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/))

### VISITING FACULTY

**Hassan Almohammed**  
MA, University Blaise Pascal; PHD, University Blaise Pascal  
Visiting Associate Professor of Humanities

**Bethany R. Berger**  
BA, Wesleyan University; JD, Yale University  
Research Fellow, Center for the Humanities

**Maeva K. Doyle**  
BA, Vassar College; MA, Bryn Mawr College; PHD, Bryn Mawr College  
Research Fellow, Center for the Humanities

**Juan Esteban Plaza**  
PHD, Stanford University  
Andrew W. Mellon Postdoctoral Fellow

**Valentina Ramia**  
Research Fellow, Center for the Humanities

**Lauren Elaine van Haften-Schick**  
BA, Hampshire College; MA, Cornell University; PHD, Cornell University  
Andrew W. Mellon Postdoctoral Fellow

### FACULTY FELLOWS

**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 Matthusen**, Fall 2020; **Amy Tang**, Fall 2020  

### STUDENT FELLOWS


**CHUM202 Deconstructing Democracy**  
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  
**Identical With:** COL205  
**Prereq:** None

**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.”

**CHUM205F 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.”

**CHUM204 Deconstructing Democracy**  
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  
**Identical With:** COL205  
**Prereq:** None

**CHUM202 Deconstructing Democracy**  
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  
**Identical With:** COL205  
**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, fabrication, exaggeration, and duplicity have been mobilized as strategies of freedom and resistance—from the spectacular escape
The 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

CHUM228 Virtue and Vice in History, Literature, and Philosophy
Examine the long, complex and sometimes contradictory associations of virtue with piety, salvation, righteousness, intensity, strength, and, more recently with vulnerability and suffering. Beginning with Confucius and Aristotle, and winding our way through Christianity, humanism, postmodernism until the present, we will explore the ethics, power, and politics of the ideas of virtue and vice.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-COL

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

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

CHUM220F 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

CHUM233 All Ah We: Contemporary Afro-Caribbean Drama & Performance
What are the dramatic utterances of Afro-Caribbean artists? How do Afro-Caribbean playwrights and other narrative-based performance artists present "Caribbean" and/or "West Indian" subjectivities in ways that are shared, yet critically different? In what ways are Afro-Caribbean dramas and performance pieces repositories for the practical, the theoretical, the sociological, the political, the imagined, and the lost? In answering these questions and more, we examine these textual and embodied expressions from the complicated crossroads of class, creolization, diaspora, ethnicity, folklore, gender, history, indentured servitude, isolation, language, race, religion, and slavery. At all times, this course revels in the polyphony that is Afro-Caribbean drama and performance.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL233, AFAM233, THEA233
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 reimagining 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

CHUM274 Insular Borders of Latin(x) America
Before and at the same time the United States established itself throughout the 19th century as a major power in the Americas and the world, various Latin American republics inherited and acted upon a similar imperialist agenda to expand their borders not only to neighboring territories but also across oceans. In this class, we will study and compare these imperialist gestures, among them the Spanish Empire’s control of its remaining insular colonies in the 19th century (e.g., Cuba, Puerto Rico, the Philippines, and Guam) and the United States’ successive claim to these very same islands. We will analyze literary works and films that interrogate these imperialist claims as well as the trajectories of islanders: for instance, the forced migration of the Rapanui (Easter Island people) in the second half of the 19th century (first as slaves to Peru and then to the town of Hanga Roa in Easter Island) and the island-to-island "intra-colonial" (Joanna Poblete) recruitment of Filipino and Puerto Rican laborers in sugar plantations in Hawai‘i at the beginning of the 20th century. Some of the questions we will explore are: Why are islands so coveted by old and new empires? How have Rapanui, Filipino, and Puerto Rican migrants and their descendants resisted authorities on the insular borders of empire? How do writers and artists tell these silenced histories? Can we speak of Latinidad and Edouard Glissant’s concept of Poetics of Relation in a Pacific Ocean context?
CHUM281 Political Fantasies of Zion
Palestine, Zion, Judah, the Promised Land. A small piece of land in the Middle East has a very long and contested history full of religious meaning for Judaism, Christianity, and Islam. Some imagine the State of Israel as an island—"the only democracy in the Middle East" or the only Western state in the region—surrounded by a hostile environment. The geographical area, by contrast, has often been portrayed as a crossroad, a place where cultures clashed, merged, and exchanged ideas.

In this class, we will examine this tension between a physical and imagined space, between political reality and idea, by recovering alternative Zionist, non-Zionist, and anti-Zionist visions of the Zion. Jewish statehood is a very recent phenomenon. Throughout the modern period, the vast majority of Jews lived under empires, whether Habsburg, French, Romanov, British, or Ottoman. How did the imperial experience shape Jewish religious and political views? What role does the imagination of Zion play in today's political context? Reading political pamphlets, poetry, maps, artworks, and utopian fiction, we will pay attention to the construction of the Zionist idea not just in political Zionism but also in contrasting visions including Canaanism, cultural Zionism, diaspora nationalism, a Jewish-Arab federation, a binational state, and the rejection of statehood as heresy. In the last part of the class, we will look at recent contemporary issues from the news, e.g., the agreements between the State of Israel and the United Arab Emirates, or government corruption in Israel, in order to see how these ideas of Zion are still present in today's discourse.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: LAST274, AMST289, SPAN274
Prereq: None

CHUM288 Literary Perversions: Revolution, Democracy, Identity
The Federalist Papers wrote under the strong impression that the American Revolution was imprinted 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 "perversion" 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
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL284
Prereq: None

CHUM298 (Un)Sound Projections: When Spaces Resist Recording
The class would involve a series of discussions around field recordings and site-specific compositions. This would involve a survey of landmark and recent recordings in this vein (e.g., Pauline Oliveros, Stuart Dempster, and Paniotis [Deep Listening Band] at the Dan Harpole Cistern; Chris Watson’s "Outside the Circle of Fire"; Sylvi MacCormac’s "Voices and Wheels"; Peter Cusack’s "Sounds from Dangerous Places"; and works by Jacob Kirkegaard, among other sound artists and composers).

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL280, FGSS320, THEA290
Prereq: None

CHUM301 Flaunting: Extreme Fashion on the Early Modern Stage
Frilly ruffs and cuffs, bulging codpieces, towering "chopines" (platform shoes)—oh my! This course considers the early modern stage as an engine of fashion and the forms of sartorial ostentation to which it gave rise. How did fashion contribute the rise of the commercial theater? How did clothing shape gender, sexuality, class and race in plays by Shakespeare and his contemporaries, which were performed by adult men and gender-fluid, "boy" actors? How did sartorial excess and the sumptuary laws that sought to control it affect social status and mobility during the rise of capitalism? And how were early modern fashion trends updated in later productions of these plays?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL352
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: AFAM312, E&ES125, FGSS301
Prereq: None

CHUM305 Semiotics of al-Barzakh: The Grammars of the End of Days and Horizons of Possibility
This course builds from the Islamic eschatological concept of “al-Barzakh” as it has been taken up in anthropological theories, as well as in Islamic thought more generally, with careful attention to the term's semiotic transformations and significations. It does so in order to explore both how the term describes an earthly place and an eschatological hereafter as well as a theoretical and practical alternative to the notion of the liminal personhood.

Since at least the 12th century, thinkers have explored the Islamic concept of al-Barzakh to explore the connection between the earthly present and the heavenly hereafter and the scales of judgment in between. This term, somewhat akin to Christian notion of purgatory or limbo, appears only three times in the Qur'an. It is explained as being like the productive firmament that separates salt and sweet water. In places like Morocco, this is commonly interpreted as referring to the Strait of Gibraltar and the underwater isthmus that separates and produces the waters of the Atlantic Ocean and the Strait of Gibraltar.

We will read both contemporary scholarly apprehensions of this term and its various applications in Muslim-majority contexts such as Morocco, Egypt, Sudan, and Iran—often ethnographic—as well as Islamic philosophy that attempts to bring the concept into relation with earthly personhood. In our approach, we will move through a variety of scholarly genres and epochs in order to trace the genealogies of present-day popular invocations of the term as we contrast it with other apprehensions of the eschatological and the liminal.

We will work to understand how this term contains space for both an imagination of everyday life as well as the boundary-generating difference marking here and there, and now and then, by looking at how the term is evoked by artists, scholars, religious adherents, psychoanalysts, and border crossers. As we go along, we will pay special attention to the languages of belonging and difference evoked by this term and attend to how an anthropological approach to semiotics might elucidate new grammars of community and horizons of possibility that exist alongside notions of the liminal, uncanny, dreaming, the hereafter, and the imagination of the end of days.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ANTH305, RELI300
Prereq: None

CHUM306 Techniques of the Liar: Performance, Artifice, Fraud
This seminar is a cultural and intellectual history of fraudulence, fiction, and faking it. We will explore both specific performance practices as well as theorizations of artifice, fraud, and authenticity. Topics will include illusion, ventriloquism, and sleight of hand; mimetic acting and the manufacture of “emotion”; dance technique and the concealment of effort; and musical improvisation and the politics of invention. We will also consider the complexities of drag, camp, and minstrelsy and historicize their surrounding
discourses, centering the contributions of feminist, queer, and critical race studies. Looking at a range of (predominantly U.S.-based) practices from the mid-19th century to the present, we will consider how artifice and theatricality have been historically reviled as qualities inherent to femininity and queerness, respectively; how “authenticity” is both gendered and racialized; and how hiding, fabulation, exaggeration, and duplicity have also offered means of freedom or resistance.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: FGSS305, THEA306
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 subvert the scale of the human. We will pay particular attention to the question of what consequences decentering the human has for the ethnic, and in turn, how the human is constituted in the context of Asian American and Asian/American literature. To explore these non-human centered logics and forms, we will read theoretical texts by Anne Cheng, Rey Chow, Donna Haraway, Aihwa Ong, Rachel Lee, Nikolas Rose, Anna Tsing, and others, alongside a selection of contemporary (and capacious definition) 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
Prereq: None

CHUM309 Multispecies Worldbuilding: The Chestnut Project
How do forests think (Kohn)? Do rocks listen (Povinelli)? Can insects speak (Mitchell)? How do fungi make history (Tsing)? Should trees have rights (Stone)? These are some of the most exciting questions percolating in the humanities, arts, and social/natural sciences today. They disrupt Western colonial notions of what it means to be human, while also calling for methods, theories, and apparatuses that might imagine and build more livable multispecies worlds.

This course has two goals: (1) introduce students to key texts on more-than-human, more-than-Western ontologies, particularly from the fields of multispecies/cyborg anthropology, science and technology studies, biology, and environmental humanities; (2) engage students in transdisciplinary research on the American chestnut (Castanea dentata), a tree species once known as the “queen of forests” from the Appalachian mountains to the Mississippi river until fungi wiped them out in the early twentieth century. This course will lay the groundwork for students to participate in current debates and projects to restore a transgenic version of the American chestnut in the eastern United States within the next five years.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: SISP309
Prereq: None

CHUM311 The Black Charismatic
In this course we will explore the interplay between black politics and popular culture in the post-civil rights era. More specifically, we will examine the aesthetics of affective (commonly called “charismatic”) black political leadership by attending to Tavis Smiley’s yearly “State of the Black Union” address, 2000-2010. We will rely almost entirely on film, video, and digital archives in order to trace the eleven-year-long evolution of Smiley’s annual event, while focusing our hermeneutic attention on the racialized and gendered performances of Louis Farrakhan, Michael Eric Dyson, Cornel West, and others. Through close readings of their televised performances, then, this course will require students to think and write about the practice and rhetoric of the black charismatic. How might the black charismatic threaten to undermine the political opportunities afforded by the success of the modern civil rights movement? How did Smiley’s yearly event create the illusion of a black public sphere? What are the unintended consequences of substituting affect for political action? Similarly, what are the potential perils of a politics that results in ephemeral catharsis without dangerous political consequences? While participating in the general discussion across the semester, students will be searching out specific research topics of their own, topics relating the seminar conversation to original research questions about: the new liberalism of black politics; the crisis of the black public intellectual; the importance of technology (particularly the ways in which new media have changed, even upended the political habitus itself); and the relationship between gender (particularly black masculinity), charismatic leadership, and respectability politics. Authors will include (in no particular order): Adolph Reed, Richard Iton, Hazel Carby, Hortense Spillers, Houston Baker, Erica Edwards, Melissa Harris-Perry, and others.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AFAM314, FGSS313, RELI323
Prereq: None

CHUM313 Performing Property: Legal Experimentation and Activism in Contemporary Art
Who owns works of art-artists, buyers, museums, or the public? Who is granted the privileged status of author? Do artworks comprise a special category of things? Such questions underlie attitudes concerning art and cultural artifacts, and they also inform intellectual property laws. Since the 1960s, conceptual and performance artists have taken up these queries to investigate the nature of authorship and ownership generally, experimenting with aesthetic strategies as well as legal tools like contracts to ask: How do social and visual cues communicate boundaries, shape territories, and perform property into being? What happens when materiality and ownership are contingent? Can artists model alternate property relations through their work? How might art expose fissures and failures in law? Recent calls for decolonization and the restitution of looted objects have also pushed museums and archives to reconsider whether they are the outright owners of cultural artifacts, or stewards responsible for their care. Furthermore, as surveillance technologies increasingly pervade daily life, and digitalization leads licensing to supplant ownership, the future of privacy and property norms is unclear. These developments render contemporary
art fertile ground for attending to the ways in which property structures are conceived, take shape, are reproduced, and how they might be reformed, calling upon us to pay attention to intent, consent, and the needs of others.

Seminar readings will be drawn from the burgeoning subfield of Art and Legal Studies with texts by key scholars including Joan Kee and Martha Buskirk, complemented by legal theorists such as Sarah Keenan and Cheryl I. Harris whose work has influenced artists. Alongside, we will closely examine the work of artists who challenge traditional ownership relations to problematize law, such as Felix Gonzalez-Torres, Jill Magid, and Cameron Rowland. Class meetings will be complemented by screenings and visits to local collections, as is feasible. Assignments include a brief paper on an artwork, as well as a final research paper or digital exhibition requiring students to examine a particular theme or artist in-depth.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AMST214, ARHA261, CSPL313
Prereq: None

CHUM315 Cuban Literature and Film: Imagination, Revolt, and Melancholia (CLAC 1.0)
This course surveys the major aesthetic and socio-historical movements in modern and contemporary Cuba. Since the late nineteenth century, the island of Cuba has been at the center of a number of key epochal disputes: between colonialism and independence, race and racial justice, neocolonialism and revolution, liberalism and socialism, isolationism and globalization. In the arts, the turn of the century launched a period of great imaginative invention. Considering the singular place of Cuba in Latin America, the Caribbean, and the globe, this course addresses some of the most representative works of Cuban literature and film since independence until the present time. Imagination, revolt, and melancholia are the three concepts that will orient our discussion. Imagination refers both to artistic creation and to the collective capacity of projecting new worlds, utopias, or impossible realities. Revolt, as opposed to revolution, is not restrained to politics as usual but relates rather to a deep experience of discontent and a return (from the Latin revolvere) to ancient psycho-social strata. Finally, melancholia serves as a point of view to understand what happens when history does not live up to emancipatory expectations. Special attention will be given to Afro-Cubanismo, ethnographic literature, the avant-garde aesthetics of the group Orígenes, Marvelous Realism, testimony, revolution, socialist experimental film, diaspora, the Special Period, and post-Soviet life. Reading materials and in-class discussions will be in Spanish. Hence, knowledge of advanced Spanish is required.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CGST324, COL314, LAST315, SPAN296
Prereq: None

CHUM317 Why Literary History?
Why should poems, novels and plays written centuries ago engage our attention? Why should we care? And how have answers to these questions themselves changed over the course of literary history? We will dwell, in particular, on two key historical turning points: eighteenth-century Britain, when influential canonizing projects in print worked to define a native "English" tradition at the same time as the country pursued imperial expansion, and mid-twentieth-century America, when New Criticism institutionalized certain modes of reading historical literature just as English as a discipline was taking something like its modern shape. And, of course, we will grapple with the purposes, the pleasures, and the possibilities of literary history now. Throughout, we will also be attending to the practical work of doing literary history - students will work in Special Collections to produce their own edition of a historical text.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL354
Prereq: None

CHUM318 Empathy and Radical Care
This course will explore the philosophical and perceptual issues that empathy generates by focusing on specific contexts of both human and nonhuman captivity. Philosophical explorations will be supplemented with political insights of activists engaged in mutual aid, abolition, and animal and eco-justice.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: PHIL341
Prereq: None

CHUM320 Staging the Real in Early Modern England
The stage in Shakespeare’s time was by modern standards “relatively bare,” lacking illusionistic sets that would later be relied upon to conjure the reality of a particular time and place onstage. What, then, defined the “real” prior to the emergence of modern theatrical realism and the illusionistic conventions associated with it? What representational strategies (of text, costume, props, sound, stage machinery, etc.) were used to convey “realness” onstage at the Globe and other early English theaters, which lacked the “fourth wall” of the proscenium arch that separated the realities of the play-world from those of everyday life?

This course explores the dramaturgy of the “real” in early modern England in conjunction with the Center for the Humanities Spring 2024 theme of “Get Real,” in plays by Shakespeare and his contemporaries that experimented with new ways of bringing to life the realities of war, true crime, sex and gender “deviance,” street life and lingo in London’s underworld, serendipitous wealth gleaned from capitalistic enterprise, and other sensational news ripped from the headlines.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL323
Prereq: ENGL201

CHUM321 Secrets, Lies, and Fictions in the Americas
In 1964, historian Richard Hofstadter underlined the spread of a “paranoid style” in American politics. Although Hofstadter’s description seems more appropriate today than ever, in an increasingly interconnected global order the role of misinformation, uncertainty, manipulation and conspiratorial imaginaries in shaping and limiting democracies and public spheres cannot be exclusively assigned to any particular locale. From a continental standpoint, this course offers analytical tools to explore the political complexity of lies, secrets and fictions in both the United States and Latin America since the mid-twentieth century to this day. By studying a series of cases-including the Guatemalan civil war, the assassination of John F. Kennedy, the Pentagon Papers, the U.S. intervention in the Middle East, the “dirty war” in Latin America, censorship in socialist Cuba, the arrest of Augusto Pinochet in London, Wikileaks, hacker practices in the early days of internet, or Cambridge Analytica—we will address the relations between surveillance, spectacle, and conspiracies (both factual and imagined) in the contemporary techno-political landscape. Moreover, the
course emphasizes the speculative and theoretical potentials of art and literature when it comes to understanding socio-political phenomena. Beyond distinctions between truth and falsehood, fictional constructions are key to our collective capacity to imagine alternative worlds. By mapping out the ways in which fictions circulate as such or rather as truthful versions of reality, we will problematize the limits and uses of truth, lies, official and alternative narratives, as well as the power of states, corporations, individuals, and collectives to direct attention and frame information.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AMST222, COL318, LAST321
Prereq: None

CHUM322 Visions of the Future: Capitalism and Colonialism in the World's Fairs

This course will explore the history of the world’s fairs from the 1851 Great Exhibition in London to the 1939 New York World’s Fair. These events showcased the newest technologies that would revolutionize life and labor for millions of human beings around the world. They also presented to the public new consumer goods and forms of entertainment such as music, dances, and sports. Moreover, they were sites of competition for rising nations and empires. Each participant country brought artifacts that demonstrated their (often idealized) national characteristics and development. Western powers displayed colonial products and peoples to show how they had been advancing in their expansionist enterprises. The students will read works on the humanities and social sciences that delve into the meanings of the world’s fairs. They will also analyze primary sources (texts, paintings, film, songs, cartoons, and more) which will allow them to ask their own questions about these events.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AMST322, HIST398
Prereq: None

CHUM323 Documentary Fictions

How stable is the binary distinction between the documentary and the fictional? Is fiction’s claim to representing reality any less valid than that of non-fiction? How does creative non-fiction conjure the sense of the Real? Can an archival document convey the depth of spiritual, emotional, and aesthetically infused intimacy on its own? What happens when the documentary and the fictional overlap to produce competing versions of the Real? What is at stake in such an overlap when the competing versions of the Real vie for a definitive, true account of events past and present?

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: REES226, RUSS226, COL322
Prereq: None

CHUM324 Black Girl Magic?: Survival and Speculative Fiction in the Social World

"Black Girl Magic?" explores and examines the sociological origins, usages, and deployments of the now-popular hashtag. Shortened from "#BlackGirlsAreMagic," coined by CaShawn Thompson in 2013, #BlackGirlMagic has seen its share of celebration and controversy. Used by and for figures such as former First Lady Michelle Obama and Janelle Monae, the hashtag appears almost everywhere to provide exemplars for the resilience of Black women and girls. However, some critics have questioned trending characteristics among those who have been branded with the hashtag--cisgender, well-to-do, fit/thin, non-disabled, and/or famous--and have asked since the beginning: To whom exactly does this phrase belong? Who does it include? And why should we use it? This course aims to survey all those questions and more. It will highlight Black women, trans and gender non-conforming writers, as well as sociologists and those not officially affiliated with the field, to deepen our understanding of Black life experiences in a global social world. We will dive into and deconstruct what we know about concepts such as "survival," "joy," "imagination," and "community" via Black feminist thought, queer/qiare studies, popular culture, political science, speculative fiction, and cultural sociology.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: SOC324, AFAM322
Prereq: SOC151 OR AFAM151

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
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
CHUM330 Economies of Erasure: Exploring the Violence Concealed by the Liberal Promise of Care
This course will aid students in understanding and recognizing the processes of erasure that maintain ongoing regimes of domination. In particular, we will attempt to understand how the twinned promises of equity and tolerance made by seemingly liberal, multicultural democracies work to conceal the ongoing--and specifically targeted--violence that in fact constitute and continue to subtend these nation-states. How, we will ask, do these regimes make violence disappear through the promise to "care" for their citizens, even as they wield spectacular violence to maintain domination? How are we as subjects of these regimes conditioned to pay attention to certain events, ideas, and systems, and what is made to disappear through such selective forms of attention? What communities, bodies, and individuals are sacrificed by the liberal promise of care? To answer these questions, the course will juxtapose readings in philosophy and social theory with ethnographic and historical case studies, giving students both the conceptual tools to analyze erasure and a set of examples through which to understand how these forms of erasure operate in the world. Crucial to our tool kit is the concept of disavowal, best understood as an active deflection from attending to the obligations of what one knows or should know. Disavowal, as we will learn, makes it possible for subjects to imagine the political, social, and cultural spaces in which they live as moral, legitimate, and ethical, taking violence as an aberration rather than as the normative maintenance of an order of domination. This disavowal, the course contends, grounds itself in the ideologically charged embrace of a liberal sense of care that is, in turn, abstracted away from actual and ongoing histories of power and domination. In order to manage the potential scale of this exploration, we will primarily examine examples from North America, examining how white supremacy, patriarchy, and settler colonial domination operate in tandem in order to legitimize regimes of power by disavowing their violence.

Offering: Host  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-CHUM  
Identical With: AMST330, ANTH330  
Prereq: None

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-period works: the Sophist and the Statesman. In the process, we will see how Plato rethinks his theory of forms in these dialogues, how he learns to let go of Socrates, how a sophist should be distinguished from a philosopher, and how all of this is relevant to politics and the art of ruling.

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

CHUM333 About Clothes: Styles, Histories, Activisms, Poetics
In this course you will learn about some of the looks, discourses, forms of work, sensory meanings, and embodied histories relevant to/circulating around the wearing and study of clothing, in our time-place and at selected points over the past several hundred years. The syllabus includes works of literature, scholarship, visual art, performance, journalism, and activism. Among the questions we will ask: What does it mean to read clothes? How may we understand the transatlantic and global circuits that have informed various fashion systems, including ideas about who may wear what kinds of clothes? How and why have the labor, products, pleasures, and pains of this (multi-billion-dollar) business been understood as trivial? Throughout the semester, you will conduct your own experiments at the intersections of language, identities, and the materiality of clothing.

Offering: Crosslisting  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-CHUM  
Identical With: ENGL332, FGSS333  
Prereq: None

CHUM334 Native Matters: Materiality in Indigenous Literatures Across the Pacific
This course will aid students in understanding and recognizing the processes of erasure that maintain ongoing regimes of domination. In particular, we will attempt to understand how the twinned promises of equity and tolerance made by seemingly liberal, multicultural democracies work to conceal the ongoing--and specifically targeted--violence that in fact constitute and continue to subtend these nation-states. How, we will ask, do these regimes make violence disappear through the promise to "care" for their citizens, even as they wield spectacular violence to maintain domination? How are we as subjects of these regimes conditioned to pay attention to certain events, ideas, and systems, and what is made to disappear through such selective forms of attention? What communities, bodies, and individuals are sacrificed by the liberal promise of care? To answer these questions, the course will juxtapose readings in philosophy and social theory with ethnographic and historical case studies, giving students both the conceptual tools to analyze erasure and a set of examples through which to understand how these forms of erasure operate in the world. Crucial to our tool kit is the concept of disavowal, best understood as an active deflection from attending to the obligations of what one knows or should know. Disavowal, as we will learn, makes it possible for subjects to imagine the political, social, and cultural spaces in which they live as moral, legitimate, and ethical, taking violence as an aberration rather than as the normative maintenance of an order of domination. This disavowal, the course contends, grounds itself in the ideologically charged embrace of a liberal sense of care that is, in turn, abstracted away from actual and ongoing histories of power and domination. In order to manage the potential scale of this exploration, we will primarily examine examples from North America, examining how white supremacy, patriarchy, and settler colonial domination operate in tandem in order to legitimize regimes of power by disavowing their violence.

Offering: Host  
Grading: OPT  
Credits: 1.00  
Gen Ed Area: HA-CHUM  
Identical With: CEAS334, WLIT325  
Prereq: None

CHUM335 Psychoanalytics
In her seminal essay "All The Things You Could Be By Now If Sigmund Freud's Wife Was Your Mother: Race and Psychoanalysis," Hortense Spillers contends that, contrary to the omnipresent skepticism regarding the relevance of psychoanalytic discourse for understanding the "problematic of race," psychoanalysis may in fact serve as a "supplementary protocol" for elucidating the fatal operations of "race" and its overdetermination of reality. In order to fully ascertain these insights, Spillers proposes a distinct approach to psychoanalytic discourse--a methodology which she terms psychoanalytics, "a project that would think through aspects of a psychoanalytic culture criticism and how one might go about determining its shape and style" and which "exposes the gaps that psychoanalytic theories awaken." A psychoanalytics would read psychoanalysis against the grain of its presumed universality, revealing how race functions as its "absent center" and enabling condition.

This seminar takes seriously Spillers's call for the development of a psychoanalytics, looking to the relationship between psychoanalysis and Blackness, with particular emphasis on negativity as theorized in both psychoanalytic discourse and Black critical theory. What can psychoanalytics/psychoanalysis elucidate regarding the "problematic" of race (and racial blackness)? How do psychoanalytic concepts such as sublimation, extimacy, desire, jouissance, femininity, and drive function within the context of Blackness? What is the relationship between Blackness and "The Real"? Readings will
The rise of mathematical natural science in the early modern period marked
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 empires we will consider what the concepts of the "black archive" and "black
ephemera" mean to different disciplines. We will study the repressions of black
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"—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.

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.

In conjunction with the CHUM theme "Ephemera," this class will study the
philosophical turbulence induced by the new science—in particular, by the
mechanical philosophy and infinitesimal calculus. We will pay special attention
to its consequences for the philosophy of perception. Aristotle compared
perceptible objects to signet rings impressing their distinctive forms on the
receptive wax of the human sensorium. But if there are no enduring substances
or determinate forms, how are we to understand our perceptual relation to the
world? How must perceptual experience be reconceived so as to accommodate
the fleetingness and flux of material phenomena? And how is it that, though
we are awash in ephemera, we nevertheless enjoy an (illusory?) impression of
endurance and stability?

In the late 20th century, unfinished novels about Black Atlantic revolutions such as
impossible runs of historic black newspapers, debates about the illusions and desires of “recovery,” and the criteria that determine
what counts as ephemeral and when.

Aristotle, perceptible objects had been understood to be enduring substances
whose identities were inscribed in their very being and which retained these
identities through change. The mechanistic worldview of the 17th and 18th
centuries exploded this stable order into a telescoping multiplicity of material
systems, from the infinitesimally small to the infinitely large. Rather than
encountering a world of enduring and identifiable substances—animals,
vegetables, and minerals; people and artifacts—the perceiver was instead
confronted with fleeting constellations of homogeneous matter in a perpetual
flux, no sooner glimpsed than gone. This metaphysical picture of infinitary flux
was complemented by a new branch of mathematics, the infinitesimal calculus,
which proved immensely successful both in uncovering new theorems and in
modeling empirical phenomena.

Both the metaphysics and the mathematics of the new science were, however,
ripen with paradox. If material objects not only harbor a microscopic substructure
but are, in fact, divisible without end, then we are faced with pluralities of
pluralities without any underlying unities—parts of parts of parts—and not a
whole among them. Conceptual instability afflicted the infinitesimals used in
calculus, as well. In some contexts they were treated as very small but non-zero
quantities, in others as strictly zero—provoking one critic to call them “ghosts of
departed quantities.”

In conjunction with the CHUM theme “Ephemera,” this class will study the
philosophical turbulence induced by the new science—in particular, by the
mechanical philosophy and infinitesimal calculus. We will pay special attention
to its consequences for the philosophy of perception. Aristotle compared
perceptible objects to signet rings impressing their distinctive forms on the
receptive wax of the human sensorium. But if there are no enduring substances
or determinate forms, how are we to understand our perceptual relation to the
world? How must perceptual experience be reconceived so as to accommodate
the fleetingness and flux of material phenomena? And how is it that, though
we are awash in ephemera, we nevertheless enjoy an (illusory?) impression of
endurance and stability?

In the late 20th century, unfinished novels about Black Atlantic revolutions such as
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: FGSS343, 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, FGSS350
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 psycho-acoustical understandings of music and sound that influenced their shaping.

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

CHUM348 Plague and Care-Work in Shakespeare’s England
Plague exerted an enormous influence on the plays of Shakespeare and his contemporaries, and indeed on theater as a commercial enterprise. Pandemic theater closures and quarantines were frequent throughout his career, and it is likely that his son Hamnet died of plague. This seminar examines four Shakespeare plays (Romeo and Juliet, Hamlet, King Lear, The Winter’s Tale) and their preoccupations with time, temporality, belatedness, mortality and ephemerality (of theater and the world-as-stage) and with an ethics and recognition of the work of care, as these are shaped by the recurrence of plague—a perspective that will allow us to draw connections and discern differences between Shakespeare’s time and our own.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL345
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: 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 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
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 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 documentaries influenced the way that humanities are presented televisually up to today. This course satisfies requirements for the “Visual and Material Culture” module in history and major requirements for the Science in Society Program.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: HIST345, SISP352

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
Identical With: ANTH355, FGSS355

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,
LGBTQ, 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
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,
fantasies. Participants will discuss the relationship between sexual fantasy and
social reality, between representations of idealized boundless pleasure, and
historical contexts of stigmatization, pathologization, and institutional violence.
This will lead to debates on archival sexual activism and minoritized bodies in the
archive, in order to fully grasp the contraposition between over-determination
and queer utopianism.

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

CHUM362 Visualizing Black Remains
This advanced seminar engages African Diaspora critical thought and aesthetic
production (visual art, performance, film, literature) that grapple with the
appetite, effects, and stakes of representing black remains. What does this visual
reproduction make possible or obscure, and what is its relationship to violence?
The class will also encourage students to think about the ethics of repatriation/
reparation in relation to forms of loss and dispossession that can neither be
repaired/repaireted nor visually evidenced (in conventional ways). In those
instances, how do contemporary critical thinkers and/as contemporary artists
help us rethink loss, mourning, objecthood, violence, empathy, and repairation?

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

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, pastoralis, 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
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,
fantasies. Participants will discuss the relationship between sexual fantasy and
social reality, between representations of idealized boundless pleasure, and
historical contexts of stigmatization, pathologization, and institutional violence.
This will lead to debates on archival sexual activism and minoritized bodies in the
archive, in order to fully grasp the contraposition between over-determination
and queer utopianism.

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

Charm361 Queer & Trans Erotic Archives
Is it possible to capture and archive ephemeral, flickering pleasures? This course
addresses this question by problematizing the relationship between embodied
pleasures and affective memories on the one hand and historical analyses on the
other. Based on Derrida’s critique of archives’ selective preservation mechanisms
and reification of normative narratives, queer studies scholars have tried to
create their own “counter-archives,” often by means of an alternative reading of
conventional archives. First, participants will discuss the ethics of reenactments
and appropriations of archived desires, analyzing specific case studies that
will be an entry point into broader issues related to the scholar’s involvement
in the voyeurism of the archive. Second, participants will discuss how a focus
on queer cultures leads to a rethinking of what constitutes archival material,
expanding this definition to include erotica and porn, feelings, ephemera,
performances, and mass media. Course readings will also reveal the artificiality
of the established boundaries between high and low culture, between authoritative
knowledge and experiments with bodily pleasures. The course interrogates
pornography’s potential as a historical source that reveals non-normative
fantasies. Participants will discuss the relationship between sexual fantasy and
social reality, between representations of idealized boundless pleasure, and
historical contexts of stigmatization, pathologization, and institutional violence.

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: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM

Identical With: COL363, FREN363, MDST363, THEA363
Prereq: None

CHUM364 Shakespeare's Islands
How did England's insularity and expansionist ambitions on the world's stage shape Shakespearean dramaturgy in his many plays with island settings? This course, taught in conjunction with the Center for the Humanities' spring 2022 theme of "Islands as Metaphor and Method" considers how Shakespeare's island locales (e.g., in ancient and medieval Britain, the Mediterranean, and the Americas) transformed the Globe theater into a physical and conceptual site for imagining the utopian and dystopian potential of early English nation-building and colonial expansion, and for exploring the poetics of relation and alterity, peripherality and centrality, archaism and futurity. In addition to studying the play-texts themselves, we will consider how their island settings are explored in subsequent theatrical and film productions and adaptations.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL377, THEA346
Prereq: None

CHUM366 Ecologies of Attention: Biosemiosis, Attunement, and Ethics
We consider variants on biosemiotic accounts of meaning, following one thread through Emerson to Nietzsche, another from Peirce and James to Bateson (Ecology of Mind, 1972) and Gibson (Ecological Approach to Visual Perception, 1979), and a third through contemporary indigenous thinkers and anthropologists attempting to bridge scientific ecology and animist panpsychism—Kimmerer, Whyte, Kohn, Ingold, Strathern. While most of the texts here focus on the nature of meaning as a living process, they are also in constant dialogue with normative concerns, being both motivated by subversive or non-humanist ecological values and inspiring distinctive insights about how to lead meaningfully connected lives.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENVS247, PHIL354
Prereq: None

CHUM371 Afro-pessimism, Gender, and Performance
This class engages African and African diaspora critical thought and aesthetic production (dance, visual art, performance art, installation, film) to think about colonial dispossession, objectification, and reparation. We will address topics such as the repatriation of artifacts and other ephemera taken from Europe’s colonies that are housed in the archives of European cultural institutions. The objects in question have been described as either artwork, artifacts, or anthropological fetish objects (depending on which field one engages with). How can we rethink our understanding of objecthood as irreducible to "inanimate" things but as also signaling a regime of imperial domination and enslavement that violently turned African personality into a status of objecthood? What does it mean to think about the object (broadly defined) in relation to loss and the (im)possibilities of repatriation and reparation? How does the Black performer's body's disappearance/remains endow the Western art institution? The course will encourage students to think about repatriation as well as certain losses that can neither be repaired/repatriated nor evidenced in conventional ways. In those instances, how do contemporary critical thinkers and/as contemporary artists help us rethink loss, mourning, as well as the promises and ends of repatriation? The assigned readings offer ways to think about colonial archives not merely as neutral repositories of past events, but also as performances; as enactments of power, aesthetic value judgment, and hierarchical arrangements of knowledge production. The theoretical, art historical, psychoanalytic, philosophical, and creative reading materials engage contemporary scholars’, artists’, and activists' response to both the recorded and ephemeral archives of Black dispossession. Students are encouraged to engage in events and workshops outside of the classroom, such as visiting library archives, attending performances, gallery exhibits, and film screenings.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AFAM370, FGSS381, THEA373
Prereq: None

CHUM372 Dangerous Realisms
The aim of this course is to explore realism's ideological possibilities. We will begin with an introduction to realism as the preeminent formal technique for narrating novels and proceed by looking at other genres that either adapt, or respond to, realist writing. Readings will be drawn from a range of geographic locations to include works of realism, naturalism, surrealism, social realism, magical realism, postmodernism, and speculative fiction. These will be considered alongside theories of realism and the novel. Theorists may include Aristotle, Armstrong, Gallagher, Jameson, Lukács, Miller, Watt, and White. Possible writers will include Chinua Achebe, Ayi Kwei Armah, Samuel Beckett, Willa Cather, Miguel de Cervantes, Aimé Césaire, Anton Chekov, Charles Chesnutt, J.M. Coetzee, Stephen Crane, Daniel Defoe, George Eliot, Wilson Harris, Saidiya Hartman, Henry James, Jennifer Makumbi, Gabriel Garcia Márquez, Ngugi wa Thiong'o, Namwali Serpell, and Émile Zola.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL366
Prereq: None

CHUM373 "Real" Love: Subjects of Unreason
Is love a special kind of madness? Do love and madness lead to kindred encounters with the limits of experience? What are the subjects of unreason that inform our conceptions of the world and the "real"? This course explores love and madness through depictions of reason and unreason in early modern Italian, Spanish, and English poetry, prose fiction, and theater through the sonnets of Gaspara Stampa and Juana Ines de la Cruz, Shakespeare's Hamlet, selections from Cervantes' Don Quijote, and Calderon's Life is a Dream. Our examination of the subjects of unreason will be supplemented by philosophical and theoretical selections from Plato, Abravanel, Foucault, and Irigaray.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL373
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: COL373
Prereq: None

CHUM374 Abolition and Social Praxis
This course will examine some of the analyses of society, social power, and societal reform advanced and practiced by diverse activists who organize their work around the theme of abolition. Inspired by activist efforts to eliminate prisons and policing, abolition is here understood as an attempt to link a worldview that advocates for the disassembly of existing, oppressive social structures combined with efforts to generate new, more liberatory forms of social relationship in the here and now. As a form of activism, abolition thus brings utopian dreams to bear upon concrete practice, seeking to generate new structures of agency and pointing toward ways in which liberal notions of consent occlude deep forms of structural power and implicit constraint. Students will be asked to take on an activist project as part of the course.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: FGSS374, SOC280
This course will examine these questions focusing on the 20th and 21st centuries in the U.S., but also global contemporary art. We will consider such issues in the wake of a recent spate of museum exhibitions canceled due to controversial content, the dismantling of monuments to colonialism and the transatlantic slave trade, as well as today’s culture wars as conservative book bans make headlines and hate speech abounds. We will also explore new channels for arts funding, exhibition, and publishing that emerge in response to censorship. In addition to important texts by art historians including Sarah Parsons, Aruna D’Souza, and Rosalyn Deutsche, among others, we will also read interdisciplinary legal scholars like Sonya Katyal and Amy Adler who write from the perspective of law and policy. We will also read the landmark Supreme Court case NEA v. Finley. Assignments include an in-depth case-study of a canceled exhibition.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CSPL374

CHUM378 Decolonizing Indigenous Gender and Sexuality
This seminar focuses on the politics of decolonization in Indigenous contexts with regard to gender and sexuality. The seminar examines a variety of settler colonial contexts in North America and Oceania. Beginning with an historical exploration of gender and colonialism, students will examine how colonial processes, along with other forms of domination that include racializing technologies, have transformed gender and sexuality through the imposition of definitions and models of normative (often binary) gender subjectivity and relations, “proper” sexual behavior, preoccupations with “sexual deviance,” sexual expression as a territory to be conquered, legacies of control, legal codification, and commodification. We will then assess how diverse modes of self-determination struggles negotiate gender and sexual decolonization, including feminist interventions in nationalist productions that sustain masculinist and homophobic agendas. In relation to these dynamics, we will study the growing body of work on Native feminisms and decolonial feminisms, as well as Two-Spirit and queer Indigenous studies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: AMST378

CHUM379 Gendered Belonging and the Politics of Inclusion
If inclusion and belonging are tied to recognition, how do marginalized subjects establish their legibility and “right to appear”? This course addresses social exclusions around gender nonconformity and examines legal, activist, and artistic practices that contest them. Using several contemporary case studies, including fights over the sex segregation of bathrooms, controversies over the diagnosis and treatment of trans* youth, and the movements defending the lives of trans* women of color and advocating for trans* people in immigrant detention, the course will address how U.S.-based social contests over sex/gender are implicated in hierarchies of race, citizenship, and dis/ability, and situated in (neo)colonialism, racial capitalism, and geopolitics in complex ways.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: FGSS379

CHUM380 Exploring Personhood in the 20th and 21st Centuries (CLAC 1.0)
The goal of this course is to provide a thorough examination of the concept of personhood in the 20th century by studying how it has been portrayed and understood in diverse cultural contexts across Arabic, English, and Francophone cultures. Through the use of comparative analysis and an interdisciplinary approach to cultural artifacts—such as works of literature, art, and religious texts as well as current debates around AI and personhood—students will explore how different cultures have approached the question of what it means to be a person and how this has evolved over time. By the end of the course, students will have a deeper comprehension of the various ways in which personhood has been created and perceived throughout different cultural and historical contexts.

The impact of historical occurrences and cultural movements on the construction of personhood, the influence of religion and politics or the fictional writing on conceptions of personhood, the representation of personhood in literature and art, and the emergence of AI as a new frontier in the investigation of personhood are some of the major topics covered in the course. This will open up new discussion topics about posthuman beings and persona status, particularly in science fiction.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CGST334, RL&L280

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

CHUM382 Politics, Revolutions and Visual Culture in the Post-Revolutionary Arab Societies
The course “Politics, Revolutions, and Visual Culture in Post-Revolutionary Arab Societies” critically investigates the interaction of politics, social revolutions, and visual culture in the aftermath of the Arab Spring. This course examines the dynamic interaction between political transformation, revolutionary movements, and the various forms of artistic expression in Arab countries.

Students will delve into the complex interplay between politics and visual culture through a combination of theoretical discussions, case studies, and visual analysis, gaining a nuanced understanding of how images, art, photography, film,
and other visual media have shaped and reflected sociopolitical changes in post-revolutionary Arab contexts.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: CGST335, RL&L382
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

CHUM385 Race, Capital, and Sexual Consent
Race, Capital, and Sexual Consent will focus on the early 19th century through to the Progressive Era. It will explore racialized sexual markets, from what Black feminist historian Adrienne Davis has called “The Sexual Economy of American Slavery,” to the Victorian-era marriage market, to continuing and emerging sex work and pleasure economies. This course will focus on areas of overlap, tension, and reinforcement within and between these racialized sexual markets. Fundamental to this class will be the question of if/how sexual consent is configured within these markets, and what this means in the broader evolution of American liberalism in the 19th- and early 20th-century U.S.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: FGSS385, AFAM385, HIST332
Prereq: None

CHUM389 The Mediterranean Archipelago: Literary and Cultural Representations
"Islands which have / never existed / have made their ways / onto maps nonetheless" (Nicholas Hasluck). In this course, we study Mediterranean islands as geographical, textual, and metaphorical spaces. We focus on specific islands--both fictional and real--as case studies for the aesthetic, political, and metaphysical implications of insularity, while also aiming to present the Mediterranean as a spatial, historical, and cultural network of relationality and conflict. Elaborating upon Predrag Matejevic's statement that "the Mediterranean is not only geography," we approach Mediterranean insularity not only in cartographical representations (from Greek geographers to Arab cartographers), but also as poetic topos (from Ariosto's Island of Alcina to Goethe's Capri), narrative stratagem (from Homer's Phaeaca to Boccaccio's Rhodes), literary protagonist (from Deledda's Sardinia to Murgia's Sardinia), political concept (from Plato's Atlantis to Campanella's Taprobane), and existential condition (from Cervantes' Cyprus to Cavafy's Ithaca). We engage in a diachronic and synchronic exploration of Mediterranean islands' inherent dialectic between resistance and occupation, identity and assimilation, marginality and integration, zoological extinction and speciation, inbreeding and metisage, autochthony and allochty, linguistic conservatism and creoleness, territorial boundedness and internal division. Our approach will also be archipelag and include methods and concepts from historical linguistics and dialectology to diplomatic history and postcolonial poetics.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: COL389, MDST360, WLIT340, ITAL289
Prereq: ITAL112

CHUM391 Unsovereign Elements, Caribbean Poetics
This course aims to study and question sovereignty, begin to theorize "unsovereignty," and stake out what may be meant by "anticolonial imagination" in literary and other aesthetic forms, as well as in the theories of history that it arranges under its name, "Unsovereign, Caribbean." Unsovereignty and the anticolonial will not be imagined as exact and liberated opposites of sovereignty and colonialism, but rather as epistemically and linguistically entangled therewith, and inviting further thought from Afro-Caribbean historical and deconstructive vantages. By reading richly symptomatic, primary, historical documents about race, geography, and slavery in San Domingue/Santo Domingo, as well as contemporary fiction, art, and criticism that re-narrate and theorize Caribbean history, we will focus on the historical frame of "1492 into the 19th century. This frame holds with specific reference to Sara E. Johnson's notion of a foundational "state of war" against black people in the Americas and Frank B. Wilderson III's notion of when the "gratuitous violence" of the Middle Ages begins "to mark the Black ontologically." The 19th century will be studied comparatively, and not as the era of heralded "emancipation," but of abjection, re-enslavement, "travesti freedom" (Hartman), anti-emancipation (Eller), and white psychosis. We will read sometimes for imperial notions of sovereignty, force, race, property, and labor, and other times for Caribbean notions and narratives that are sometimes at war with and sometimes in bed with said imperial schema and this episteme. In the face of some contemporary critical theoretical tendencies to use terms like "fugitivity," "resistance," "freedom," "abolition," "the commons," etc., as ones that are equally at stake for all, or that signify one shared known, fixed, and agreed-upon meaning, we will, rather (and especially), attend to the historical specificity and signifying work of marronage in the Caribbean region and the complex tropology of unsovereignty and "unruliness" in the Caribbean. Conceptually, the course thinks from and about Caribbean studies, Black critical theory, Black studies, Enlightenment thought, and Deconstruction. Students who want to nerd-out on critical theory, history, and Caribbean aesthetics are encouraged to apply.

We will study digitized versions of imperial naval and commercial maps held at the John Carter Brown Library, Archivo de Indias, and in other archives, as well as primary texts of different genres (e.g., pilots, ledgers, letters, legal documents), including the writing and thinking of Christopher Columbus, Moreau de Saint Mery, Baudry des Lozieres, Maria de las Mercedes Santa Cruz, Immanuel Kant, and G.W.F. Hegel. We will also read selections from some of the following scholars, artists, writers: Colin Dayan, Sara E. Johnson, Evelyne Trouillot, Jacques Derrida, Robin Derby, Maryse Conde, Alejo Carpentier, Demetrius Eudell, Anne Eller, Dixa Ramirez D'Oleo, Ronald Mendoza de Jesus, Frank Wilderson III, Walter Benjamin, Gayatri Spivak, Aimé Césaire, Beatriz Santiago Munoz, Joi Minaya, Jean Rhys, and others.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CHUM
Identical With: ENGL391, AMST381, AFAM391
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