

MASTER OF ARTS PROGRAM IN THE HUMANITIES

Director

- Hilary Strang, Associate Senior Instructional Professor, Humanities and Affiliate Faculty, Department of English, Center for the Study of Gender and Sexuality

OVERVIEW

The Master of Arts Program in the Humanities (MAPH) is an intensive one-year interdisciplinary program leading to the A.M. degree. MAPH is designed to address the diverse needs and interests of intellectual generalists and specialists who may benefit from a year of intensive work in the humanities. Many MAPH students are recent college graduates. Others are professionals at mid-career, freelance writers, or performers. They hold undergraduate degrees from public and private institutions throughout the world in disciplines ranging from biology to English to marketing. Others come with extensive experience in non-academic fields, including independent film-making, politics, science, non-profit work, and business.

Many students in MAPH plan to continue their studies at the doctoral level in preparation for a career in teaching and research. For these students, MAPH provides an ideal setting for clarifying their academic and professional goals and offers a year of intensive preparation for competitive Ph.D. programs.

MAPH's emphasis on critical writing, analytical thinking, scholarly research, and flexible cultural perspectives is invaluable for students interested in careers at cultural institutions, in publishing, journalism, business, politics, secondary and community college teaching, or the full spectrum of the nonprofit sector.

DEGREE REQUIREMENTS

Requirements for the degree include:

- The fall quarter MAPH Core Course, Foundations of Interpretive Theory (known to MAPH students as "Core"). Core begins two weeks before regular University classes and covers seminal works by thinkers such as Freud, Lacan, and Marx. It is taught by the MAPH Director and includes guest lectures by Assistant Instructional Professors from different disciplines. The course is designed to give MAPH students a shared base for their further study.
- Eight elective courses chosen from the Division of the Humanities, Social Sciences, or the other divisions and professional schools. The choice of these courses is left largely to the student, although a program of study will be designed in consultation with and approved by the student's preceptor and other faculty advisers. Some students concentrate their courses in one field of study; others take a wide-ranging variety of courses in multiple disciplines. Most programs of study fall somewhere in between these two extremes.
- One elective may be devoted to a larger project. Some MAPH students choose a curricular option, such as a research seminar. Others opt to complete an MA thesis under the supervision of a UChicago faculty advisor. Some students write critical, scholarly papers for their thesis project while others produce a non-traditional or creative thesis accompanied by a critical piece of writing.

TWO-YEAR LANGUAGE OPTION

MAPH offers students the option to intensively study language over the course of two academic years and three summers through the Two-Year Language Option (TLO). TLO students complete the traditional MAPH curriculum during their first academic year but must also take one language course at the intermediate or advanced level each quarter. During the second year, students take nine courses, six of which must be continued language study. Students have the option to take courses through the Summer Language Institute or to study abroad for three summers – the summer before the program begins, the summer between the first and second academic year, and the summer following the second academic year.

PRECEPTORS

Preceptors are Assistant Instructional Professors who oversee the progress of 10-12 MAPH students. Each student is assigned a preceptor for duration of their time in the program. In addition to serving as a general adviser, the preceptor leads small discussion groups in connection with the Core course and leads the winter and spring thesis workshops. Preceptors also teach graduate-level courses in the autumn, winter and spring quarters specially designed for MAPH students.

ADMISSION

Applicants to MAPH must meet the general divisional requirements for admission and must submit a critical writing sample of no more than 15 pages. Students applying to the MAPH Creative Writing Option must also submit a substantial creative writing sample in their chosen genre (e.g., several poems, a short story, a chapter from a work of longer fiction in progress, a play, or a 10-15 page work of creative nonfiction).

INFORMATION ON HOW TO APPLY

The application process for admission and financial aid for all graduate programs in the Humanities is administered through the divisional Office of the Dean of Students. The Application for Admission and Financial Aid, with instructions, deadlines, and department specific information is available online at: <http://humanities.uchicago.edu/students/admissions>.

Questions pertaining to admissions and aid should be directed to humanitiesadmissions@uchicago.edu.

International students must provide evidence of English proficiency by submitting scores from either the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). Current minimum scores, etc., are provided with the application. For more information, please see the Office of International Affairs website at <https://internationalaffairs.uchicago.edu>, or call them at (773) 702-7752.

CONTACT INFORMATION

maph.uchicago.edu (<http://maph.uchicago.edu/>)
ma-humanities@uchicago.edu
 (773) 834-1201

MAPH COURSES

MAPH 30100. Foundations of Interpretive Theory. 100 Units.

The MAPH Core Course, Foundations of Interpretive Theory, begins two weeks before regular University classes and covers seminal works by thinkers such as Freud, Lacan, and Marx. It is taught by the MAPH Director and Preceptors and may include guest lectures by distinguished faculty members from different disciplines. The course is designed to give MAPH students a shared base for their further study.

Instructor(s): Strang, Hilary Bayne, Rowan Carloy, Chris Chia, Darrel Hutchison, Bill Kunjummen, Sarah Malinowska, Agnes Schweiger, Tristan Tusler, Megan

Note(s): Required for MAPH students. Others by consent only. Register by Preceptor Section.

Equivalent Course(s): ENGL 34100

MAPH 30200. Thesis Writing Workshop A. 000 Units.

MAPH students begin work on their MA thesis.

Terms Offered: Autumn Spring Summer Winter

MAPH 30245. Recasting the Past: East Asian Classics on Modern Stages. 100 Units.

Performance exists in repetition. Theater is a space where we continue to bring the past to the present, making new moments while maintaining old memories. In this class, we will explore the relationship between performance and repetition by looking at how classical performance in East Asia continue/discontinue on modern stages. From Royal Shakespeare Company's translation and adaptation of Yuan drama to avant-garde Japanese theatre' artists recycling of classical performance training techniques, from museum performances that breathe life into the collected theatrical objects to underground variety theater that revives Edo-kabuki—all the materials in the class center on the ways in which modern East Asia negotiates with the disruption of traditions as well as social and personal dislocations that modernity has brought about. By closely looking at a variety of cases, we will consider: How does performance provide us alternative lens to probe into the changing cultural values, historical backgrounds, and social identities in East Asia? What are some ways that we can rethink the premodern/modern divide in East Asian Studies? How can the studies of East Asian performance, both classical and modern, enrich our understandings of the interplay between theater, history, and memory?

Equivalent Course(s): TAPS 20245, EALC 14745

MAPH 30400. Thesis Writing Workshop B. 100 Units.

MAPH students complete their MA thesis.

Terms Offered: Autumn Spring Summer Winter

MAPH 30300. Prep of M.A. Thesis: MAPH. 100 Units.

Preparation of MA thesis is a course only offered if a student has a special research component related to the thesis. It is very rarely used and there is no standing course description because it will vary with the student.

MAPH 30677. Topics in EALC: Race, Media, and Translingual Practice. 100 Units.

In this class, we will discuss the role that comparison plays as a key method for studying East Asian cultures. We will explore ways of making comparison and reflect on our own habits of comparative thinking. What is comparable and what is not? How can comparison reveal otherwise hidden connections? How might comparison inflict violence on the subjects that we study? How can we compare responsibly, sensitively, and creatively? We will focus on three themes: race, media, and language. We will explore how their interconnections present new opportunities and challenges for comparative thinking when studying Japan, Korea, and China from a global perspective. In lieu of a final paper, each student will develop a critical reflection journal responding to these questions by examining selected cases in a medium of choice (such as handwritten pages, podcast, short film, blog, poetry). All classes will be divided into seminar sessions and workshop sessions. In a seminar session, we will discuss a selection of literary materials, films, and recent theoretical texts produced in interdisciplinary fields including cultural studies, media studies, and postcolonial studies in East Asian contexts in the premodern and modern eras. In a workshop session, we will discuss new portions of students' journal-in-progress (which will

be circulated beforehand). The goal is to help each student develop and modify their own approach to drawing insightful comparison.

Instructor(s): Y. Zheng Terms Offered: Spring

Equivalent Course(s): CRES 10677, EALC 10677, EALC 30677

MAPH 31414. MAPH Core Course: Contemporary Analytic Philosophy. 100 Units.

This course is designed to provide MAPH students - especially those interested in pursuing a Ph.D. in Philosophy - with an introduction to some recent debates between philosophers working in the analytic tradition. The course is, however, neither a history of analytic philosophy nor an overview of the discipline as it currently stands. The point of the course is primarily to introduce the distinctive style and method - or styles and methods - of philosophizing in the analytic tradition, through brief explorations of some currently hotly debated topics in the field.

Instructor(s): Mikayla Kelley Terms Offered: Autumn

Prerequisite(s): This course is open only to MAPH students. MAPH students who wish to apply to Ph.D. programs in Philosophy are strongly urged to take this course.

Equivalent Course(s): PHIL 31414

MAPH 31499. Philosophy and Philanthropy. 100 Units.

Perhaps it is better to give than to receive, but exactly how much giving ought one to engage in and to whom or what? Recent ethical and philosophical developments such as the effective altruism movement suggest that relatively affluent individuals are ethically bound to donate a very large percentage of their resources to worthy causes—for example, saving as many lives as they possibly can, wherever in the world those lives may be. And charitable giving or philanthropy is not only a matter of individual giving, but also of giving by foundations, corporations, non-profits, non-governmental and various governmental agencies, and other organizational entities that play a very significant role in the modern world. How, for example, does an institution like the University of Chicago engage in and justify its philanthropic activities? Can one generalize about the various rationales for philanthropy, whether individual or institutional? Why do individuals or organizations engage in philanthropy, and do they do so well or badly, for good reasons, bad reasons, or no coherent reasons? This course will afford a broad, critical philosophical and historical overview of philanthropy, examining its various contexts and justifications, and contrasting charitable giving with other ethical demands, particularly the demands of justice. How do charity and justice relate to each other? Would charity even be needed in a fully just world? (A)

Instructor(s): Bart Schultz Terms Offered: Winter

Note(s): This course will feature a number of guest speakers and be developed in active conversation with the work of the UChicago Civic Knowledge Project and Office of Civic Engagement. Students will also be presented with some practical opportunities to engage reflectively in deciding whether, why and how to donate a certain limited amount of (course provided) funding.

Equivalent Course(s): PLSC 21499, HMRT 21499, PHIL 21499

MAPH 32209. Philosophies of Environmentalism and Sustainability. 100 Units.

Many of the toughest ethical and political challenges confronting the world today are related to environmental issues: for example, climate change, loss of biodiversity, the unsustainable use of natural resources, pollution and toxic waste, and other threats to the well-being of both present and future generations. Using both classic and contemporary works, this course will highlight some of the fundamental and unavoidable philosophical questions presented by such environmental issues. Does the environmental crisis demand radically new forms of ethical and political philosophizing and practice? Must an environmental ethic reject anthropocentrism? If so, what are the most plausible non-anthropocentric alternatives? What counts as the proper ethical treatment of non-human animals, living organisms, or ecosystems? What do the terms "nature" and "wilderness" even mean, and should "natural" environments as such have ethical and/or legal standing? What fundamental ethical and political perspectives inform such approaches as the "Land Ethic," ecofeminism, and deep ecology? Is there a plausible account of environmental justice applicable to both present and future generations? Are we now in the Anthropocene, and if so, is "adaptation" the best strategy at this historical juncture? How can the wild, the rural, and the urban all contribute to a better future for Planet Earth? (A)

Instructor(s): Bart Schultz Terms Offered: Spring

Note(s): Field trips, guest speakers, and special projects will help us philosophize about the fate of the earth by connecting the local and the global. Please be patient with the flexible course organization! Some rescheduling may be necessary in order to accommodate guest speakers and the weather!

Equivalent Course(s): ENST 22209, PLSC 22202, PHIL 22209, HMRT 22201

MAPH 32301. Digital Geographies of Climate Justice. 100 Units.

Struggles for climate and environmental justice are increasingly mediated by digital technologies and geospatial data, especially in the Global South. In Amazonia, for example, the plight of indigenous groups bearing the brunt of ecological dispossession and political violence by deforestation is frequently represented through remotely-sensed data showing time-series of canopy loss; in turn, these data are often prompted, groundtruthed, and mobilized by indigenous communities and affiliated activists in legal and political campaigns. In parallel, across the world ocean, countries across the Global South- from Papua New Guinea and Ecuador to Ghana- are partnering with watch-dog organizations using satellite imagery and GPS data to track illegal fishing and human rights abuses at sea, acting as an auxiliary ecological police force to identify and provide data to prosecute offending vessels. The proliferation of these digital geographic technologies and techniques pose a number of complex questions. Drawing on contemporary cases, experimental projects in "forensic" approaches to activism,

and recent work in critical geography, aesthetics, STS, and political theory, this seminar will attempt to map out these digital geographies of climate justice as they emerge. The course will also involve introduction to entry-level remote sensing + GIS workflows (no prior experience required) in a pair of intensive workshops led by guest lecturers/practitioners.

Instructor(s): Alexander Arroyo Terms Offered: Spring

Note(s): Undergraduate/Graduate Course - only open to 3rd and 4th year undergraduate students. This course counts toward the 4th year ENST capstone requirement.

Equivalent Course(s): CEGU 32301, GLST 29301, ENST 22301, CEGU 22301

MAPH 32840. Knowing the Good. 100 Units.

In this class we'll think about a family of problems that arise concerning moral knowledge. What is the nature of the connection - if indeed there is one - between knowing what you ought to do and actually doing it? Is moral knowledge sufficient, or necessary, for virtue? Was Socrates right to think that weakness of will ('akrasia') is impossible? How is moral knowledge acquired, and how can it be passed on between people? Are there such things as moral experts, and if so, should we defer to their judgments concerning what we ought to do? To support our thought about these topics, we'll read a range of texts from throughout the history of philosophy, beginning with Plato and continuing to authors from the present day.

Instructor(s): Claire Kirwin Terms Offered: Spring

Equivalent Course(s): PHIL 32840, PHIL 22840

MAPH 33000. Methods and Issues in Cinema Studies. 100 Units.

This course offers an introduction to ways of reading, writing on, and teaching film. The focus of discussion will range from methods of close analysis and basic concepts of film form, technique and style; through industrial/critical categories of genre and authorship (studios, stars, directors); through aspects of the cinema as a social institution, psycho-sexual apparatus and cultural practice; to the relationship between filmic texts and the historical horizon of production and reception. Films discussed will include works by Griffith, Lang, Hitchcock, Deren, Godard.

Instructor(s): S. Skvirsky Terms Offered: Autumn

Equivalent Course(s): ENGL 48000, CMST 40000, ARTH 39900

MAPH 33600. History of International Cinema I: Silent Era. 100 Units.

This course provides a survey of the history of cinema from its emergence in the mid-1890s to the transition to sound in the late 1920s. We will examine the cinema as a set of aesthetic, social, technological, national, cultural, and industrial practices as they were exercised and developed during this 30-year span. Especially important for our examination will be the exchange of film techniques, practices, and cultures in an international context. We will also pursue questions related to the historiography of the cinema, and examine early attempts to theorize and account for the cinema as an artistic and social phenomenon.

Instructor(s): Daniel Morgan Terms Offered: Autumn

Prerequisite(s): Prior or concurrent registration in CMST 10100 is required. Course is required for students majoring or minoring in Cinema and Media Studies.

Note(s): For students majoring in Cinema and Media Studies, the entire History of International Cinema three-course sequence must be taken.

Equivalent Course(s): CMLT 32400, CMST 48500, ARTH 28500, ENGL 48700, ENGL 29300, MADD 18500, CMST 28500, CMLT 22400, ARTH 38500, ARTV 20002

MAPH 33700. History of International Cinema II: Sound Era to 1960. 100 Units.

The center of this course is film style, from the classical scene breakdown to the introduction of deep focus, stylistic experimentation, and technical innovation (sound, wide screen, location shooting). The development of a film culture is also discussed. Texts include Thompson and Bordwell's *Film History: An Introduction*; and works by Bazin, Belton, Sitney, and Godard. Screenings include films by Hitchcock, Welles, Rossellini, Bresson, Ozu, Antonioni, and Renoir.

Instructor(s): James Lastra Terms Offered: Winter

Prerequisite(s): Prior or concurrent registration in CMST 10100 required. Required of students majoring or minoring in Cinema and Media Studies.

Note(s): CMST 28500/48500 strongly recommended

Equivalent Course(s): ARTH 38600, CMST 28600, REES 45005, ENGL 48900, ENGL 29600, REES 25005, CMLT 32500, MADD 18600, CMLT 22500, CMST 48600, ARTH 28600, ARTV 20003

MAPH 34210. Migratory Aesthetics. 100 Units.

What could it mean to construct a migratory history of modern art and design? The nineteenth century has been characterized by bounded models of settlement, citizenship, subjectivity, and what it might look like to intimately belong in such a world. Yet the character of that belonging was entangled with experiences of mass migration, mobility, displacement, exile, and untiring attempts to imagine a world otherwise. In this seminar, we will recenter migration as a material reality and interpretive tool. Through a series of case studies grounded in Europe and its wider worlds, students will investigate moments in which people, objects, and ideas formed as a result of the utterly mobile nature of nineteenth-century life and expressive thought. We will turn our attention to a wave of recent scholarship on the topic, and to literary and critical writings of the period, alongside paintings, prints, sculpture, design, and built environments (many from local collections). In short, frequent

writing assignments, students will be prompted to reflect on broader applications of a migratory method for reading familiar objects and histories anew.

Equivalent Course(s): ARTH 34200, ARTH 24200

MAPH 34325. Religion and politics in a post-secular age. 100 Units.

The confluence and discord between religious freedom, religious institutions, and the state drives many contemporary human rights challenges. This course examines the impact of religion and secularism on global topics from constitutionalism to nationalism to development. It will also consider the impact of religion and religiosity on multiple policy domains, including social issues, the welfare state, and foreign policy. Course discussions will include multiple traditions, including Christianity, Islam, Hinduism, and atheism. Our overall goal is to improve students' ability to recognize the historic and cultural contexts at work in debates about religion, secularism, and political issues. Students will analyze and discuss academic work studying the impact of religious belief on policy preferences and of state policies on religious behavior. They will also apply the course material to contemporary issues in (religious and secularism) politics.

Instructor(s): Hannah Ridge, Pozen Center for Human Rights Social Science Teaching Fellow Terms Offered: Spring

Equivalent Course(s): HMRT 34325, HMRT 24325, RLST 28025

MAPH 34425. Invasion Culture: Russia through its Wars. 100 Units.

This course looks at contemporary culture through Russia's invasions, from the Soviet invasion of Afghanistan in 1979 to the full-scale invasion of Ukraine in 2022. Broadly, this course explores how war shapes cultural life. How do the policies and strategies of war, and the art and literature of wartime, convey ideas about power and the state, traditional vs. modern values, civilizational mission vs. cultural pluralism? Beyond Russian literature and film, we consider voices from Afghanistan, the Caucasus, Chechnya, Syria, Belarus, and Ukraine, asking, How are Russia's war forces and resisted in the domain of culture?

Instructor(s): Ania Aizman Terms Offered: Autumn

Equivalent Course(s): REES 24425, HIST 34009, GLST 24424, HIST 24009, REES 34425, CMLT 24425

MAPH 34516. 1990s Videogame History. 100 Units.

This course will trace developments in the videogame medium and videogame cultures in the final decade of the 20th century, discuss the unique possibilities and difficulties arising from the study of recent history, and put these discussions into practice through research-based assignments. Questions that will guide our study include: what was the relationship between technological innovations and stylistic changes in the videogame medium? How did the entry of new corporate and creative players into the business affect industrial structures and strategies? What do we make of "freedom," "realism," and other concepts that dominated videogame press coverage - and how were they connected to broader cultural discourses? How did understandings of what it meant to play videogames, and the types of experiences that videogames could offer, change over the course of the decade? What was the relationship between developments in the videogame medium and other media - from film and fiction to virtual reality and the Internet? How has this decade been remembered, conceptualized, preserved, and repackaged in subsequent decades?

Instructor(s): Chris Carloy Terms Offered: Winter

Equivalent Course(s): CMST 37867, CMST 27867, MADD 15416

MAPH 34602. Ghosts & the Fantastic in East Asia. 100 Units.

What is a ghost? How and why are ghosts represented in particular forms in a particular culture at particular historical moments and how do these change as stories travel between cultures? This course will explore the complex meanings, both literal and figurative, of ghosts and the fantastic in traditional Chinese, Japanese, and Korean tales, plays, and films. Issues to be explored include: 1) the relationship between the supernatural, gender, and sexuality; 2) the confrontation of death and mortality; 3) collective anxieties over the loss of the historical past 4) and the visualization (and exorcism) of ghosts through performance.

Instructor(s): J. Zeitlin Terms Offered: Winter

Equivalent Course(s): CMST 24603, GNSE 24602, SIGN 26006, EALC 10600

MAPH 34800. Poetics. 100 Units.

In this course, we will study poetry 'in the abstract'. We will study various efforts on the part of philosophers, literary critics, and poets themselves to formulate theories of poetic discourse. We will examine a range of historical attempts to conceptualize poetry as a particular kind of language practice, from Greek, Chinese, and Indic antiquity to the present. (18th/19th, 20th/21st)

Instructor(s): TBD Terms Offered: Autumn

Equivalent Course(s): ENGL 34800, CMLT 34801

MAPH 34819. Maniacs, Specters, Automata: The Tales of E.T.A. Hoffmann. 100 Units.

In this seminar, we will read stories by one of the most prominent representatives of Romanticism, the German writer, composer, and painter E.T.A. Hoffmann who wrote "The Nutcracker and the Mouse King" on which Tchaikovsky would later base his ballet. His stories of bizarre yet psychologically compelling characters will introduce us to the "dark side" of Romanticism as well as to its fantastical aspects. Students will read Hoffmann's extraordinary stories, develop skills of literary analysis, and engage in historical inquiry by tracing the way in which Hoffmann's texts engage with the context of their time, in particular with the history of medicine (mesmerism, early psychiatry), alchemy, and law (Hoffmann worked as a legal official). Readings and discussions in English. (Original texts will be made available for those who read German).

Equivalent Course(s): GRMN 24819, GRMN 34819, FNDL 24819

MAPH 34960. California Fictions: Literature and Cinema 1945-2018. 100 Units.

This course will consider works of literature and cinema from 1884-2018 that take place in Oakland, San Francisco, Los Angeles, the Inland Empire, and rural California to offer a case study for everyday life and critical space theory. Beginning with Helen Hunt Jackson's *Ramona* and ending with Boots Riley's *Sorry to Bother you*, we will also consider how "the west" provides an opportunity for reconsidering canon formation and genre.

(20th/21st)

Instructor(s): Megan Tusler Terms Offered: Spring

Note(s): Open to MAPH students: 3rd and 4th years in the College email 2-3 sentences about why you want to take the course for consent.

Equivalent Course(s): ENGL 24960, ENGL 34960

MAPH 35712. Photography and Political Ecology. 100 Units.

This seminar explores the role of photographic imagery in the global environmental movement from the 1960s through the present. We will investigate the uses of photography in shaping, documenting, and disseminating narratives surrounding ecological crises, activism, and public policy. Through a survey of photographic works in a variety of formats and media, we will explore how visual culture has shaped ecological thought and international politics over the last half-century, starting with the 1972 United Nations Conference on the Human Environment. Adopting an interdisciplinary human-centered framework, this course foregrounds questions of environmental justice, sustainability, and the impacts of colonialism on landscapes and communities, offering insight into the role of photographic media as a catalyst for societal change.

Equivalent Course(s): ARTH 25712, ARTH 35712

MAPH 36425. Reading Marx's Capital: A Critique of Political Economy. 100 Units.

Karl Marx's account of "those societies in which the capitalist mode of production prevails" remains one of the most influential yet contentious theories ever committed to paper. Often invoked in times of turmoil, his name has come to mean different things to different people. Yet it is not always clear in fact just what his theory is, doubtless in part because his writings are quite challenging to read. In this course, students will engage fundamentally with Marx's writings to gain a clear idea of his theory for themselves. We will do so by reading volume 1 of Marx's *Capital* as well as selections from volumes 2 and 3 and *Theories of Surplus Value*. We will approach Marx on his own terms, considering context and comparison with other highlights from the history of political economy only where they are relevant. Topics which we will address include Marx's view of "alienation", "commodity fetishism", and "class struggle", but also labor, employment, money, capital, profit, and crisis. We will be reading Paul Reiter's new translation of *Capital: Critique of Political Economy, Volume 1* (Princeton 2024), which students must bring to every class. The course will be held in English and there are no prerequisites. But students should read Marx's short essay, "Wage Labor and Capital", to prepare in advance of our first meeting.

Instructor(s): Daniel Burnfin Terms Offered: Autumn

Equivalent Course(s): GRMN 36425, PLSC 26425, GRMN 26425, PHIL 26425, PHIL 36425, MAPS 31529

MAPH 37705. Revivals: Colonial, Gothic, and Craft. 100 Units.

This course will examine so-called stylistic revivals in the history of modern decorative arts and design. Through an examination of "revival" objects, the philosophies informing their facture, and the critical discourse surrounding their function and reception, the course will consider questions such as: What constitutes a "revival"? How are decorative art and designed objects marshalled for different ideological ends/purposes/narratives? What values appear to be imbued in certain materials and aesthetics? How have such associations been made/become naturalized? What assumptions regarding race, class, gender, and power are embedded in these associations and narratives?

Equivalent Course(s): ARTH 37705, ENGL 37505, ARTH 27705, ENGL 27505

MAPH 37817. Sonic the Hedgehog. 100 Units.

In this course, we will use a single franchise - Sonic the Hedgehog - as an access point to study media history, aesthetics, social and cultural practice, and the relationships between games, film, and other artforms. Originally released in 1991 for Sega's Genesis console, the Sonic series has spawned over three decades of games, cartoons, manga, novels, films, music, board games, action figures, fan art, cosplay, and merchandizing. Both the volume and the variety of these texts allow the Sonic corpus to be a focal point for questions with broader stakes for the study of games and media in general. Some of the questions we will be considering in this course include: What has been the relationship between particular videogame characters and franchises and the business practices and strategies of entertainment industries? What form does stardom take in the world of digital games, and is it an appropriate concept to apply to a mascot like Sonic? How have established game franchises responded to major technological and aesthetic shifts in the medium? How might we understand the concept and practice of adaptation as applied to the digital games, and what does it reveal about the medium specificity of and the relationship between games, film, comics, novels, and other forms? What can a game franchise that has taken a wide variety of generic forms (platforming, racing, fighting, and pinball, to name just a few) tell us about how genre works as concept and system in digital games?

Instructor(s): Chris Carloy Terms Offered: Spring

Equivalent Course(s): CMST 27817, MADD 17817, CMST 37817

MAPH 39800. Approaches To Art History. 100 Units.

This seminar will examine a range of methodological approaches to doing the work of art history. Through close reading of key texts, we will interrogate how various authors have constructed novel ways of seeing and understanding visual and material objects. Crucially, this course doesn't assume "theory" or "methodology" to be a set of texts we use to explicate or read works of art in specific ways. Rather, we investigate how each of our authors forges new concepts in response to an object's specific exigencies. Students need not self-identify as art historians to enroll in this seminar—it will be helpful for all students who want to think deeply and in self-reflexive ways about their own approaches to visual and material objects (still or moving images, sculpture, performance, architecture, etc.), particularly if those objects feel genre-bending, difficult to theorize, or recalcitrant in any way.

Instructor(s): Pires, Leah Terms Offered: Winter

Prerequisite(s): Open to MAPH students concentrating in Art History. Others by consent only.

Equivalent Course(s): ARTH 39800

MAPH 39900. Independent Study: MAPH. 100 Units.

Independent reading and research course; regular meetings with a faculty supervisor required.

MAPH 39943. Diasporic Narratives and Memories. 100 Units.

Of the many immigrant communities in Chicago, Belarusians are the only group that does not yet have its own museum. Our course takes this lack as an opportunity to provide training for students to create a grassroots community-driven initiative that empirically develops a conceptual foundation for a new type of multi-ethnic museum of emigration, one informed by the experiences of community members themselves and their relationship to the artifacts that define their identities and memories. This course allows students to actively participate in a museum creation project which takes as its point of departure not a nation-state narrative, but the everyday life of a multi-ethnic community with the goal of informing research, policy, and public discourse about emigration. We center our course around the material heritage of Belarussia and its dispersal in emigration. We analyze how a diasporic museum's main role is to collect, protect and curate the material legacy of the Belarusian community to ensure its future stability. The course participants collaborate with the Chicago Studies Program, the NGO Belarusians in Chicago, and the Chicago History Museum to study the role of artifacts in museums. The students conduct the field work about multi-ethnic Belarusian emigration to include experiences of Belarusian Jews, Belarusian Russians, Belarusian Lithuanians, Belarusian Tatars, and other groups from Belarus.

Instructor(s): Olga Solovieva and Bozena Shallcross

Equivalent Course(s): KNOW 29943, CMLT 29943, CHST 29943, BPRO 29943, CRES 29943, HIPS 26943, REES 29950

MAPH 40130. Gender, Capital, and Desire: Jane Austen and Critical Interpretation. 100 Units.

Today, Jane Austen is one of the most famous (perhaps the most famous), most widely read, and most beloved of eighteenth- and nineteenth-century British novelists. In the 200 years since her authorial career, her novels have spawned countless imitations, homages, parodies, films, and miniseries - not to mention a thriving "Janeite" fan culture. For just as long, her novels have been the objects of sustained attention by literary critics, theorists, and historians. For example, feminist scholars have long been fascinated by Austen for her treatments of feminine agency, sociality, and desire. Marxists read her novels for the light they shed on an emergent bourgeoisie on the eve of industrialization. And students of the "rise of the novel" in English are often drawn to Austen as an innovator of new styles of narration and a visionary as to the potentials of the form. This course will offer an in-depth examination of Austen, her literary corpus, and her cultural reception as well as a graduate-level introduction to several important schools of critical and theoretical methodology. We will read all six of Austen's completed novels in addition to criticism spanning feminism, historicism, Marxism, queer studies, postcolonialism, and psychoanalysis. Readings may include pieces by Sara Ahmed, Frances Ferguson, William Galperin, Deidre Lynch, D.A. Miller, Edward Said, Eve Kosofsky Sedgwick, and Raymond Williams. (18th/19th, 20th/21st)

Instructor(s): Tristan Schweiger Terms Offered: Autumn

Prerequisite(s): Open to MA and PhD students; 3rd- and 4th-year undergrads

Equivalent Course(s): ENGL 41360, GNSE 41303, ENGL 21360, GNSE 21303

MAPH 40150. American Literature and Photography. 100 Units.

This class considers how photographic techniques spurred new literary methods. We'll discuss how visual media impact the development of forms, methods, and genres of literature, and how pictures and novels can be read together. Students will learn how to consider the visual register in novels, and how the drive to make fiction "real," or "photographic," helps to shed light on many attendant issues - the question of evidence, the problem of reliability, the terms of objectivity. We will discuss the drive to narrate real events in photographic and literary terms, and the limits of representation. Furthermore, we will think carefully about how discourses of race and poverty are imbricated with the development of photographic technologies and methods, and how racial groups such as American Indians are invented and reinvented in the advent of the mobile camera. Primary texts include fiction by Stephen Crane, Ella Cara Deloria, and Ralph Ellison and secondary texts include works from Roland Barthes, Walter Benjamin, Judith Butler, Susan Sontag, and Gerald Vizenor.

Instructor(s): Megan Tusler Terms Offered: Spring

Note(s): Instructor consent required for undergraduates.

Equivalent Course(s): ENGL 45150, ENGL 26150, AMER 25150, AMER 40150

MAPH 40180. Women Writing God. 100 Units.

This course examines imaginative works by women that take on the task of representing divine or supernatural being from the medieval era to the present. Drawing on the work of critics such as Luce Irigaray, Caroline Walker Bynum, and Judith Butler, we explore what strategies these writers employ to depict an entity simultaneously understood to be unrepresentable and to have a masculine image. Texts range from premodern mystics such as Julian of Norwich and Teresa of Avila to Octavia Butler's *Parable of the Sower*. (Med/Ren)

Instructor(s): Sarah Kunjummen Terms Offered: Winter

Note(s): Instructor consent required for first and second year undergraduates.

Equivalent Course(s): ENGL 20180, ENGL 40180, GNSE 25180, GNSE 45180

MAPH 40182. Early Modern Loss and Longing. 100 Units.

This course examines depictions of early modern desire and loss in genres including the essay, lyric, drama and fiction. The class will also have substantial engagement with affect theory as well as period theorizations (Neoplatonic accounts of desire, humoral accounts of melancholy, etc.) (Med/Ren, 18th/19th).

Instructor(s): Sarah Kunjummen Terms Offered: Winter

Equivalent Course(s): ENGL 20182, GNSE 22182, GNSE 42182, ENGL 40182

MAPH 40202. Postcolonial Bildungsroman. 100 Units.

In this course, we consider the novel of subject formation in the twentieth-century, with a particular emphasis on postcolonial adaptations of this form. We examine how different instances of the genre play across tropes of aesthetic education, self-making, and nation-building. Readings will likely include Conrad's *Lord Jim*, E.M. Forster's *A Passage to India*, Olive Schreiner's *Story of an African Farm*, and Tsitsi Dangarembga's *Nervous Conditions*, as well as key critical pieces by Mikhail Bakhtin, Marc Redfield, and Jed Esty, among others.

Instructor(s): Darrel Chia Terms Offered: Spring

Equivalent Course(s): ENGL 40202, ENGL 21212

MAPH 40458. Faeries, Demons and Alchemists: Science, Magic and the Supernatural in Early Modern England. 100 Units.

This course aims to explore the messy territory between the scientific, the magical and the religious in the sixteenth and seventeenth century. Readings will draw on scholarship in the history of science, by writers such as Frances Yates and Steven Shapin, and on period reflections on the pursuit of knowledge by thinkers such as Francis Bacon, Thomas Browne, Margaret Cavendish and Robert Boyle, as well as representations of occult knowledge in the period's literature. Readings may include Marlowe's *Doctor Faustus*, Shakespeare's *Midsummer Night's Dream*, Jonson's *The Alchemist*, selections from Spenser's *The Faerie Queene*, and Bacon's *The New Atlantis*. (Pre-1650, 1650-1830; 18th/19th)

Instructor(s): Sarah Kunjummen Terms Offered: Autumn

Equivalent Course(s): ENGL 40458, ENGL 20458

MAPH 40460. Renaissance Now. 100 Units.

This class will think about the reception of the Renaissance, in scholarship and popular culture, or from Burkhart to Beyonce. What is at stake in the term? What does it mean to periodize a Western cultural past in this way, or to be founding a Renaissance in the present? Readings will include seminal accounts of the Renaissance by thinkers such as Jacob Burkhart, Aby Warburg, Paul Oscar Kristeller and Joan Kelly, as well as contemporary cultural objects ranging from the film *Shakespeare in Love* to the fiction of Hilary Mantel and work in the visual arts by artists such as Kehinde Wiley and Harmonia Rosales. (Theory, 1830-1990; 20th/21st)

Instructor(s): Sarah Kunjummen Terms Offered: Winter

Equivalent Course(s): ENGL 20460, ENGL 40460

MAPH 40464. The Lives of Others. 100 Units.

How much can you ever really know someone else? In this course, we take up the inscrutability of others through a range of narratives about - politically, socially, and geographically - distant others from the early 20th century. Texts include fiction, documentary film, and critical theory around transnationalism, contact zones and ethnography. Some of these texts meditate on the general problem of living with others. Others take on the limits of empathy, access, and friendship whether explicitly or in their formal arrangement. Specifically, we focus on works that engage with an ethics or "work on the self" as a preliminary to having knowledge of others. We will be guided by primary readings that likely include Claude Levi-Strauss, Kazuo Ishiguro, Werner Herzog, Maggie Nelson, Amitav Ghosh, and J.M. Coetzee. (Fiction, Literary/Critical theory; 20th/21st)

Instructor(s): Darrel Chia Terms Offered: Autumn

Equivalent Course(s): ENGL 20464, ENGL 40464

MAPH 40565. Postcolonial Aesthetics. 100 Units.

What do we mean by the "postcolonial aesthetic"? In this course, we read and think through the literary and conceptual resources that might help us reconstruct this notion - from Deepika Bahri, to Theodor Adorno and Walter Benjamin. Our goal is to attend to "the aesthetic" as an experience that reshapes subjectivity in terms of our relation to ourselves and others. By engaging with twentieth-century novels, memoir, and film, we consider how this postcolonial aesthetic might function. What habituated forms of perception or common sense notions does it seek to interrupt? What ways of sensing and living does it offer? Readings will likely include Ashis Nandy, Deepika Bahri, Theodor Adorno, Derek Walcott, Frantz Fanon, Arundhati Roy, and Jean Rhys. (20th/21st)

Instructor(s): Darrel Chia Terms Offered: Spring
Equivalent Course(s): ENGL 40565, ENGL 20565

MAPH 41300. Our biopolitics, ourselves: feminist science fiction. 100 Units.

What could a feminist utopia be? What is it like to encounter the kind of difference in living relations that gender utopianism offers? This class enters into those urgent questions by way of a serious engagement with the feminist science fiction of the 1970s. 1970s feminist theory made a significant conceptual move in provisionally bracketing off biological sex from the historical/cultural work of gender. Feminist science fiction (in contrast), in its brief flourishing in the 70s, finds many of its utopian moments in the biological, in genetic manipulation, reproductive technology, ecological forms of being, shared affects, new bodies, and transformed kinship relations. Readings will be from 1970s feminisms, contemporary theory (including biopolitical theory, new materialisms, gender and race theory), and as much science fiction as possible. SF authors include Le Guin, Russ, Butler, Piercy.

Instructor(s): Hilary Strang Terms Offered: Winter
Equivalent Course(s): ENGL 21310, GNSE 21310, GNSE 41300, ENGL 41310

MAPH 41370. Ships, Tyrants, and Mutineers. 100 Units.

Since the Renaissance beginnings of the "age of sail," the ship has been one of literature's most contested, exciting, fraught, and ominous concepts. Ships are, on the one hand, globe-traversing spaces of alterity and possibility that offer freedom from the repression of land-based systems of power. And they are Michel Foucault's example of the heterotopia par excellence. From Lord Byron to Herman Melville to Anita Loos, the ship has been conceived as a site of queerness and one that puts great pressure on normative constructions of gender. At the same time, the ship has been a primary mechanism for the brutality of empire and hegemony of capital, the conduit by which vast wealth has been expropriated from the colony, military domination projected around the world, and millions of people kidnapped and enslaved. Indeed, the horror of the "Middle Passage" of the Atlantic slave trade has been a major focus of inquiry for theorists like Paul Gilroy and Hortense Spillers, interrogating how concepts of racial identity and structures of racism emerge out of oceanic violence. In the 20th and 21st centuries, science-fiction writers have sent ships deep into outer space, reimagining human social relations and even humans-as-species navigating the stars. While focusing on the Enlightenment and 19th century, we will examine literary and filmic texts through the present that have centered on the ship, as well as theoretical texts that will help us to deepen our inquiries. (18th/19th)

Instructor(s): Tristan Schweiger Terms Offered: Winter
Note(s): Open to open to 3rd and 4th years.
Equivalent Course(s): ENGL 41370, GNSE 41370, GNSE 21370, ENGL 21370

MAPH 41400. Futures Other Than Ours: Science Fiction and Utopia. 100 Units.

Science fiction is often mistaken for a variety of futurism, extrapolating what lies ahead. This class will consider what kind of relationship science fiction might have to the future other than prediction, anticipation, optimism or pessimism. How might science fiction enable thinking or imagining futures in modes other than those available to liberalism (progress, reproduction, generation) or neoliberalism (speculation, anticipation, investment)? This class asks how science fiction constitutes its horizons, where and how difference emerges in utopias, and what it might be to live in a future that isn't ours. Readings may include SF works by Delany, Le Guin, Russ, Butler, Robinson, Banks, Ryman, Jones; theoretical and critical readings by Bloch, Jameson, Suvin, Munoz, Murphy, and others.

Instructor(s): Hilary Strang Terms Offered: Winter
Note(s): Email the instructor directly for consent.
Equivalent Course(s): ENGL 21420, ENGL 41420

MAPH 41600. American Muckrakers: The Literature of Exposé, 1900/2000. 100 Units.

This seminar examines the genre of American "muckraking," a form of journalism and fiction intended to expose social and economic injustices. We attend, in particular, to writers active in the years surrounding 1900, when muckraking narratives enjoyed great social influence, and then turn to the new crop of prominent muckrakers that emerged around 2000. In coining the term "muck-rake" in a 1906 speech, President Theodore Roosevelt linked the genre's aesthetic deficiencies to a potentially dangerous political impact: Its tendency towards "hysterical sensationalism" threatened to provoke a "morbid and vicious public sentiment" marked by cynical apathy. Though we may not end up agreeing with Roosevelt, the seminar picks up his emphasis on the relationship between the aesthetics and politics of exposé in our examination of muckraking media. We will discuss the narrative strategies of a genre often designated as "bad" literature, focusing, in particular, on the link between its purported aesthetic deficiencies-populism, sentimentalism, melodrama, sensationalism-and its political mission. Last but certainly not least, this seminar situates muckraking narratives in their historical contexts-what they hoped to expose, why, and what impact they ended up having. Texts in this course may include the work of: Upton Sinclair, Ida Tarbell, Jacob Riis, Ray Stannard Baker, Frank Norris, Lincoln Steffens, Barbara Ehrenreich, Eric Schlosser, Naomi Klein, Michael Moore, and Laurie Garrett.

Instructor(s): Agnes Malinowska Terms Offered: Spring
Equivalent Course(s): ENGL 41644, ENGL 21644

MAPH 41710. Rocks, plants, ecologies: science fiction and the more-than-human. 100 Units.

Science fictional worlds are full of entities more familiar and perhaps less noticeable than the aliens that are often thought to typify the genre. Rock formations, plants, metallic seams, plastics, crystalline structures, nuclear waste

and oozing seepages are among the entities that allow SF to form estranging questions about what it means to be in relation to others, what it means to live in and through an environment, and what it means to form relations of sustenance and communal possibility with those who do not or cannot return human care and recognition. Such questions about are urgent ones for thinking about climate catastrophe, capital, settler colonialism and endemic pandemics, as well as for thinking substantively about resistance and what life and livable worlds beyond the bleak horizons of the present could be. This class will engage science fiction (authors may include Ursula Le Guin, Vonda McIntyre, Kim Stanley Robinson, Nalo Hopkinson, Jeff Vandermeer and more) and environmental and social theory of various kind (authors may include Elizabeth Povinelli, Andreas Malm, Eduardo Kohn, James C. Scott, David Graeber, Jasper Bernes and more)

Instructor(s): Hilary Strang Terms Offered: Spring

Equivalent Course(s): ENGL 41710, ENGL 21710, CEGU 21710

MAPH 41720. Science fiction against the state. 100 Units.

This course reads science fiction and other texts (including theory, essays and zines) that imagine what it might mean to live against, beyond or without the state, and thus beyond or against the law, the police and capitalism. We will engage with these other worlds in an attempt to formulate our own visions of other possible forms of communal life and relation. We will pay particular attention to questions of liberatory struggle; borders, policing and imprisonment; race, gender, family and social reproduction; and environment and ecological relations. We'll also spend some time thinking about actually existing forms of living against the state (including encampments, blockades, autonomous zones). SF authors may include Ursula Le Guin, Samuel Delany, Tade Thompson, Octavia Butler, and ME O'Brien and Eman Abdelhadi. Other authors may include Saidiya Hartman, Fredy Perlman, James Scott, Orisanmi Burton, Joy James and David Graeber.

Instructor(s): Hilary Strang Terms Offered: Winter

Equivalent Course(s): GNSE 41720, GNSE 21720, ENGL 21720, ENGL 41720

MAPH 42002. Human Rights: Philosophical Foundations. 100 Units.

In this class we explore the philosophical foundations of human rights, investigating theories of how our shared humanity in the context of an interdependent world gives rise to obligations of justice. We begin by asking what rights are, how they are distinguished from other part of morality, and what role they play in our social and political life. But rights come in many varieties, and we are interested in human rights in particular. In later weeks, we will ask what makes something a human right, and how are human rights different from other kinds of rights. We will consider a number of contemporary philosophers (and one historian) who attempt to answer this question, including James Griffin, John Rawls, John Tasioulas, Samuel Moyn, Jiewuh Song, Pablo Gilabert, and Martha Nussbaum. Throughout we will be asking questions such as, "What makes something a human right?" "What role does human dignity play in grounding our human rights?" "Are human rights historical?" "What role does the nation and the individual play in our account of human rights?" "When can one nation legitimately intervene in the affairs of another nation?" "How can we respect the demands of justice while also respecting cultural difference?" "How do human rights relate to global inequality and markets?" (A)

Instructor(s): Ben Laurence, Pozen Center for Human Rights Instructional Professor Terms Offered: Autumn

Equivalent Course(s): HIST 29319, HMRT 21002, HIST 39319, DEMS 21002, PHIL 31002, HMRT 31002, PHIL 21002, INRE 31602

MAPH 42021. Music, Colonialism, and Nationalism. 100 Units.

In this seminar we examine and disentangle the triangulated historical and cultural spaces that form through the complex interaction of the three larger subject areas: music, colonialism, and nationalism. Colonial encounter because audible to the extreme when sound is unleashed as the language of control and resistance by the colonizer and colonized alike. Music, as the amalgam of sonic difference, opens the metaphorical and material spaces in which the struggle for power is also articulated as the aesthetic expression of sovereignty. Song sounds linguistic and geographic borderlands, transforming them into the contested boundaries of nations both in ascendancy and in decline. In the course of the seminar, we seek the ways in which music and sound articulate the counterpoint between colonialism and nationalism, yielding one of the most forceful narratives for understanding the history of the present. We shall draw upon diverse resources and approaches throughout the seminar. We shall devote attention to specific repertoires and genres that have the power to represent the colonial and national interests. In addition to reading critically important works on colonialism and nationalism, we shall also listen widely and to different types of sound material, ethnographic and commercial, classical and popular, in literature and in film. It will be our goal to bear witness to the shape of the music-colonialism-triangle in as many shapes as possible.

Instructor(s): Phil Bohlman Terms Offered: Winter

Note(s): Students from many departments and centers are welcome in this seminar. Extensive analytical work with music is not required.

Equivalent Course(s): MUSI 42021, TAPS 42021

MAPH 42360. Working 9 to 5. 100 Units.

Freedom" under capital, Marx wrote, contains a fundamental contradiction. The worker is free to sell their labor because they have escaped medieval serfdom - but they are also "free" of land, property, tools, or machinery to create their own wealth: "And this history, the history of their expropriation, is written in the annals of mankind in letters of blood and fire." Since at least the eighteenth century, British and American literature has explored, and is often structured by, this conflict. On the one hand, the novel tells the story of the sovereign individual, guiding their own fortunes and producing order out of a fantasy "state of nature." On the other hand, radical

and proletarian writers have deployed the novel - and later, the screen - as a genre of class struggle, critiquing the violence of capital and how that violence intersects with the violences of racism, patriarchy, and imperialism. This course will read widely in literary and filmic representations of work and workers from the co-emergence of the novel and modern capital in the early eighteenth century through the present. Primary readings/viewings include Daniel Defoe, Herman Melville, Elizabeth Gaskell, William Attaway, Tomás Rivera, Jamaica Kincaid, Colin Higgins, Mike Judge, and Barbara Kopple. Secondary readings will include literary criticism, Marxist and feminist theory, and histories of race, organizing, and solidarity. Open to graduate students and third- and fourth-year undergrads. (18/19/20th)

Instructor(s): Tristan Schweiger Terms Offered: Winter

Prerequisite(s): Open to MA and PhD students; 3rd- and 4th-year undergrads

Equivalent Course(s): GNSE 22360, ENGL 22360, ENGL 42360, GNSE 42360

MAPH 42920. Coming of Age: Reading and Writing Autobiographical Memoirs. 100 Units.

This course seeks to study the mixed literary history of coming-of-age narratives, beginning with 19th-century autobiography and the Bildungsroman through to modern memoir, in order to inform the writing of our own coming-of-age narratives. The analytical and creative habits of mind will be closely linked as we learn about how childhood, adolescence, and development, along with ideas around education and trauma, took on new significance in the nineteenth century, setting generic terms that have been continually mobilized, revised and reimagined in the coming-of-age memoirs of the twentieth century and beyond. Readings by Mary Prince, John Stuart Mill, Charles Dickens, George Orwell, Kathryn Harrison, Jamaica Kincaid, and Alison Bechdel, among others. This course will be of particular interest to those working on autobiographical narrative and will ask you to deepen your understanding of the past and present of this ever-developing form through critical and creative responses and projects.

Instructor(s): Elaine Hadley and William Boast Terms Offered: Winter

Equivalent Course(s): ENGL 22920, ENGL 42920, CRWR 40500, CRWR 20500

MAPH 44422. Sounding Viral - Metaphor, Media, Aesthetics. 100 Units.

Earworms, hooks, catchy tunes, sticky sounds. Far predating Old Town Road or Gangnam Style, music has been conceived of as an infectious cultural force-but the 21st-century regime of ubiquitous digital and social media platforms has amplified and accelerated the potential for music-gone-viral. In this seminar we will grapple with a range of questions that interrogate specific digital assemblages, as well as longer histories and broader concepts of sonic contagion. What does virality sound like? Look like? Feel like? What are the aesthetics of the viral? What does digital viral circulation have to do with "real" biological contagion, in its patterns and mechanisms of infection and social spread? How does digital virality happen? What are its media, social, structural preconditions? (How) is it musical? In seeking to answer these questions, and in surveying what it might mean to engage in a musicology of the digital age more broadly, we will read across disciplines including musicology and popular music studies, sound studies, philosophy and critical theory, media and platform studies. The quarter will begin with an investigation of keywords and more "canonical" texts, and will proceed through case studies and practical (auto)ethnographic engagements with contemporary digital sonic culture.

Instructor(s): Paula Harper Terms Offered: Autumn

Equivalent Course(s): MUSI 44422

MAPH 44503. Locke and Leibniz. 100 Units.

This course will consist of a close study of Locke's Essay Concerning Human Understanding alongside Leibniz's chapter-by-chapter response to Locke in his New Essays on Human Understanding. Locke's Essay is the great manifesto and development of empiricism, and Leibniz's New Essays is a detailed, sustained rebuttal of Locke's book. As such, it is both a fascinating work by one of the giants of rationalism and a text that provides an opportunity to take seriously the idea that philosophy develops through dialogue. Topics to be discussed include innate ideas, necessary truths, reason, experience, substance, essence, personal identity, the nature of mind and body, and freedom, among others. We will also ask larger questions about the nature of the rationalist and empiricist traditions to which these philosophers belong - e.g., the extent to which empiricism is indebted to the experimental sciences, and whether rationalism is best understood as a doctrine concerning the sources of human knowledge or as a metaphysical claim about the intelligibility of being. (B)

Instructor(s): Andrew Pitel Terms Offered: Spring

Prerequisite(s): Open to undergraduate and MA students, and all others with consent.

Equivalent Course(s): PHIL 24503, PHIL 44503

MAPH 45798. Substance in Medieval, Modern, and Contemporary Metaphysics. 100 Units.

The notion of substance has long been at the center of metaphysical theorizing. Substances are said to be fundamental and independent things, capable of existing on their own, which are the bearers of properties. An account of substance has also been thought central to metaphysics in that the primary sense of 'being' is the sense in which substances are beings. But there has been a great deal of controversy over how to give an account of the nature or being of substance, what sorts of things we should count as substances, what we can know of substance, and even whether the notion of substance is intelligible. In this course we will examine a number of influential accounts of substance in medieval, early modern, and contemporary metaphysics. Historical figures we will likely read include Aquinas, Scotus, Ockham, Suárez, Descartes, Spinoza, and Locke. Contemporary readings may include texts by Justin Broackes, Kit Fine, Robert Pasnau, Kathrin Koslicki, Michael Della Rocca, and Shamik Dasgupta. (B)

Instructor(s): Andrew Pitel Terms Offered: Winter

Prerequisite(s): Open to undergraduate and MA students, and all others with consent.
Equivalent Course(s): PHIL 45798, PHIL 25798

