The Center for the Humanities at Wesleyan University provides high-level academic programming to energize the campus and promotes innovative research and scholarship through our faculty and visiting fellows program. In addition, faculty offer courses that are either based on current research projects or experimental in nature.

**RELATED PROGRAMS OR CERTIFICATES**

Social, Cultural, and Critical Theory Certificate ([catalog.wesleyan.edu/certificates/social-cultural-critical-theory](catalog.wesleyan.edu/certificates/social-cultural-critical-theory))

**FACULTY**

**Ethan Kleinberg**  
BA, University of California, Berkeley; MA, University of California LA; PHD, University of California LA  
Professor of History; Professor of Letters; Director, Center for the Humanities; Executive Editor, History and Theory

**AFFILIATED FACULTY**

**Samuel J Garcia**  
BA, St. John’s College; MT, Harvard University; PHD, Yale University  
Visiting Fellow in the Center for the Humanities

**Juhan Hellerma**  
Visiting Scholar in the Center for the Humanities

**Athmeya Jayaram**  
Visiting Scholar in the Center for the Humanities

**Stephanie Elaine Koscak**  
Visiting Scholar in the Center for the Humanities

**VISITING FACULTY**

**Axelle Karera**  
BA, York University; PHD, Pennsylvania State University  
Visiting Assistant Professor, African American Studies; Visiting Assistant Professor, Philosophy; Andrew W. Mellon Postdoctoral Fellow, Center for the Humanities

**FACULTY FELLOWS**

Laura Grappo, Fall 2017; Anthony Hatch, Fall 2017; Victoria Pitts Taylor, Fall 2017; Victoria Smoikin, Fall 2017; Andrew Curran, Spring 2018, Ying Ja Tan, Spring 2018; William Pinch, Spring 2018; Gabrielle Ponce, Spring 2018

**STUDENT FELLOWS**

Samantha Abinder, Brooke Burns, Carter Deane, Lily Landau, William Freudenheim, Yao Ong, James Reston, Juntai Shen

**CHUM214 The Modern and the Postmodern**

In this course we will 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 200 years. Our readings will be drawn from a variety of areas--philosophy, novels, music, painting, and photography--and we will 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  
Identical With: 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 specious self-aggrandizement? Or do they indicate a renewed search to locate, foment, and protect sources of creative invention? The ever-expanding horizon of collaborative media access and increased pressures to enclose this new electronic commons have made such questions all the more urgent today. Artists considered include Claire Fontaine, General Idea, Pierre Huyghe, Juliana Huxtable, Sherrie Levine, Tino Sehgal, Sturtevant, Hito Steyerl, Andy Warhol, and Lawrence Weiner.  
Offering: Crosslisting  
Grading: A-F  
Credits: 1.00  
Gen Ed Area: HA-CHUM  
Identical With: ARHA249  
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

**CHUM276 Moving Through the Revolutionary Age: British Colonies and Early America, 1774–1815**

Thomas Jefferson argued in his 1805 inaugural address that boundaries were less important than principles. Regardless of where they lived, Americans were
CHUM302 Alliances, Commons, and Shared Resources

Some resources are only useful in large units and therefore need to be shared by multiple users. Examples include agricultural and forest land, fisheries, streaming video and music services, highways, computer platforms, and news reporting. This course studies methods of sharing resources including common property, as they inform how a black radical praxis can contribute to the uprising and raising up of black communities.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-ECON
Identical With: ECON220
Prereq: ECON101 OR ECON110

CHUM303 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 events of the post-9/11 world."

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

CHUM304 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 the terms "environment" and "ecology" are 19th-century in origin).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL307
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
Identical With: ENGL302, SISP303, COL303
Prereq: None

CHUM307 Anthropocene as Modern Grand Narrative
The Anthropocene refers to the new age in which humankind started to have a significant impact in altering or rupturing the Earth’s system, and the Earth is now moving out of its current geological epoch (the Holocene) and into "a less biologically diverse, less forested, much warmer, and probably wetter and stormier state." (Steffen, Crutzen, and McNeill 2007, Sciences Module, 614). This course begins by examining the debates on the definition and periodization. It then explores precursors to the concept of the Anthropocene, such as Confucian and Daoist writings on the taming of the natural environment for human needs, the catastrophism vs. uniformitarianism debate, and contesting definitions of sustainability. Finally, it looks at how recent works of environmental history engaged with the concept of the Anthropocene and brought our attention to the impact of the transition from organic economy to carbon economy. Is the Anthropocene a new meta-narrative that professes to be the theory that explains all human activity? Is the Anthropocene a call to arms for environmental justice? Is the Anthropocene just a declensionist fairy tale—one that leads us down a dead end, throwing up our arms in resignation over the irreversible destruction of the natural environment?
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: HIST382, SISP382
Prereq: None

CHUM309 Truth & the Poet: Lyric Subjectivity and Phenomenology
Who is the poet? What is subjectivity? How is the "Lyric I" located and articulated? How do lyrics reify their own claims to truth? Is there a role for the poet in society? What is the relationship between critique and creation? This course examines the poet in relation to various formulations of subjectivity in the history of phenomenology. We will explore how lyric subjectivity may speak truth without deferring to or differing from empirical and objective truth claims. We will consider whether the history of the lyric can be read as a series of observations that contribute to understandings of subjectivity, agency, and intersubjectivity before and after the theological turn in French phenomenology. Readings in lyric poetry will be paired with readings in phenomenology as a way of putting poetry and philosophy into conversation. Assignments will be both analytic and creative.

CHUM310 French Crowds, Mobs, and Mobilities
"Under the date of 14 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 onward, 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, Chouanneries, 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
Identical With: 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 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
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.

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.

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 uses 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.

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 Baudelairean figure of the flâneur to the car chases of popular movies such as Bullitt, 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 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 is it like to be an stranger in the big city, a strangeness emphasized by the migratory movements that characterized the pre- and postwar era in Spain. And films including Luis García Berlanga's Bienvenido, Mr. Marshall 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."

CHUM317 Space and Materiality: Performing Place

"Scenography explores and shapes the material world in and through the performative event. In site-specific performances, scenography 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: site-specific interventions; street performance; immersive theater; and 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
Identical With: THEA357
Prereq: None

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
Identical With: HIST349
Prereq: None

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
Identical With: RELI319, CJST319
Prereq: None

CHUM320 Modern Intellectual History in Global Perspectives
Recently, postcolonial critics have urged historians to reconsider the emergence
of ideas central to European intellectual history—including reason, society,
and human rights—as part of a global process. In this course, we will explore
intellectual history in dialogue with the non-West. Topics include the
Enlightenment, romanticism, nationalism, modernity, and postmodernity.
Discussions will address how these movements took shape through a series of
cross-cultural exchanges and exclusions.
Offering: Host
Grading: A-F
Credits: 1.00

CHUM322 The Hope-lessness Photology of the Syrian Uprising
"This course examines the Syrian uprising that started on March 15, 2011, and
how photography can be produced to understand the social political factors in
the creation of image language in "a hope-lessness photology."

This course explores the trajectory of uprising through popular demonstrations
and protest slogans in photography as the sine qua non of a new revolutionary
and artistic language in Syria since 2011 so far. In addition, this course will
provide a survey of the principles aesthetic and political dimensions through the
study of thematic photography based on several critical approaches."
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: 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 futgitivity," 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
Identical With: PHIL355
Prereq: None

CHUM324 Race and the Enlightenment: A Historical and Philosophical Enquiry
It was during the Enlightenment Era (c. 1760-1800) that scientific reasoning,
beliefs in progress, and new claims on personal and political liberty swept away a tenacious medieval worldview. It was also during this era, however, that
the notion of race crystalized in European and North American thought.
Today, we still live with implications of this major shift, be it in classification
schemes, anatomical prejudices, or ethnographical myths. This is particularly
true for Africans or people of African descent. This class will bring some the
Enlightenment’s most prominent thinkers into dialogue with the emergence of
the concept of race theory. In particular, we will focus on the clash between the
Enlightenment era’s belief that “all men were created as equals” and the
various ways that the Black African came to be studied within “natural history”
and various philosophical models. This historical backdrop will lead us not only
to a discussion of the economic imperatives of human slavery but to a series of
contemporary reflections on the status of the Enlightenment put forward by
postcolonial critics. Note: This class is offered in the context of the Wesleyan’s
Center for the Humanities’ “Grand Narratives/Modest Proposals” theme and
speakers series during the Spring 2018 semester.
Examples of how premodern communities engaged in acts of comparison to from Mughal India, medieval England, and the Ottoman empire, we will consider in this interdisciplinary seminar. We will critically examine personal and social resistance, acceptance, and accommodation, postcolonial cultures drew on Western and indigenous traditions to know themselves and their place in a gradually globalizing set of political, economic, and epistemic orders. Following experiences of European imperialism and non-European terms came to indicate very different referents in the shift from the medieval to embraced, incorporated, marginalized, and persecuted others. Yet each of these discourses on the economy and development.

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. In this interdisciplinary seminar, we will critically examine personal and social dynamics of comparison in three broad historical periods. First, using sources from Mughal India, medieval England, and the Ottoman empire, we will consider examples of how premodern communities engaged in acts of comparison to know the natural, human, and superhuman worlds (a distinction based on a necessarily questionable comparison). Second, through materials generated during the European age of discovery and empire, the seminar will explore how "modern" paradigms--informed by Western Christian and European-originated science--reshaped Indian, English, and Turkish worldviews. This occurred not simply because the taxonomical categories changed but because the very nature of comparison and classification shifted to modes that emphasized singularity, individuality, and nonambiguity. Meanwhile, new ideals of human belonging relied on emergent notions of inclusivity and tolerance. Finally, while globalization appears to both erase boundaries through transnational and cross-cultural flows of culture and capital, it has also served the interests of those seeking a deeper reinscription (or imagined reinscription) of differences. Thus, the seminar concludes with a set of theoretical reflections on comparison that are considered in light of specific postcolonial societies and their endeavors to define themselves and the larger world."

Women are only recently appearing as actors in global histories of technology, even though they have long been inventors and creative innovators in a wide range of fields from domestic textile production and technologies for household maintenance to industrial manufacture. Initially, scholars located women in relation to specifically gendered objects such as reproductive technologies such as the birth control pill and tools for "women's work" such as the washing machine. Yet, women have also made "masculine" technological work such as engineering and computer programming their own. Few individual women are credited for their inventions, and one of our challenges will be to locate women's creative production of technological tools and processes in diverse societies from the Americas, Europe, Africa, and Asia. What constitutes women's technology, even women's work, is an unstable category that we will unpack in this class. Moving beyond the domestic space and the family, women's technological work contended with new and emerging state projects related to the economy and politics. Women found their technological identities entangled with discourses of state building and, increasingly, after the end of the Cold War, with narratives about international development. These histories of the state overlapped with the domestic, and, over the course of the semester, we will engage with women's global technological stories in relation to big questions about the family, sexuality, and gender and labor. In turn, these same histories will allow us to unpack the ways in which women have engaged with state and international discourses on the economy and development.

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.

How big is too big? How far back in time can historians go? How best to events appear. Music plays a key role in defining, expressing, and encapsulating the individual and collective aspirations, fears, experiences, and sensibilities that mobility induces and engages.

In this interdisciplinary seminar, we will critically examine personal and social dynamics of comparison in three broad historical periods. First, using sources from Mughal India, medieval England, and the Ottoman empire, we will consider examples of how premodern communities engaged in acts of comparison to know the natural, human, and superhuman worlds (a distinction based on a necessarily questionable comparison). Second, through materials generated during the European age of discovery and empire, the seminar will explore how "modern" paradigms--informed by Western Christian and European-originated science--reshaped Indian, English, and Turkish worldviews. This occurred not simply because the taxonomical categories changed but because the very nature of comparison and classification shifted to modes that emphasized singularity, individuality, and nonambiguity. Meanwhile, new ideals of human belonging relied on emergent notions of inclusivity and tolerance. Finally, while globalization appears to both erase boundaries through transnational and cross-cultural flows of culture and capital, it has also served the interests of those seeking a deeper reinscription (or imagined reinscription) of differences. Thus, the seminar concludes with a set of theoretical reflections on comparison that are considered in light of specific postcolonial societies and their endeavors to define themselves and the larger world."
the 16th-century expansion of Spain into the Americas, during the 18th-century Enlightenment in Europe, and in the late 19th- and early 20th-century postbellum United States. 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 that was articulated as the primary basis of ethical judgments and that 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 United States.

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. 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 United States) seem legitimate and just."

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: AFAM342, HIST346
Prereq: None

CHUM343 Imitations of Life: Experimental Bodies at the Interface of Science and Culture
This seminar will examine scientific and cultural practices of corporeal simulation, or, practices of bodily substitution, imitation, and re/modeling. Topics examined will include: reproductive surrogacy; gender reassignment surgeries; experimental subject protocols; prosthetic enhancements; xenotransplantation; biometrics and alternative forms of bodily imaging; the use of nonhuman animals as human proxies; the rise of personalized medicine, and more. Students will engage with a wide range of case studies and theoretical materials from interdisciplinary perspectives. Special attention will be paid to the relationship between scientific discourses of “universality” and “particularity,” where socio-cultural forms of difference (e.g., race, gender, disability, etc.) are at once ignored and exacerbated. While most of the material addressed in the class will relate to recent phenomena, we will also be attentive to relevant histories of corporeal differentiation and reimaging.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, SBS-CHUM
Identical With: AMST343, FGSS343, SISP343
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, and 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
Identical With: COL346
Prereq: None

CHUM347 Sound Systems: The How of Hearing
"Since the late 19th century artists, corporations and composers have all proposed, developed, presented, and occasionally commercialized physical systems that reconfigure how sound can be experienced. The early impact of the entertainment industry ranged from the introduction of stereo to movie theaters in Walt Disney's Fantasia to the development of close miking for the crooning of Bing Crosby to McCune sound service's introduction of stage monitors for the benefit of Judy Garland. Artists and composers used related methods to propose entirely new understandings of how music can be. Futurist Luigi Russolo's Intonarumori of 1913 proposed an Art of Noise, while Pauline Oliveros' concept of deep listening developed listening as a foundational form of music making. R. Murray Schafer's concepts of soundscape and acoustic ecology project a music of environmental relations mediated through sound, while Maryanne Amacher's sound characters create individual sounds understood as capable development and change beyond the expanse of any one performance or composition.

This class will be a performing ensemble focused on "sound systems" as musical instruments and musical practices performing live and fixed media sound pieces through sound systems we will configure for different sites on campus. Together with developing the technical skills required to mount these pieces, we will also investigate and discuss the varied musical, social, acoustical, and psycho-acoustical understandings of music and sound that influenced their shaping."

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-MUSC
Identical With: MUSC461
Prereq: MUSC109

CHUM348 Representing Gender in Politics and the Media
This course examines the representation of gender in media coverage of politics. The course begins with 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
Identical With: GOVT292, FGSS347
Prereq: None
CHUM349 Body Histories in Africa

African bodies have long generated intrigue and misunderstanding. Outside observers, such as missionaries, travelers, colonial administrators, and anthropologists, have documented practices such as scarification and spirit possession as they simultaneously rendered their African practitioners "other." All too often the body as an instrument for creative expression, ritual healing, or social action was lost in translation. More recently Western feminists have focused their attentions on female circumcision. The persistence of circumcision (for both girls and boys) and other bodily practices speaks to their enduring social value and symbolic meaning. What can we learned from these and other body histories in Africa? In this course we will examine embodied rituals such as spirit possession, which marks the body as a site for human engagement with the supernatural. The widespread practice is also a gendered technique of healing documenting shifting understandings of health and illness. In addition, we will study the practice of "sitting on a man" by which women addressed the body politic through dance and collective nudity. The revealed body in motion shamed men into action and has been employed in the 21st century to shame oil companies for their greed and environmental destruction. In this and other examples, we will approach the body as an archive: it is an archive in motion and subject to social renewal. Our embodied evidence will allow us to explore shifting histories of religion, art, sexuality, the economy, and politics from the precolonial era to the contemporary moment. By taking the body as our lens we will also learn new ways to examine the African past through histories of aesthetics, value, labor, hierarchy, and knowledge production.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: HIST341
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 adduced 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

CHUM351 Melodrama Since 1700

Although today melodrama calls up ideas related to film, the term has musical origins: it originally indicated a work in which melos (music) and spoken drama were united in one multimedia format. Eighteenth-century melodrama admitted of many manifestations, encompassing everything from comic operas (like Mozart’s Magic Flute, which alternated singing with spoken dialogue) to experimental symphonic works (in which a narrator’s declaimed monologue was emotionally painted by the accompanying orchestra). Melodrama in this musical sense persisted through to the twentieth century, and included notable works such as Schoenberg’s Pierrot Lunaire. But slowly melodrama as a term began to take on connotations relating to one of comic opera’s central conceits: hyperbole and exaggeration. Melodrama became synonymous with comic excesses of emotional portrayal. Eventually, during the twentieth century, this meaning fastened onto a constellation of generic implications within the domain of film (think, for example, of Joan Crawford in Mildred Pierce). In its afterlife during the twenty-first century, melodrama has sometimes been used pejoratively: it can be employed as an epithet to disqualify the performance of emotion as inappropriately intense, or to designate emotion connected to an ostensibly inappropriate subject. But even in this new sense, melodrama retains an element of its early history insofar as it can be appropriated within subcultures in order to comically mock the traditions of mass culture. This course examines the long history of melodramatic art forms from the eighteenth century through to the present day. Together we will perform close readings of the objects within this rich tradition, supplemented by readings in queer theory, critical theory, and performance studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-MUSC
Prereq: MUSC201 OR MUSC202

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

CHUM353 Race and Spectacle in African American Literature and Film

The visible black body was essential to the business of the antebellum auction block, the success of the antislavery movement, the popularity of the Jim Crow stage, and the escapism provided by the theatre and its unruly secular relation, the circus. Despite, and also because of, such hypervisibility, black bodies manipulated and deployed invisibility in order to secure freedom, to achieve reform, and to survive. Writers such as Henry Box Brown, Ellen and William Craft, Pauline Hopkins, Nella Larsen, Ernest Gaines, and Octavia Butler demonstrate the ways in which exaggerated performances of race and raced identities can reveal the fictions of law and the power of marginality. This term, we will think together about what African American writers, as well as American and English filmmakers, render unbelievable in order to facilitate encounters with the real, the power of raced spectacle, and the consequences for society once spectacular truths are unleashed.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: AFAM353
understand the truth claims as enactments, constructions, or ideologies that rehearse cultural beliefs. Case studies of science-based knowledge that was eventually found to be inaccurate or exaggerated (priming research; the power pose) is used to examine how truth claims are made and challenged. Case studies of robust research are used to explore how psychology’s truth claims acquire credibility inside and outside the laboratory as new scientific explanations. We ask, too, how these claims travel to be taken up as new ways for individuals to experience the self and social world. Throughout these explorations serious attention is given to the public’s and our own aspirations to expand consciousness and act otherwise.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: PSYC359, SISP360
Prereq: PSYC105

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 sociocultural 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 televsional 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
Identical With: ANTH361, FILM362, AMST362
Prereq: None

CHUM366 The Sounds of Black and Brown Performance
This course organizes itself as a scene of listening with care to black and brown sounds, where listening is conceived as a mode of audience engagement of performances informed by avant-garde, queer, and critical race theories. Listening, then, is part of the artistic-theoretical practices that students will both read about and act out in this course. Here, we will engage theater, dance, and performance with the demand of listening in brown for the distinct sounds made in different performances, whether by identifiably racialized artist-subjects or not, and how they compel us to think of embodiment. If to say black is to say abjection, prison, AIDS, as well as the generative, the contra-rationally beautiful (Moten), and if to say “gender-y” is to say threatening, off-kilter, violable, as well playful, and transformative (Sedgwick, Doyle), then what happens when we listen in brown, that is, with the headphones of melancholia, depression, as well as wildness, the excessive, the ”hot and spicy” as critiques of the violence of the whitened norm (Muñoz)?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL363, THEA366, AFAM362
Prereq: None
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 "words are also deeds," as Wittgenstein puts it.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL365
Prereq: None

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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CEEA258, PHIL337
Prereq: None

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 popular" is inextricably linked to issues of aesthetics, appropriation, authenticiticy, 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
Identical With: 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 iconocasm 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, enargia, hypotyposis), the gendered discourse of "face-painting" (portraiture, cosmetics), and the influence of visual culture on dramatic literature and stagecraft.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL372
Prereq: None
CHUM408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

CHUM409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CHUM410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CHUM411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CHUM412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CHUM420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the chair of a department or program.
Offering: Host
Grading: Cr/U

CHUM491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT

CHUM492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member’s course for academic credit.
Offering: Host
Grading: OPT