall’s and Alejandro González Iñarritu’s more recent Biutiful, will show us how the city grows outward fueled by capitalism, an economic system that leaves out those who do not inhabit the urban centers, such as the case of Bienvenido, or those who are exploited by it, as we will see in Biutiful. These fascinating narratives offer a very detailed portrayal of urban centers in Spain that will allow us to research their mobile nature.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM

CHUM317 Space and Materiality: Performing Place
Scenography explores and shapes the material world in and through the performative event. In site-specific performances, it transforms place and time to create an alternative reality in which the materiality of the artistic design and the performer's body intervene in the architecture of a place and the spectator's reception of meaning. In this course, we will study site interventions through the lens of street performance, immersive theater, and the theatrical apparatus to build a theoretical and hands-on understanding of the material potential and limitations of the four key elements involved in the scenographic project—artistic design, the actor's body, local architecture, and time.

This course is divided in four units: (1) site-specific interventions; (2) street performance; (3) immersive theater; and (4) theatrical apparatus. Each unit includes scholarly readings, assignments in performance and scenography, and a response paper. The final project for the course is a performance intervention devised for a particular site on campus that demonstrates the student's cumulative grasp of site specificity, scenography, and materiality.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-THEA, HA-THEA

CHUM318 Comparing Revolutions: The United States and Early Canada, 1774-1815
The American Revolution didn't just create the United States. Loyalists fled to British colonies in what would become Canada, while Native nations reasserted their sovereignty over ancestral homelands. British, French, American, and Indigenous peoples in North America expanded (or moved) west, established new communities, and struggled to retain (or create) new identities.

Students in this seminar will read widely in the literature of the revolutionary era as it pertains to American, Canadian, and Native groups and will undertake specifically comparative research as part of Professor Lennox's larger book project. What did Benjamin Franklin think of Montreal? Where did Iroquoia go after 1783? How did the creation of states such as Vermont compare to the division of Quebec the same year? What impact did David Thompson's exploration for the Hudson's Bay Company have on Lewis and Clark? By combining close reading of the most recent literature with in-depth exploration of primary sources, this seminar will encourage students to consider the Revolution as a continental rather than national event.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM, SBS-CHUM

CHUM319 Zionism: A Political Theology
This seminar examines the political theology of Zionism by focusing on the intersections of secular aspirations and theological notions embedded in the ideology and practice of the national Jewish mission.

To this end, the seminar is designed to explore the modern concept of political theology. In analyzing a range of selected primary and secondary sources, it will also bring this concept to bear on an understanding of the Zionist secular adaptations of theological concepts, such as heresy, faith, inner-experience, and redemption. Finally, the seminar will focus on how this type of political-theology informed the national Jewish language, symbolism, literature, social institutions, and social and political imagination.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM320 Museum Chronotopes: Temporality and Exhibition from the Late 18th Century to the Present
Museums are commonly described as "timeless," "universal," and "permanent"—terms that suggest differences from what we might call normal time and space. Around the turn of the 18th and 19th centuries, many museums organized according to spatialized schemas of historical progress and social hierarchy. Late 19th-century scientists relied heavily upon exhibitions to expose publics to the new framework of evolutionary time, and in the 20th century, the "white cube" gallery was born, with its unique expressions of progress in terms of gender and synchrony. Today, many museological conventions are being challenged by artists and critics who emphasize ephemeral and fleeting temporalities, resulting in the multiple and sometimes conflicting times in which 21st-century curators now find themselves enmeshed.

In bringing temporal critique into conversation with museum studies, the seminar reframes the museum's claims to neutrality, universality, and permanence as historical phenomena in and of themselves.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM322 Time is Money: Capitalism and Temporality
What does it mean for us to live by the clock? And how has the clock come to command our sense of time? To explore these and related questions, in this interdisciplinary, reading-intensive seminar, we will work from two core premises: the quality of temporality—or, how we inhabit, perceive, and regulate
time—has changed over the course of history (itself a term we will need to unpack), and those changes have corresponded to fluctuations in the rate and rhythm of global capitalism. Centering our inquiry in the United States and beginning in the antebellum South, we will toggle between different spatio-temporal scales and examine a range of case studies, from the cotton plantations of the 1830s and the future markets of the 1880s, to the shopping malls of the 1960s and the childcare centers of the 1980s. Throughout, we will analyze time as an instrument of domination and expropriation and, thus, of capital accumulation, but also as a means of disruption and interruption and, thus, of opposition, whether it is “seized” along an assembly line or in a public square, or within the structure of a novel.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM

CHUM323 Necropolitics and Black “Fugitive” Politics
In his important essay interrogating the (im)possibility of black sociality, Fred Moten attempts to find an order of black social life which would unfold in the very confrontation between black (social) death and the law. However, as he argues, this form of black life would be “reducible neither to simple interdiction nor bare transgression.” The form of black life that interests Moten is essentially one of “fugitivity.” In a recent response to Moten’s text, David Marriott worries that “by writing blackness as ceaseless fugitivity,” Moten advances “a position in which blackness is only black when it exceeds its racial disavowal” and therefore blackness “can only be recognized as black in so far as it escapes the racism of its history.” In this course, we will trace and follow the implications of Moten’s intervention. More specifically, we will explore what forms and figures of sovereignty an aesthetics and politics of fugitive subjectivity could yield given that “black life” remains arguably the most precarious form of living under various contemporary “necropolitical” apparatuses of sanctioned racial exclusion, control, persecution and—in worse cases—genocide. Key figures will include Frantz Fanon, Achille Mbembe, Jacques Derrida, Michel Foucault, Jared Sexton, David Marriott, Fred Moten, Christina Sharpe, Saidiya Hartman, Alexander G. Weheliye, Elizabeth Povinelli, and Gayatri Spivak.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM

CHUM324 Emplacing the Local: Community, Place, and History in Middletown
In an era of globalization, it might seem that local place matters less and less to mobile communities, where individuals increasingly interact through cyberspace, drive from office to home, and pass through homogenous spaces of airports and shopping malls. In contrast to this view, many scholars have drawn attention to the ongoing importance of place, where individuals actively seek ways to form authentic histories within particular spaces, despite their seeming incommensurability with practices and experiences of dwelling in modern urban areas and diasporic communities.

This class engages these questions of emplacement through active research with local communities in Middletown. We will cover the geographical and spatial theory in relation to the idea of place-making in the contemporary and recent historical United States; the practical, ethical, and analytic process of conducting oral historical research local history of Middletown; and discuss how this relates to wider historical processes. The second half of the semester will be dedicated to working with community partners in recording oral histories in relation to Middletown. We will analyze the way that relatively modern spaces have become integral to the heritage and place-making within Middletown. Through recording histories in a variety of locations, we will reflect on the way in which histories and narratives are engaged in a close relationship to experiences of place and material culture.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ANTH, SBS-ANTH, SBS-ANTH
Identical With: ANTH334, ANTH334, ANTH334, ANTH334, ANTH334, ANTH334

CHUM325 The Caribbean Epic
The epic is one of the grand literary genres, claiming world stature and universality. Caribbean literary epics, in addition, direct the reader’s attention to the local place: its history, its people, its geography, its flora and fauna. This course focuses on the interplay between local specificity and claims to universality.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM326 Heidegger and the Temporal Sense of Being
Martin Heidegger claims in BEING AND TIME that the most fundamental philosophical question is the question of the sense of being, but that this question has been obscured and trivialized in the Western philosophical tradition. His book aimed to recover an understanding of this question and to show how temporality and time are central to an adequate grasp of the sense of being. This advanced seminar is not a course on Heidegger but is instead an attempt to clarify and address this question concerning the temporal sense of being. We are reading BEING AND TIME and various secondary literature as guides to what it would mean to "reawaken" that question. Since this question is also thought to replace or reformulate many familiar problems in philosophy—about meaning and intentionality, knowledge, agency/normativity, and metaphysics (as about entities rather than the being of those entities)—and to relocate others (truth, objectivity, historicity, and what it is to be human), we shall consider the significance of and rationale for these replacements and relocations. We shall give special attention to the role accorded to time and temporality in understanding being, and especially to the claim that any understanding of being is and must be finite.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM327 Heidegger and the Temporal Sense of Being
Martin Heidegger claims in BEING AND TIME that the most fundamental philosophical question is the question of the sense of being, but that this question has been obscured and trivialized in the Western philosophical tradition. His book aimed to recover an understanding of this question and to show how temporality and time are central to an adequate grasp of the sense of being. This advanced seminar is not a course on Heidegger but is instead an attempt to clarify and address this question concerning the temporal sense of being. We are reading BEING AND TIME and various secondary literature as guides to what it would mean to "reawaken" that question. Since this question is also thought to replace or reformulate many familiar problems in philosophy—about meaning and intentionality, knowledge, agency/normativity, and metaphysics (as about entities rather than the being of those entities)—and to relocate others (truth, objectivity, historicity, and what it is to be human), we shall consider the significance of and rationale for these replacements and relocations. We shall give special attention to the role accorded to time and temporality in understanding being, and especially to the claim that any understanding of being is and must be finite.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM

CHUM328 Architectures of Aftermath
This course will examine the ways in which the built environment has been affected by, is complicit in, and is responsive to catastrophe, both natural and manmade, through a series of notable case studies. Each case study will trace the development of an architectural emergency technology through a catastrophic architectural or urban failure and its aftermath. Exploring how specific disaster events have reshaped the technological, economic, design, and sociological conditions in which architecture is created, students will develop semester-long projects working with a single disaster typology (flood, earthquake, wind,
attack, temperature extreme, plague, fire, etc.), positioning architectural failures as moments within time, set against the backdrop of the catastrophe in slow motion that is climate change. In doing so, the class will study the ways in which architecture’s role in emergency—both historic and fictional—is represented and the mercurial relationships among prediction, projection, imagination, invention, and testing that characterize the invariably speculative activity of building for the catastrophic moment.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM  
Identical With: ARHA340, ARHA340, FGSS329, SISP328  
Prereq: None

CHUM330 Facts and Fallacies in Renaissance Art  
This interdisciplinary seminar focuses on the ways in which partial, invented, and misunderstood historical, religious, and scientific facts became triggers for the production of Italian Renaissance art. From Pierio Valeriano’s fanciful emblematic interpretations of Egyptian hieroglyphs that fueled the Renaissance Egyptomania in the visual arts, to representations of Moses with horns by artists such as Michelangelo (a mistranslation of the Hebrew “tongs of fire”), to Ulisse Aldrovandi’s illustrations of dragons and other mythological creatures and their discussion in scientific terms, Renaissance artifacts served as important sources of new facts they represented and legitimized. Organized around carefully articulated weekly themes and buttressed by the reading of both primary sources and recent scholarly literature, this seminar will introduce students to the fact-bending and fact-producing dimensions of Italian Renaissance art, giving them tools to research actual objects (for example, the 1602 edition of Valeriano’s HIEROGLYPHICA in the Wesleyan Special Collections, or relevant prints from the Davison collection) for their final projects.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-ART, HA-ART, HA-CHUM, HA-ART, HA-ART  
Prereq: None

CHUM331 Race, Rage, Riots, and Backlash: 20th-Century Protest Movements  
This course explores 20th-century protest movements in the United States, with a special focus on the ways in which the visceral racial experiences and emotions of the nation’s citizens collided and produced different forms of public rage, rebellion, backlash, and resistance. Using a variety of interdisciplinary primary and secondary documents, we will examine these historical moments to better understand their influence on some of the major political processes of the modern United States. We will also analyze the state’s attempt to manipulate and harness racialized community rage. Topics include civil rights, urban uprisings, ethnic and racial nationalism, suburban socioeconomic revolts, religious conservatism, and contemporary political rebellions of the left and the right. How have various protest movements critiqued and shaped modern public institutions and governments? How were these community movements influenced by the calculated maneuvers of the state? Did grassroots rage translate into tangible results and increased power, and if so, for whom?

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: SBS-CHUM, SBS-HIST, SBS-HIST  
Prereq: None

CHUM332 Musical Mobility in America: Diasporas, Migrations, Borderlands  
The United States has always been a nation of people on the move, by choice or through pressure. The three headings of diasporas, migrations, and borderlands summarize a complex, interlocking, and often volatile set of flows. In all cases, music plays a key role in defining, expressing, and encapsulating the individual and collective aspirations, fears, experiences, and sensibilities that mobility induces and engages.

Offering: Host  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-CHUM  
Identical With: MUSC267  
Prereq: None

CHUM333 Entertaining Social Change  
How has the systemic critique of social contradictions been popularized in modern times? We will consider the diverse strategies that artists, songwriters/performers, radical historians (working with cartoonists), and moviemakers have developed to entertain Americans—to teach them, fascinate them, move them, persuade them, provoke them, make them laugh—so that Americans will be more inclined to entertain social critique. We will explore the popularizing (and the selling) of social critique in several genres: art (Barbara Kruger); graphic
This course examines the relation between the production of knowledge and discourses of race/alterity in three significant historical moments: during the 16th-century expansion of Spain into the Americas, the 18th-century Enlightenment in Europe, and in the late 19th- and early 20th-century postbellum U.S. In each period, a school of thought will be under investigation. The course begins with the Spanish School of Salamanca's discussion of the "affairs of the Indies," undertaken in the context of the then emergent juridical/natural law perspective, which was articulated as the primary basis of ethical judgments, and which served as the conceptual framework within which the political development of hip-hop; politically edgy comedy (Lenny Bruce, Bill Hicks); and movies (No, Network, Wall Street, The Wolf of Wall Street, The Big Short, Up In the Air, Falling Down, Matewan, Blue Collar, Malcolm X).

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM, SBS-CHUM
Identical With: AMST315, ENGL309, FGSS315, AMST315, ENGL309, FGSS315, AMST315, ENGL309, FGSS315, AMST315, ENGL309, FGSS315
Prereq: None

CHUM340 Observing Justice: Trials and Judgments in Arendt, Kleist, and Kafka

Hannah Arendt's Eichmann in Jerusalem (written at Wesleyan's Center for Advanced Studies in 1962) is often reduced to the easily misunderstood phrase "the banality of evil." This seminar will seek to account for the explicit and implicit theoretical claims of Arendt's work. The course will be divided into two parts: In the first, we will explore in depth Eichmann in Jerusalem and its controversial reception in conjunction with Arendt's evaluation of the faculty of judgment as elusive yet decisive in establishing a viable moral philosophy after Auschwitz. We will conclude our study of Arendt with her lectures on Kant's Critique of the Power of Judgment, a work that she treats not as Kant's aesthetics but rather as his (unwritten) political philosophy. The second part of the seminar will be dedicated to literary depictions of trials and/or texts that have themselves a trial-like structure. Our literary case studies include texts by Kleist, Kafka, and Peter Weiss. The ultimate purpose of the seminar is to study and critique procedural (and this includes literary and juridical) evaluative mechanisms that allow the truth of inhuman acts to come to light. Thus, we will examine the rules, procedures, and language games that are instrumental in making ineffable events appear.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: CHUM, CHUM
Prereq: None

CHUM342 Knowledge, Race, and Justice: A Transhistorical Perspective

This course examines the relation between the production of knowledge and discourses of race/alterity in three significant historical moments: during the 16th-century expansion of Spain into the Americas, the 18th-century Enlightenment in Europe, and in the late 19th- and early 20th-century postbellum U.S. In each period, a school of thought will be under investigation. The course begins with the Spanish School of Salamanca's discussion of the "affairs of the Indies," undertaken in the context of the then emergent juridical/natural law perspective, which was articulated as the primary basis of ethical judgments, and which served as the conceptual framework within which the
question of the status of the Indigenous peoples and the expropriations of their lands, was to be considered. Then the course moves to the European Enlightenment (Scottish, French, and German), where one of the central preoccupations remained a new taxonomy classifying human groups, this as part of an increasing scientific perspective. Finally, the Dunning School of historiography, located primarily at Johns Hopkins and Columbia universities, is examined. The formulations of this school of thought emerged in the aftermath of the Civil War and provided intellectual justification for the reconfiguration of racial hierarchy during the era of Reconstruction and beyond. Moreover, several of the prominent historians associated with the school played an important role in the founding and in the early development of the professionalization of the discipline of history in the U.S.

Each school of thought will be examined for its respective insights as well as for the limitations that we can perceive from a contemporary standpoint. As part of the Center for the Humanities' theme Justice and Judgment for this semester, these intellectual movements will be analyzed for their conceptualization that made the colonization of the Americas (in the case of the Spanish), the hierarchical categorization of human groups (in the case of the Enlightenment), or the reaffirmation of a postslavery racial hierarchy (in the case of the U.S.), seem legitimate and just.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM, SBS-CHUM, SBS-CHUM, SBS-CHUM
Prereq: None

CHUM344 If there is no God, then everything is permitted? Morality in a Secular World
In Fyodor Dostoevsky's The Brothers Karamazov, Dmitri Karamazov famously poses the question of what would happen to mankind "without God and immortal life," asking whether this means that "all things are permitted." Made famous by Dostoevsky, the question of whether we can be moral without God has always haunted secularism and has consistently been the most vocal criticism of unbelief. From Papal condemnations of secularism and "godless Soviets," to the contemporary consensus that belief in God is evidence of moral goodness and its absence sign of a broken ethical barometer, the assumption has been that transcendental authority is all that stands between us and moral abyss. When the atrocities committed by "totalitarian" regimes are cited as evidence of this, it is only the most radical articulation of a broader narrative of secular modernity.

One of modernity's master narratives is that people go from being under the care of the church to being under the care of the state, and our focus will be on historical cases where the question of secular values was explicitly engaged by the care of the church to being under the care of the state, and our focus will be on historical cases where the question of secular values was explicitly engaged by

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST, SBS-CHUM, SBS-CHUM
Prereq: None

CHUM346 Digital Humanities: Intellectual Encounters in the 21st century
Tweeting, Tumblr, blogs, and social media are changing the way that intellectuals produce, disseminate, discuss, and archive their work. This course will explore new modes of intellectual production and dissemination in theory and practice to explore and evaluate the ways that these forms are changing intellectual production (if indeed they are). The course combines two distinct components: attendance at the Center for the Humanities weekly Monday Night Lecture series faculty and weekly discussion meetings. The lectures will serve as content to be discussed, disseminated and archived using such forms as Twitter, Tumblr, and class blogs. Then we as a class will evaluate these artifacts in terms of efficacy, depth, and appropriateness to the subject under consideration. Students will learn strategies for informed live tweeting, editorial oversight of academic discussion forums, academic blogging, and other new media.

Offering: Host
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM, HA-CHUM
Identical With: COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346, COL346
Prereq: None

CHUM348 Representing Gender in Politics and the Media
This course examines the representation of gender in media coverage of politics. The course begins with the political theory literature on the act of representation. What does it mean to represent someone? Political scientists have considered substantive and descriptive representation, among other types. Under what circumstances is one approach preferable for representing gender? How might these concepts be linked? The course extends these questions to the realm of news media, investigating differences in how female and male politicians are portrayed in the media, how viewers and readers react to these portrayals, and how politicians themselves attempt to craft a gender strategy that will enable their political success. The course examines these issues in cross-national perspective with the goal of understanding how representations of gender vary according to cultural context.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM, SBS-CHUM
Identical With: GOVT292, FGSS347, GOVT292, FGSS347, GOVT292, FGSS347, GOVT292, FGSS347
Prereq: None

CHUM350 The Affective Power of Music
Hope," Johann Mattheson tells us, "is a raising of the spirits. Despair, however, is a depression of the same. These can be very naturally represented with tones, especially when other factors such as tempo contribute their part." When Mattheson penned these words in the early 18th century, he was contributing to a growing body of theory known as the Affektenlehre, or the doctrine of affections in music. The aim of this hopeful Enlightenment project was to specify how, exactly, musical tones were able to evoke basic emotions in listeners. For Mattheson, the project was straightforward: use tones in a way that is directly homologous to the operation of the "animal spirits" within the body. Although Mattheson’s ideas—and the Affektenlehre in general—faded into obscurity by the early 19th century, the notion that music has a power to touch our emotions has persisted from antiquity to the present day. This course will explore the sound world of various moments in intellectual history in an effort to understand how theory and aesthetics have added music as a chief progenitor of basic affects such as hope, fear, despair, and joy. In addition to the Affektenlehre, we will explore classical warnings about the power of music, medieval accounts of music’s ability to afford religious transport, the use of music in the theoretical work of the Frankfort School (including its important role in Ernst Bloch’s Spirit of Utopia), and selected writings from the recent “affective turn.” Together we will
discover how the nondiscursive medium of musical tones has been used to speak so eloquently on the basic forms of human feeling.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: None

**CHUM352 The Politics of Death: The Living, the Dead, and the State**

This course will explore the intersections between the living, the dead, and the state, focusing on the ways that death and the dead body raise particular questions and problems for different kinds of political regimes. The course will examine the collisions between the state and the dead, both symbolic and material, by investigating spaces where the state and death intersect in revealing ways: cemeteries, cremation, monuments, rituals, and religious institutions and cultures. The course will also follow, borrowing anthropologist Katherine Verdery’s term, “the political lives of dead bodies,” the ways in which states mobilize dead bodies to reconfigure the political order.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: HIST318
Prereq: None

**CHUM354 Hope and Hopelessness in an Age of Mass Incarceration**

The United States incarcerates more people than any other country in the world. Over 2 million people are caught in the criminal justice system today. A disproportionate number of those incarcerated are people of color, particularly black, Latino/a, and indigenous men. Women, too, are a growing part of the prison population, as are queer, transgender, and gender nonconforming people. Young people, particularly impoverished black youth, are funneled into correctional supervision through the school to prison pipeline. For many people in the country today, avoiding prison seems hopeless.

This interdisciplinary course, grounded on philosophical reflections on hope, liberty, respect, and exclusion, will critically explore the moral, psychological, ethical, social, and political issues raised by mass incarceration in the US. We will be particularly interested in whether and under what conditions hope is possible for those marginalized under the carceral system.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: PHIL354, PHIL354, PHIL354, PHIL354
Prereq: None

**CHUM356 Interest and Pleasure: Toward a Theory of Political Audiences**

What does it mean for a nonpolitician to be “interested” in political life? What is the nature of the satisfaction citizens get by keeping themselves informed about current events? Is the pleasure derived from following the news similar to or different from that of enjoying political fictions, such as Shakespeare’s Julius Caesar or NBC's The West Wing? What do we citizens DO with the information we acquire through different media? Is our “interest” properly political (that is, practical), or is it aesthetic? Is it both, is it a mixture of the two, or is it some other, radically different, still unidentified, form of interest?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: HIST356, HIST356, HIST356, HIST356, HIST356, HIST356, AMST356
Prereq: None

**CHUM358 Style and Stylistic Change: Creativity and the Recurrent Problem of Reaching an Audience in the Arts**

A seminar treats in historical overview, and from diverging disciplinary perspectives, major developments in the theory and interpretation of style in the visual arts. Style is, in effect, a culturally defined visual language that enables the transmission of meaning between the artist and his/her audience, i.e., both to the artist’s initial audience and to secondary audiences of later times. How does the style of a work of art relate to the sociocultural context in which it was produced? Are there definable and historically meaningful patterns of stylistic change? Readings and class discussions will focus on the writings of Hegel, Wölfflin, Panofsky, Kubler, Belting, and others who have made important contributions to a fuller understanding of these matters. On the whole, the approach to the material will be that of intellectual history, but intellectual history with the aim of helping one to clarify her/his thinking on style to evolve an understanding of stylistic change that is relevant to his/her own art historical (or, by extension, cultural historical) interests and everyday experience.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART, HA-ART, HA-CHUM
Identical With: ARHA358, ARHA358, ARHA358, ARHA358, ARHA358, ARHA358
Prereq: None

**CHUM360 The View from Abroad on the Early Modern Stage**

This course looks at the ways in which seven fascinating early modern plays by Cervantes, Shakespeare, Lope de Vega, John Webster, and Philip Massinger emerged from, responded creatively to, and still challenge narratives about a period in which many situate the origins of globalization. Written from 1580 to 1630 for the first public, commercial theaters of the Western world (in Madrid and London), these plays explore the anxieties, hopes, dangers, and pleasures generated by a century of displacements—of peoples, ideas, goods, capital, and diseases—that had transformed the look, feel, and taste of daily life even in remote villages of Spain and England. From Cervantes’ use of Roman history to dramatize the contemporary wages of empire, to Massinger’s and Cervantes’ evocations of Christian captivity in Tunis and Algiers (which Cervantes experienced in the flesh for five years), to Lope’s and Webster’s markedly distinct versions of a celebrity murder (of the Italian Duchess of Amalfi, killed by her brothers for marrying the commoner steward of her household), to Shakespeare’s and Lope’s romantic comedy exploration of conflicting loyalties and shifting gender roles in a world of accelerated social mobility, these plays often resort to seemingly remote places (ancient Rome, Islamic Algiers and Tunis, Renaissance Milan and Naples) to examine the exoticism, immorality, internal conflicts, and injustices of the supposedly familiar worlds of their audiences in Madrid and London. Organized around the careful reading of seven key play-texts in English, together with historical, critical, and theatrical readings, this seminar will offer students multiple ways to approach early modern plays through printed, online, and Olin Special Collections resources. We will pay particular attention to the local conditions that help explain why Spanish and English theatrical cultures were so similar despite divergent political and religious trajectories (their commercial orientation, for instance) and also why, on the other hand, even plays that drew on the same sources could differ so markedly (because, for instance, of the prominence of actresses on the Spanish stage). Those interested in translation and performance will have opportunities to pursue them in class presentations, papers, and final projects.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-RLAN, HA-RLAN, HA-RLAN
Identical With: FIST302, SPAN302, THEA322, ENGL377, COL314, FIST302, SPAN302, THEA322, ENGL377, COL314, IBST320, FIST302, SPAN302, THEA322, ENGL377, COL314, FIST302,

CHUM362 Television Storytelling: Consuming Darkness
This course investigates how and why a “dark sensibility” has emerged in television serials, with attention to its implications for television storytelling on the one hand, and for viewer practices and subjectivities on the other hand. While most evident on premium and basic cable channels, where it crosses dramatic and comedic genres, the downbeat tone has also been selectively incorporated into broadcast television and processed for wider distribution. What industrial and socio-cultural conditions have enabled such an affective shift in an industry that, since its early days, has been known for telling reassuring stories and promoting an ethic of consumption? Does the shift constitute a break, or can it be interpreted as an intensification of features long present in televisual formats? Is the contemporary taste for darkness among demographically valued viewers merely a marker of distinction, or does it reflect and reinforce a significant shift in mood among segments of the professional middle class? Can narratives about flawed protagonists, failed institutions, and limited possibilities nourish new forms of hope and provide resources for remaking subjectivities and reimagining futures?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM, HA-FILM
Identical With: ANTH361, FILM362, AMST362, ANTH361, FILM362, AMST362, ANTH361, FILM362, AMST362

CHUM365 Nature Description: Literature and Theory
What happens to the world when we describe it using language? What happens to language? Do different modes of description and figurative language differ in effect? Is it possible to talk about the world without describing it? How might we think of such modes—and the literary genres that offer them—as tools that help us understand and construct the world we live in?

CHUM367 Ethics and Literature
P. B. Shelley’s claim that “the great instrument of moral good is the imagination,” lacks the 20th-century pessimism of his inheritor, W. H. Auden, who wrote that “poetry makes nothing happen.” Beginning from this disagreement about the influence of creative work on social and material relations, this course will explore the ethical effects of aesthetic production. Drawing on a historically broad set of readings—from the Enlightenment and Romantic period through the 21st century—we will look at how writers and philosophers have addressed the relationship between literary and cultural works and moral transformation. These works help us examine how, as Wittgenstein puts it “words are also deeds.”

CHUM368 Comparative Philosophy
This seminar will explore the substantive and methodological issues that arise when one takes seriously the idea that philosophy has been, and continues to be, practiced within multiple traditions of inquiry, in many different ways, and in many different languages. We will examine and critique some of the ways in which “comparison” has been used, as well as examine arguments that comparison across traditions is in fact impossible. Although most of our attention will be focused on written academic research, we will also attend to the challenges and benefits of interacting directly with philosophers in other countries and cultures.

CHUM370 Engaging Audiences: Spectatorship Within Black Popular Culture and Performance
This course uses recent scholarship on spectatorship and popular culture to interrogate the production and reception of “popular” black performances and representations, within and beyond the United States. With special attention to the historical context in which these black cultural products are created, disseminated, and received, we focus on the social spaces, local contexts, temporal conditions, and embodied acts within which these case studies emerge and examine the political implications of their consumption and sustainability. Central to our investigation will be a consideration of the ways in which the terrain of “the popular” is inextricably linked to issues of aesthetics, appropriation, authenticity, circulation, community, globalization, identity, marginalization, meaning-making, and power. Case studies will include historic
and contemporary examples from theater, dance, film, music, media, and the visual arts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Identical With: THEA370, AFAM370, THEA370, AFAM370, THEA370, AFAM370, THEA370, AFAM370
Prereq: None

CHUM372 Literature and Visual Culture in Shakespeare's England
This interdisciplinary course explores the relationship between literature and visual culture as conceived and developed by poets, playwrights, and painters of the English Renaissance. We will examine the relationship between the word and the image in a broad range of texts including aesthetic treatises, poems, plays, and court masques and consider how they influenced and were influenced by contemporary visual culture. Equal attention will be paid to the production and reception of the verbal and visual field: How did poets, playwrights, and painters conceive and materially produce the relation of the verbal to the visual in their respective media? And how was this relation in turn received by readers, audiences, and spectators? Several trips to Olin Library's Special Collections will allow us to see firsthand how early printed books materially shaped their meanings, both verbally and visually. Topics covered will include iconoclasm and iconophobia, the tradition of "ut pictura poesis" (as is painting, so is poetry), the paragone (competition or comparison) between the verbal and visual arts, visual poetics and rhetorical tropes (e.g., ekphrasis, energia, hypotyposis), the gendered discourse of "face-painting" (portraiture, cosmetics), the influence of visual culture on dramatic literature and stagecraft.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL, HA-ENGL, HA-ENGL
Identical With: ENGL372, ENGL372, ENGL372, ENGL372, ENGL372, ENGL372, ENGL372, ENGL372
Prereq: None

CHUM377 Worlding the World: Creation Myths from Ancient Greece to the Multiverse
This course will focus on two questions that have thwarted and enthralled scientists, philosophers, and theologians for millennia: Where have we come from? and Where are we going? By reading ancient Greek and early Christian sources alongside contemporary astrophysicists, we will witness the reconfigured resurrection of some very old debates about the creation and unmaking of the world. Is the universe eternal, or was it created? Is it finite or infinite? Destructible or indestructible? Linear or cyclical? And is ours the only universe, or are there others?

The semester will be divided into four sections. The first will explore the dominant, or "inflationary," version of the big bang hypothesis in relation to the Christian doctrine of creation. The second will consider the possibility that the whole universe might be a negligible part of a vast "multiverse," in conversation with the early Greek atomists, who posited an extra-cosmic space teeming with other worlds. The third will explore contemporary cyclical cosmologies—which is, theories that posit a rebirth of the cosmos out of its fiery destruction—in relation to early Stoic philosophy and cross-cultural cyclic mythologies. The fourth will explore quantum cosmologies, in which the universe fragments into parallel branches each time a particle "decides" upon a position. We will examine these varied "cosmologies of multiplicity," not with a view toward adjudicating among them, but toward pointing out their mythic and ontological genealogies and consequences.

Offering: Crosslisting
Grading: A-F
Credits: 1.00

Gen Ed Area: SBS-RELI, SBS-RELI
Prereq: None

CHUM381 Student Fellowship
The student fellowship entails full participation in the lectures and colloquia. Student fellows read, hear, and converse on the common themes. They are to work on their research projects and give a presentation to the center fellows.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM
Prereq: None

CHUM384 The Contemporary Stage and the Anti-Theatrical Prejudice
Theater has always hosted a broad array of arts disciplines: dance, literature, music, the visual arts, and, most recently, film and the digital moving image are commonly incorporated on the theatrical stage. Regardless, the lingering assumption that theater is irrevocably anchored in a dramatic text resulted in the classification of the emerging theatrical forms of the late 20th century as "performance," rather than as "theater" per se. The course's theoretical foundation will be what Erika Fischer-Lichte has called "the performative turn." We will consider theater as event as we examine its mobility across arts disciplines. Theater's defining characteristic lies in the verifiable autonomy of a production's "performance text," not the written one, but the live and kinesthetic "text" that engages the actors' bodies and design elements in time and space.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, HA-CHUM, HA-CHUM
Identical With: THEA325, THEA325, THEA325, THEA325, THEA325, THEA325, THEA325
Prereq: None

CHUM401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

CHUM402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

CHUM407 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

CHUM408 Senior Tutorial
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

CHUM409 Senior Thesis Tutorial
Offering: Host
Grading: OPT

CHUM410 Senior Thesis Tutorial
Offering: Host
Grading: OPT
CHUM411 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

CHUM412 Group Tutorial, Undergraduate
Offering: Host
Grading: OPT

CHUM420 Student Forum
Offering: Host
Grading: Cr/U

CHUM491 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT

CHUM492 Teaching Apprentice Tutorial
Offering: Host
Grading: OPT