Offering:

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CHUM202F Deconstructing Democracy (FYS)

2021

Katerina Ramos-Jordan, Robi Frederick, Katie Pearl, Marian Bilbija, Anthony Johnson, Greg Goldberg, Gender, and Sexuality Studies

Professor of English; Director, Center for the Humanities; Professor, Feminist, BA, Columbia University; PHD, Johns Hopkins University

Director

FACULTY FELLOWS

Javier Fernandez Galeano

BA, Universidad Complutense de Madrid; MA, New School for Social Research; MA, Brown University; PHD, Brown University

Andrew W. Mellon Postdoctoral Fellow

Mlondi Zondi

BA, University of KwaZulu-Natal; MA, Northwestern University; MFA, University of California, Irvine

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related programs or certificates

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

visiting faculty

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Director, Natasha Korda

BA, Columbia University; PHD, Johns Hopkins University

Professor of English; Director, Center for the Humanities; Professor, Feminist, Gender, and Sexuality Studies

Greg Goldberg, Fall 2020; Yu-Ting Huang, Fall 2020; Margot Weiss, Khalil Anthony Johnson, Fall 2020; Paula Matthiesen, Fall 2020; Amy Tang, Fall 2020

Marion Bilbija, Spring 2021; Lisa Cohen, Spring 2021; Michael Meere, Spring 2021, Katie Pearl, Spring 2021, Daniel Smyth, Spring 2021

StUDENT FELLOWS

Robi Frederick, Fall 2020; Maya Hayda, Fall 2020; Paul McLaren, Fall 2020; Katerina Ramos-Jordan, Fall 2020; Yihan Lin, Spring 2021; Madeline Matz, Spring 2021; Tara Nair, Spring 2021; Gabriel Ridout, Spring 2021

CHUM202F Deconstructing Democracy (FYS)

What role does democracy play in the narratives that political philosophers tell themselves about the moment human beings pass from the state of nature into civil society? Why is it that almost all political philosophies have almost nothing good to say about democracy? And how did it happen that democracy has come to be one of the most debated concepts straddling the borderline of the literary and the political, the real and the ideal? Seeking to answer these and other questions, this course will follow the concept of democracy through some canonical and non-canonical texts in or relating to political philosophy. We shall attempt to understand why democracy gives rise to the complications and paradoxes that are definitive of the conceptual space of political society.

Offering: Host

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-CHUM

Prereq: None

CHUM204F Performance and Authenticity between Race and Gender (FYS)

This seminar is a cultural and intellectual history of fraudulence, fiction, and faking it. To deride a person or phenomenon as ‘all a performance’ is to make an accusation of artificiality or inauthenticity. How do colloquial uses of language reflect long-standing cultural suppositions, and how do connotations of performance as fakery or fabrication intersect with the actual work of performers themselves? In this interdisciplinary seminar, we will explore questions of performance, affective labor, subjectivity and self-making (and re-making), both onstage and off. We study performances found equally in everyday life, popular entertainment, and avant-garde art, and center the contributions of Black, feminist, and queer studies.

Topics include illusion, ventriloquism, and sleight of hand, as well as mimetic acting and the manufacture of ‘emotion,’ dance technique and the concealment of effort, and musical improvisation and the politics of invention. We consider the potent complexities of drag, camp, and minstrelsy—and historicize their surrounding discourses of fraudulence and authenticity. Looking at a range of (predominantly U.S.-based) practices from the mid-nineteenth century to the late twentieth, this course is not a comprehensive survey, but rather, examines key episodes in the history of modern ‘performers.’

Together, we will grapple with the ways that artifice and theatricality have been historically reviled as qualities inherent to femininity and queerness, respectively; the historically complex entwinement between ideas of race and authenticity; and how hiding, fabulation, exaggeration, and duplicity have been mobilized as strategies of freedom and resistance--from the spectacular escape act of Henry ‘Box’ Brown to the sensational camp and hyperbolic glamour of the East Los Angeles art collective Asco.

Offering: Host

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-CHUM

Prereq: None

CHUM206F Art and the Global Contemporary (FYS)

This course introduces students to a range of artistic practices from the mid-20th-century to the present. We will consider the work of artists from Argentina, Brazil, Chile, Japan, Yugoslavia, Serbia, Germany, Poland, Ghana, Senegal, Mali, Nigeria, China, Iran, Iraq, Egypt, Lebanon, Morocco, Haiti, Cuba, Mexico, Vietnam, Thailand, South Korea, India, the Indigenous U.S. and the African Diaspora, among others.

We will not take our central terms for granted. Rather, we will ask: When, precisely, is the contemporary? How do different nations and cultures have varying notions of the present and the past? How do questions of tradition and futurity resonate in artworks, particularly in non-Western and postcolonial contexts?

Together, we will consider the status of the global and the role of the local. In the context of late modernity, can the ‘global,’ only ever name the circuits of capitalist exchange? We will consider how artists are both deeply attentive to local contexts, as well as engaged in a practice of diaspora; and how artists engage the politics of land, borders, the nation-state, and the violence that upholds them. That is, we will orient ourselves via a notion of cultural identity that, in Stuart Hall’s terms, is ‘not an essence but a positioning.’

Offering: Host

Grading: OPT

Credits: 1.00

Gen Ed Area: HA-CHUM
the Shakespearean canon a site of subsequent social and cultural contestation. Works on stage and screen during times of revolutionary change have rendered momentous shifts for diverse theater publics. Revivals and adaptations of his Shakespeare helped craft, sought in varying ways to make sense of these early colonialism, global trade, and the emergence of the first, purpose-the rise of print culture, the transition from feudalism to mercantile capitalism, religious, economic, and cultural change, including the Protestant Reformation, Shakespeare's works emerged during a period of revolutionary social, political, and its consequences, the emergence of new social and ethnic identities under and its present and future significance. Major themes include religious conversion the forces transforming their communities. We will pay particular attention to look at how missionaries, indigenous scholars, scientists, and nuns interpreted the conquest and colonization of the Americas challenged long-held assumptions about geography, time, history, nature, theology, and humanity for both indigenous societies and Europeans. Modern scholars have described the encounter either as an earth-shattering moment of revolutionary intellectual reverberations or, alternatively, as one of limited and slower impact. This course examines the ways in which diverse actors in the Iberian colonial world confronted change and continuity in their societies. In particular, it seeks to understand how they approached the conquest and its environmental, political, religious, legal, and social repercussions. Through the study of chronicles, graphic materials, poetry, omens, grammars, and maps, we will look at how missionaries, indigenous scholars, scientists, and nuns interpreted the forces transforming their communities. We will pay particular attention to the traditions and practices that they mobilized to explain the past and convey its present and future significance. Major themes include religious conversion and its consequences, the emergence of new social and ethnic identities under colonial institutions, linguistic change, and the writing of history.

This class considers the ‘revolutionary’ dimension of four Shakespeare plays both in their own time and place, and in later theatrical and filmic productions and adaptations. We will trace first-, second-, and third-wave feminist reimaginings of ‘The Taming of the Shrew’; Second World War- and Vietnam War-era renderings of ‘Henry V’; civil rights and anti-apartheid era restagings of ‘Othello’; and attempts to decolonize ‘The Tempest.’

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL248
Prereq: None

CHUM226 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 Americans. British colonists were equally mobile and equally sure that their British liberties followed them wherever they went, which in no small part led to the Revolution. In the period during and after the American Revolution, with the creation of states and colonies in northern North America, people and ideas moved with regularity from one region to the next, thus testing Jefferson’s ideals and extant imperial bonds. This course will examine the movement of peoples and ideas within and across these new boundaries to explore the idea 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. The borders that divided colonies and separated states were challenged and ignored as soon as they were created. 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: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: HIST310
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: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL228, PHIL112, HIST140
Prereq: None

CHUM229 Between Worlds: Change and Continuity in Early Latin America

The conquest and colonization of the Americas challenged long-held assumptions about geography, time, history, nature, theology, and humanity for both indigenous societies and Europeans. Modern scholars have described the encounter either as an earth-shattering moment of revolutionary intellectual reverberations or, alternatively, as one of limited and slower impact. This course examines the ways in which diverse actors in the Iberian colonial world confronted change and continuity in their societies. In particular, it seeks to understand how they approached the conquest and its environmental, political, religious, legal, and social repercussions. Through the study of chronicles, graphic materials, poetry, omens, grammars, and maps, we will look at how missionaries, indigenous scholars, scientists, and nuns interpreted the forces transforming their communities. We will pay particular attention to the traditions and practices that they mobilized to explain the past and convey its present and future significance. Major themes include religious conversion and its consequences, the emergence of new social and ethnic identities under colonial institutions, linguistic change, and the writing of history.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: HIST356, LAST229
Prereq: None

CHUM248 Shakespearean Revolutions

Shakespeare's works emerged during a period of revolutionary social, political, religious, economic, and cultural change, including the Protestant Reformation, the rise of print culture, the transition from feudalism to mercantile capitalism, early colonialism, global trade, and the emergence of the first, purpose-built, commercial playhouses. Innovations in dramatic form and genre, which Shakespeare helped craft, sought in varying ways to make sense of these momentous shifts for diverse theater publics. Revivals and adaptations of his works on stage and screen during times of revolutionary change have rendered the Shakespearean canon a site of subsequent social and cultural contestation.

This class considers the ‘revolutionary’ dimension of four Shakespeare plays both in their own time and place, and in later theatrical and filmic productions and adaptations. We will trace first-, second-, and third-wave feminist reimaginings of ‘The Taming of the Shrew’; Second World War- and Vietnam War-era renderings of ‘Henry V’; civil rights and anti-apartheid era restagings of ‘Othello’; and attempts to decolonize ‘The Tempest.’

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL248
Prereq: None

CHUM276 Literary Perversions: Revolution, Democracy, Identity

The Federalist Papers were written under the strong impression that the American Revolution was imperiled by an overwhelming debt and the lack of a national authority and identity to bind the States together. Public fear of moral degeneration via the replacement of the ‘Old World’ symbolic order with a ‘New World’ order under the aegis of ‘representative democracy’ loomed over the republic.

Taking these concerns and the dissemination of The Federalist Papers as our point of departure, this course will examine how representations of ‘non-normative’ identities in several major 19th-century works relate to the problems of representing democracy in the aftermath of the American Revolution. Many of the most famous canonical literary texts in the United States during the 19th century write about ‘non-normative’ topics such as maternity, slavery, bestiality, and gender inequality in the context of narratives that attempt to rewrite the legacy of the American Revolution. By focusing on the literary treatment of these ‘perverse’ topics, we shall attempt to understand whether the authors we will undertake close readings of in this course were successful in their endeavors to not only amend the shortcomings of the Revolution, but also to think more rigorously about the history of slavery and gender inequality.

Offering: Host
Grading: A-F
and the human. Often couched as taking place in the 'future,' black speculative understandings of race, gender, sexuality, class, the body, disability, citizenship, and theory--provides a generative framework through which to (re)think The genre of black speculative fiction--in the form of literature, art, music, artists and composers). [Deep Listening Band] at the Dan Harpole Cistern; Chris Watson's 'Outside the Circle of Fire'; Sylvia MacCormac's 'Voices and Wheels'; Peter Cusack's 'Sounds from Dangerous Places'; and works by Jacob Kirkegaard, among other sound artists and composers).

CHUM300 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: SISP300, AFAM300
Prereq: None

CHUM302 Black Speculative Fictions and the Anthropocene
The genre of black speculative fiction--in the form of literature, art, music, and theory--provides a generative framework through which to (re)think understandings of race, gender, sexuality, class, the body, disability, citizenship, and the human. Often couched as taking place in the 'future,' black speculative fictions also engage the past and critique the present. This makes the genre a critical resource for addressing the Anthropocene. The term 'Anthropocene' first emerged from the discipline of geology in 2000. Scientists proposed that Earth had entered a new epoch (following the Holocene) in which 'humans' had become geological forces, impacting the planet itself. However, the term Anthropocene raises numerous questions. What does it mean to think about the human at the level of a 'species'? What constitutes evidence of the Anthropocene and when did it begin? Who is responsible for the Anthropocene's attendant catastrophes, which include earthquakes, altered ocean waters, and massive storms? Does the Anthropocene overemphasize the human and thus downplay other interspecies and human-nonhuman, animate-inanimate relations? Or does it demand a (potentially fruitful) reconceptualization of the human? Further, how does artificial intelligence complicate definitions of the human and, by extension, of the Anthropocene? Centering the work of black speculative thinkers and placing it in conversation with scientific studies ranging from marine biology and geology to cybernetics, this course takes an interdisciplinary approach to the Anthropocene that endeavors to (re)conceptualize the human, ecological relations, and Earth itself. Texts engaged will include: novels, art, music, theory, and scientific studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AMST277, ENGL284
Prereq: None
have been historically reviled as qualities inherent to femininity and queerness,
mid-19th century to the present, we will consider how artifice and theatricality
studies. Looking at a range of (predominantly U.S.-based) practices from the
complexities of drag, camp, and minstrelsy and historicize their surrounding
improvisation and the politics of invention. We will also consider the
of 'emotion'; dance technique and the concealment of effort; and musical
ventriloquism, and sleight of hand; mimetic acting and the manufacture
theorizations of artifice, fraud, and authenticity. Topics will include illusion,
This seminar is a cultural and intellectual history of fraudulence, fiction,
Prereq: None
Identical With: ENGL307
Grading: A-F
Offering: Host
Credits: 1.00
Gen Ed Area: HA-CHUM
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
CHUM308 Asian American Posthumanisms: Biopolitics, Ecopoetics, and
Literature
From 19th-century anxieties concerning subhuman coolies to 21st-century
celebrations of suprahuman cyborgs, US discourses have always figured people
of Asian descent as peripheral to the category of the human. While Asian
Americanist scholarship has often responded by asserting the humanity of
Asian Americans, a number of scholars and writers have begun to explore and
even embrace the inhuman character of the Asian American. Drawing from
recent scholarship in science studies, political ecology, anthropology, and
literary studies, this course will consider what it looks like to shift the scale of
analysis from the individual, organismal human to the social logics, biopolitical
infrastructures, and ecological entanglements that supersede the human,
or conversely, to the bodily fragments, molecular processes, and fragments
that subtend the scale of the human. We will pay particular attention to the
question of what consequences decentering the human has for the ethnic
novel, a genre often valued for its ability to affirm the humanity of racialized
subjects. For instance, what kinds of aesthetics and politics emerge from an
imaginary centered not on the human individual but on systems, landscapes,
entanglements, and other imaginative forms and social practices? What does
a novel centered not on a human protagonist but on an object, a clone, or an
ecosystem look like?
To explore these non-human centered logics and forms, we will read theoretical
texts by Anne Cheng, Rey Chow, Donna Haraway, Alhwa Ong, Rachel Lee, Nikolas
Rose, Anna Tsing, and others, alongside a selection of contemporary (and
capaciously defined) Asian/American novels by writers such as Kazuo Ishiguro,
Larissa Lai, Chang-rae Lee, Ruth Ozeki, and others.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL306, AMST318
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
respectfully appropriating? Why are indigenous practices so appealing to
people? And how hiding, fabulation, exaggeration, and duplicity have also offered means of freedom or
resistance.
Offering: Host
Grading: A-F
Credits: 1.00
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-PHI
Identical With: PHIL310
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 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.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL347, HIST327
Prereq: None

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
Gen Ed Area: HA-CHUM
Identical With: COL320, FGSS319
Prereq: None

CHUM322 The Hopelessness 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 hopelessness 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

CHUM324 Race and the Enlightenment: A Historical and Philosophical Enquiry
It was during the Enlightenment Era (c. 1760-1800) that scientific reasoning, a belief 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 crystallized 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 of the Enlightenment’s most prominent thinkers into dialogue with the emergency 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 Enlightenment’s most prominent thinkers into dialogue with the emergency 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.

Offering: Cross-listing
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-AFAM
Identical With: AFAM325, SISP324, RL&L325
Prereq: None

CHUM325 The Work of Art Against Work: Art, Labor, Politics
Understandings of late 19th- and early 20th-century avant-gardes are tied inextricably to leftist theory, particularly that of the Frankfurt School. This advanced seminar will consider the legacies of that entwinement, while focusing more specifically on its transformations from the late 20th century to the present: We will examine how artists have engaged the ‘work’ of art in relation to the rise of post-Fordism, a globalized economy, and new theories of work and anti-capitalism. We will pay special attention to gendered notions of work and the division of labor (including ‘craft,’ affective labor, domestic work, care work, sex work, and more), to debt and racial capitalism, and to the rise of speculative finance and its links to the art market and the patron class.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: FGSS335, AMST325
Prereq: None

CHUM328 Disgusting? Revolting!
Who or what do we find utterly repugnant? Are we the nasty, vile ones? Is it possible that we are unconsciously attracted to that which disgusts us? What might it take to turn disgust into desire, and vice versa? In what ways might disgust indicate not only disruption or transgression, but some kind of threat and alternative to the status quo? What might be lost or gained when the disgusting clean up their acts, or are shown to have been respectable all along? In this course we will explore the politics of filth, particularly in terms of the desires, attitudes, identities, and behaviors that elicit disgust. We will consider how disgust infuses political ideology—i.e., how people understand and approach the social groups that disgust them (for example, racialized immigrants, queers, fat people, and drug addicts), but also the wealthy, the privileged, the ‘basket of deplorables.’ We will also explore the psychoanalytic relation of disgust to desire.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: SOC321
Prereq: None

CHUM330 Women Make the World: Global Technologies and Gender
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.

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

CHUM331 Sophist, Statesman, Philosopher: Plato’s Later Metaphysics and Politics
How is it possible to speak falsely? Plato connects this question with a puzzle he inherits from the great pre-Socratic philosopher Parmenides: to speak falsely is to speak about what is not; but in speaking about what is not, we ascribe being somehow to not-being, which sounds like a contradiction. This seminar will focus on the metaphysical, epistemological, and political issues generated by Parmenides’s puzzle and explore Plato’s solution to them in two of his later-
CHUM334 About Clothes: Poetics and Politics
This course is a chance to think together about living in, and in relation with, clothes. We will examine some of the histories, meanings, and monies that circulate around sartorial style, focusing on several interconnected sites around the world, from the 18th century to the present, and drawing on literature, performance, visual arts, historical and scientific scholarship, journalism, and activism. As we investigate forms of work, representation, and resistance that have produced some of the clothes of this time and of the past, we will study the transatlantic and global circuits (among Europe, Africa, Asia, and the U.S.) that have informed various fashion systems. We will consider how particular textiles and textures, cuts of cloth, and racialized and gendered ideas of style emerged in conjunction with enslaved and other forms of labor. We will look at some of the reasons why the work, products, and pleasures of this multibillion-dollar business have been considered trivial and fleeting. We will learn about various efforts to archive and preserve clothes. Thinking about the connections between style and sexuality, we will also look at examples of ritual, political, and medical uses of clothing. Throughout, students will conduct their own experiments at the intersections of language, sounds, identities, and the materiality of clothes. This seminar will welcome guest speakers who are experts on aspects of African, European, British, African American, and Middle Eastern clothing and fashion. It will also be in conversation with the work of scholars and artists visiting the Center for the Humanities for the semester’s theme of ephemerality.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CHUM
Identical With: PHIL306, COL335
Prereq: None

CHUM336 Black Texts, Lost and Found
This course examines histories of loss and recovery of black texts in the US and the Atlantic world more broadly. We will bring a three-pronged approach to our subject matter. We will analyze first the constitutive silences of the archive: epistemic and material neglect, or what Michel Trouillot has termed the ‘silencing of the past’; second, the preservation efforts of black newspaper editors, librarians, and bibliophiles; and third, the ‘counter-archiving’ work of Afro-diasporic historical and speculative fiction. As we traverse different periods and eras we will consider what the concepts of the ‘black archive’ and ‘black ephemera’ mean to different disciplines. We will study the repressions of black Arabic writing practices in the US South and our fragmentary recovery of them in the late 20th century, unfinished novels about Black Atlantic revolutions such as Martin Delany’s ‘Blake,’ incomplete runs of historic black newspapers, debates about the illusions and desires of ‘recovery,’ and the criteria that determine what counts as ephemeral and when.

We will move across different media, from print—‘I, Tituba,’ ‘M Archive,’ ‘Blake,’ ‘(Dis)forming the American Canon: African-Arabic Slave Narratives and the Vernacular’—to films—‘The Watermelon Woman,’ ‘Looking for Langston,’ ‘The Last Angel of History’—and from digitized databases of photographs at the ongoing archiving project The Missing Chapter: Black Chronicles to digitized newspaper archives.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL337
Prereq: None

CHUM337 Insubstantial Pageants: Late Shakespeare
This seminar examines the Center for the Humanities’ Spring 2020 theme of ‘Ephemera’ through the lens of four late plays by Shakespeare (‘Hamlet,’ ‘King Lear,’ ‘The Winter’s Tale,’ ‘The Tempest’) and their preoccupation with the time, temporality, belatedness, and the ephemerality of theater (and the world-as-stage).

In addition to considering the mutability of the play-texts themselves (several of which exist in multiple versions), we will consider how they refashion their sources, and how they are themselves refashioned in later productions and adaptations.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL321
Prereq: None

CHUM338 Native Matters: Materiality in Indigenous Literatures Across the Pacific
This seminar contemplates the function and representation of materiality in contemporary indigenous literatures. It highlights the centrality of embodied practices in indigenous cultural lives. The primary texts for the course will be literary texts (novels, short stories, essays, and poems) from different indigenous communities, including from North America, East Asia, Austrasia, and Oceania. We may also deal with non-textual materials such as artifacts, maps, clothes, video games, etc. Readings will also include theoretical or philosophical works from indigenous and non-indigenous thinkers on the subject of materials and materiality.

The course will thematize materiality in two ways: the first is to understand materiality as a way for indigenous authors to represent or construct various understandings of indigeneity, either in traditional lifeways, modern indigenous realities, or indigenous futurisms, both within and between specific indigenous communities. The second is to engage with thing theory and materiality as a method of literary analysis.
our perceptual relation to the world? How must perceptual experience be reconceived so as to reconcile the fleetingness and flux of impressions with the impression of endurance and stability?

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: COL351, GRST249, PHIL302, SISP339
Prereq: None

CHUM341 Global Histories: Problems in Scale, Scope, Depth, and Time
How big is too big? How far back in time can historians go? How best to understand the relationship between science and history? What counts as evidence? What accounts for the rise (or return, some would argue) of macrohistory? What do deportment for the future of microhistory? This advanced seminar will examine the history and historiographical implications of macrohistorical frameworks, including comparative history, world history, global history, deep history, and big history.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-HIST
Identical With: HIST315
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 ‘universalism’ 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 reimagining.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM, SBS-CHUM
Identical With: FGS5343, SISP343
Prereq: None

CHUM344 Contemporary Theater: Theories and Aesthetics
This class will serve as an introduction to Theater & Performance Studies, interdisciplinary fields that brush against anthropology, linguistics, critical race studies, psychoanalysis, queer theory, and art history. We will approach ‘performance’ as a practice and a lens. Students will explore close reading strategies for both textual and live performance events and examine live art, theater, everyday performances, and presentations of the self. This course will pay particular attention to the social and cultural importance of performance and performativity, especially as they come to bear upon queer, black, Latinx, and indigenous lives and dreams.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-THEA
Identical With: THEA302
Prereq: THEA105 OR THEA150 OR THEA245 OR [THEA199 or ENGL269] OR THEA185

CHUM345 Historicizing Early Modern Sexualities
This course will examine recent historical and theoretical approaches to the history of sexuality in early modern English literature (ca. 1580-1680). Our focus will be the historical construction of sexuality in relation to categories of gender, race, religion, and social status in a variety of sources, both literary and nonliterary, verbal and visual, including poetry, plays, masques, medical treatises, travel narratives, and visual media. Topics covered include intersecting constructions of the sexed/gendered/racialized body; diverse sexual practices; sexual identities prior to the homo/hetero divide; and the histories of pornography and masturbation.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL349, FGS5350
Prereq: ENGL201

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 psychoacoustical 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

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: HA-CHUM
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 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 Frankfurt 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-CHUM

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
dozens of 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
Identical With: THEA351
Prereq: MUSC201 OR MUSC202

CHUM352 Following Fornés: Creativity, Intimacy, and Imagination

This course undertakes an investigation and application of the creative process
of visionary iconoclast Maria Irene Fornés: a queer, Latinx playwright whose
wildly idiosyncratic plays defied both convention and categorization. Fornés’
legendary workshops shaped a generation of playwrights, including Nilo Cruz,
Caridad Svich, and Sarah Ruhl.

Students will engage with Fornés’ own creative process via her ephemera: in this
case, the spoken fragments, outtakes, and audio marginalia left behind from the
filming of her documentary collaboration with director Michelle Memran, ‘The
Rest I Make Up.’ As I work to compile and cohere this material into a book, the
class will be applying it, directly, to the conception and creation of their own
performance works.

Students who are interested in writing/directing/devising live works of
performance are best suited to this class. No former experience necessary,
but a willingness to create and share live work and writing on a weekly basis
is required. Our work will be contextualized by assigned research and writing
into Fornés as a key figure of the American theater, and will culminate in the
presentation of our creative projects.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: THEA352
Prereq: None

CHUM353 Media Revolutions: Color Television and the Humanities in the 1960s
and 1970s

This course visits some of the groundbreaking TV series that presented
humanities and sciences to global mass audiences in the 1960s and 1970s.
Television emerged as a powerful cultural presence and with remarkable speed.
From the late 1960s, the British Broadcasting Company, in partnership with PBS
in America, created a series of television programs (partly to widen the audience
market for new color television programming). This course focuses on the role
of television as a still new, and potentially disruptive, medium. We will look at
and discuss a range of British TV series from Kenneth Clark’s ‘Civilisation’ and
‘Monty Python’s Flying Circus’ (both 1969) to Jacob Bronowski’s ‘The Ascent of
Man’ (1973) and Alistair Cooke’s ‘America’ (1972), John Kenneth Galbraith’s ‘The
Age of Uncertainty’ (1977), and David Attenborough’s ‘Life on Earth’ (first aired
in 1979). We will read and discuss works of art and media criticism around this
time that laid the groundwork for major conceptual and theoretical remappings
of the fields of cultural and visual studies. We also will explore the impact of
television on art worlds and museums, looking at how 1960s’ color television
emerged as a powerful cultural presence and with remarkable speed.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
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 United States. 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

CHUM355 Social Movements Lab

What can we learn from social justice activists about the economic, political, and environmental struggles facing us today, including mass incarceration, immigration, economic precarity, and the violence of the state? Where are the critical sites of queer, trans, left, feminist, black, indigenous, disability, and environmental struggle? How do these movements converge, and where do they diverge?

This participatory, interdisciplinary research seminar enables you to embark on an independent, semester-long research project on the social movement or activism of your choice. We’ll start with some foundational reading on multidisciplinary social movement research; archival, ethnographic, and participatory methodologies; and histories of social justice struggles in the U.S. The remainder and majority of the seminar is laboratory style, taking shape around your particular projects. Each week, we will collaboratively analyze one or two projects, mapping out and comparing methods, goals, visions, struggles, and contexts of the movements under study. Our goal is to understand a range of social justice activism in their economic, political, and historical context, with an eye toward integrating activist scholarship and social change.

The activism you research can be contemporary or historical; local, national, or global; and can take any shape: direct action, community organizing, activist philanthropy, art as activism, etc. You do not need previous experience or activist contacts for this course—just passion and the desire to learn collaboratively!

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

CHUM356 Queer Necropolitics

Since the 1980s AIDS epidemic, the politics of death have been central to queer conceptualizations of identity, selfhood, and community. Queer writers reflecting upon the early AIDS years often express a sense of ambivalence about their own survival in the midst of their friends and family dying with impunity. At the same time, queer studies scholars have argued that the AIDS epidemic literalized long-existing forms of symbolic death experienced by queer people. Indeed, the idea that ‘social death’ is a precondition for queer identity has been taken up by many scholars across fields, especially at sites of intersectionality between sexuality, race, and class.

In this course, we will explore the concept of necropolitics as it pertains to queer communities and ideologies. We will examine sites of literal queer death, through the history of the AIDS epidemic, the emergence of hate crime statutes, incidences of transphobic/homophobic violence, and the disproportionate incarceration of queer people of color. We will also examine sites of symbolic queer death, through the discourses of citizenship and belonging, criminalization, civil rights and exclusions. Concepts covered will include: Michel Foucault’s work on biopolitics, Sarah Schulman’s idea of homophobia as a pleasure system, Jose Esteban Muñoz’s work on queer futurity, Lee Edelman’s work on queerness as the Freudian death drive, Judith Butler’s work on the value of queer lives, Jasbir Puar’s work on homonationalism and debility, and the burgeoning field of queer (in)humanism.

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

CHUM357 CHUM357 CHUM357 CHUM357 CHUM357 CHUM357 CHUM357 CHUM357 CHUM357 CHUM357 CHUM357

CHUM358 Fugitive Perspectives on Education and Civil Society

In 1946, the African American novelist Ann Petry imagined what a white schoolteacher might think about working with black students in Harlem, New York: ‘Working in this school was like being in a jungle. It was filled with the smell of the jungle, she thought: tainted food, rank, unwashed bodies.’ Petry had herself worked in Harlem schools. She also held credentials from well-heeled white schools in Connecticut. Despite her own academic success, she questioned the inherent value of schools that regarded black children as if they were untamed savages.

Challenging prevailing narratives of excellence and achievement, this course examines fugitive perspectives of black, Indigenous, LGTBQ, and poor folks who resisted compulsory schooling and avoided conscription into so-called civilized society. If, as historian Michael B. Katz has argued, US schools ‘are imperial institutions designed to civilize the natives; they exist to do something to poor children, especially, now, children who are black or brown,’ then why should any self-respecting black or brown child endure such schooling? What might so-called truants, illiterates, failures, burnouts, dropouts, and delinquents teach us about education and civil society?

The history of education, however, has largely been interpreted from a biased perspective—namely, those who have been successfully schooled. We will therefore search for contrary voices in fragments of oral culture, ranging from slave narratives to folktales and recorded music. Contemporary scholarship will inform our analysis. Interdisciplinary scholars such as James Scott, Eric Hobsbawm, Tera Hunter, Saidiya Hartman, Lisa Brooks, and Audra Simpson will illustrate how to read against the grain and unearth hidden transcripts from classic authors such as W.E.B. Du Bois, Carter G. Woodson, Anna Julia Cooper, and Gertrude Simmons Bonin.

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

CHUM359 Making the Psychological: Discovering, Manufacturing, Circulating

Psychology aims to explain human experiences and thoughts, including unconscious ones. Using scientific methods, psychology produces valid representations of human nature, names them, and circulates that knowledge for both its truth value and usefulness to society and individuals. Despite much success in these aims, the validity of much of psychology’s knowledge is in being challenged - as evidenced in recent concerns about the reproducibility

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
of experiments. We will examine the epistemic grounds of psychology’s truth claims and consider alternative models that understand the truth claims to be enactments, constructions, or ideologies that rehearse cultural beliefs. Case studies of science-based knowledge eventually found to be inaccurate or exaggerated (priming research; the power pose) are used to examine how some truth claims are generated and challenged, and cases of robust research are used to explore how some truth claims acquire credibility inside and outside the laboratory. We ask, too, how these claims travel to be taken up as new ways for individuals to experience the self and social world, and examine the public’s and our own aspirations to expand consciousness and act otherwise. Students will develop case studies of psychological knowledge, its validation, circulation, and effects in the world.

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

CHUM363 (Un)Popular Performances/Performances (Im)Populaires
In 1607, a young Scotsman named William Drummond was studying law in Bourges, France, a popular ‘study abroad destination’ for Scottish students as well as an important stopover city on the routes of itinerant professional and amateur actors. While in Bourges, these actors performed a variety of different kinds of plays, including tragedies, comedies, tragicomedies, pastorals, and farces. Although these performances were often met with hostility from the city’s religious authorities, Drummond attended several plays during his stay and, lucky for us, took rather detailed notes about them. His observations from the 1607 ‘season’ are preserved in his personal papers in the National Library of Scotland.

This course will use Drummond’s notes as a guide to discover and examine other forms of evidence—both traditional and nontraditional—that help us understand what was at stake in theater, performance, and (un)popular culture in late 16th- and early 17th-century France. We will study the ways the past has been organized and cataloged, how traditional sources and research have shaped our view of the past, and how unconventional methodologies can help us locate new sites of knowledge and culture. Written assignments, class discussions, and (most) readings will be in French.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: COL363, FREN363
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, violatable, 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

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: CEAS258, PHIL337
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 for Humanities fellows.

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

CHUM383 Reading Between Freedom and Necessity
Mostly the culture of literacy has taken shape within a realm of freedom, seemingly distant from the needs of the body and the demands of sustenance. At the same time, the world represented within so much of the world’s narratives, both truth and fiction, has been saturated in struggle and deprivation. In this seminar we will try to make some sense of this juxtaposition, freedom on one side and necessity on the other, to explore the flip side of the drama of revolution in modern times. For us, revolutions, those great upheavals that unite hope with practical action, will be the background against which we will try to understand the gravity and persistence of dispossession itself: the pull of past or residual forms of unfreedom in the sphere of cultural representation, within and against new or emerging expressions of emancipation, themselves accompanied or countered in modern times by ever-novel styles of exploitation.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL382
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 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

**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