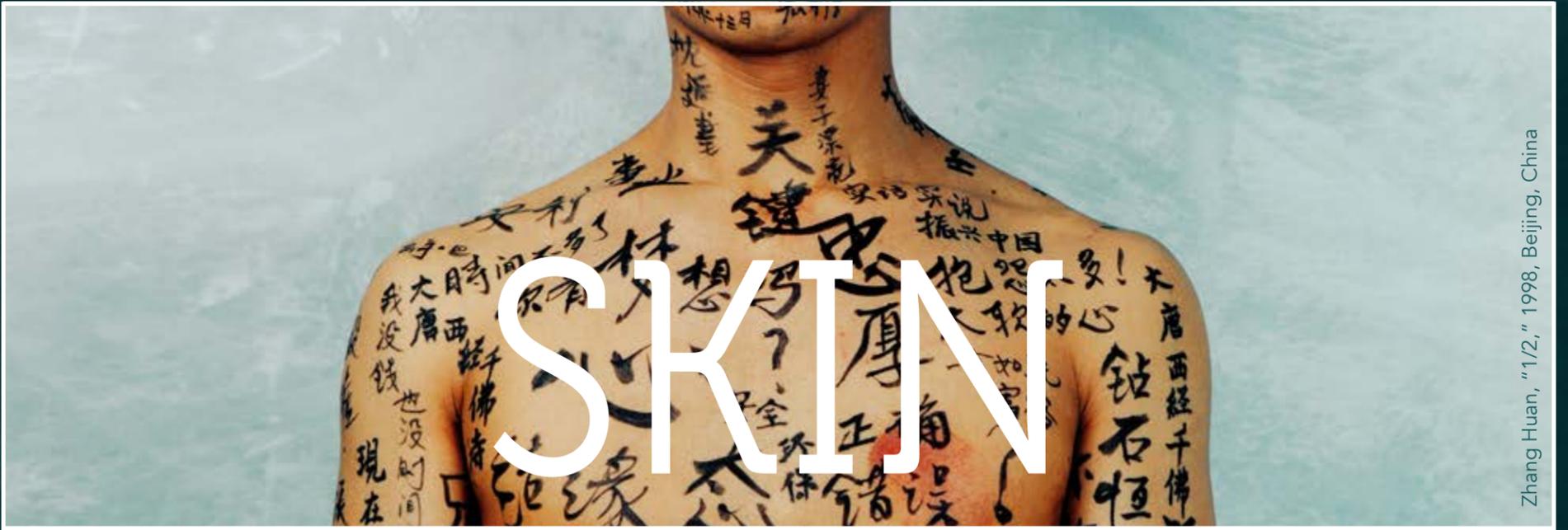


SOCIETY FOR THE HUMANITIES SPRING 2017 COURSES



Zhang Huan, "1/2," 1998, Beijing, China

SHUM 4605 - Bio-Politics and Poetics of Nakedness | Naminata Diabate | R: 10:100 - 12:05 | also COML

In this course, you will explore nakedness as a form of protest by various social movements and in compelling fictional texts. As you analyze nakedness from ancient Greece to 21st century Africa, Asia, and Latin America, you will also be attentive to the variables of race, gender, and bodily abilities and how they complicate this mode of speaking. Primary texts include Devi's "Draupadi," Ngugi's *Wizard of the Crow*, Andersen's *The Emperor's New Clothes*, Tennyson's "Godiva," Auden's "Cave of Nakedness," videos of Femen, gay parades, and Occupy Wall Street. You will read these visual and literary texts in conjunction with theoretical reflections on shame/injury, exposure, and humanity by Freud, Foucault, Derrida, Levinas, Nancy, and Berger. Assignments will clarify and build upon the readings and films and include reflection papers, analytical, and argumentative essays.

SHUM 4606 - The Powers of Skin in Africa | Stacey Langwick | M: 2:30 - 4:25 | also ANTHR, ASRC

This class considers the capacities and powers of skin in Africa. Students will read classic historical and ethnographic texts about practices involving skin together with range of theoretical approaches to the body. We will consider topics from beatification, scarification, witchcraft, magic, and traditional medicine to the hygiene campaigns of colonialism, the development of the dermatology as a defined specialty, the rise of global health and medical humanitarianism. Descriptive ethnographic and historical texts will be read as primary evidence along side of a range of theoretical approaches to the lived body with the intention of provoking innovative readings of these primary texts and a greater understanding of the theoretical arguments.

SHUM 4608 - Victorian Masculinities | Pamela Gilbert | R: 2:30 - 4:25 | also ENGL, FGSS

This course will focus on Victorian genders with a special emphasis on masculinities. Additionally, we will spend time reading and thinking about secondary works which interrogate and historicize our principal terms. By the end of the course, you will have read a substantial amount of important secondary work regarding mid-century masculinities, as well as a good selection of both canonical and less-known Victorian works. The course will focus on novels and secondary readings about gender and especially masculinity. Most of these readings will be critical and historical, rather than theoretical in the strict sense. Although the course will focus on the construction of masculinity in the period, that topic cannot be discussed without reference to female identity, class, and sexuality, among other issues.

SHUM 4609 - Deep Skin in Digital Architecture | Alicia Imperiale | R: 12:20 - 2:15 | also VISST

The building skin separates and provides a controlled atmosphere for the interior space of a building, set off from the surrounding environment. When architecture is understood as an organism, and the skin and structure of architecture as a system, the conflation of structure into the skin is a way of thinking of the architectural enclosure as a *deep skin*, and the individual parts of which an architectural skin is constructed, as a study of the tissue of structure. This seminar will engage these ideas across a wide range of disciplines and topics including: the specular/reflecting skin, mediatic skins, metabolism and megastructures, the digital skin, the new grotesque, and Big Data and networked skins. The skin of architecture is the intersection of theory, materiality, affect, signification, and comfort.

SHUM 4610 - Media and Elemental Things | Gloria Kim | R: 12:20 - 2:15 | also VISST

The pervasiveness of media in and through the planet has rendered the term "media" a muddy one, situated between technics, nature, and human. This seminar develops a set of theoretical frameworks and methodologies for thinking about the ontologies, ecologies, and materialities of media with a particular focus on the relationship between media and the elemental world – the world of clouds, sediment, water, ecological systems, atmospheres, and bodies. How is an understanding of media in relation to elemental materiality transforming the ontological, ecological, intellectual, and political contours of media studies? To explore this topic, this seminar draws material from media studies and new materialism in conversation with perspectives in anthropology, science and technology studies, environmental studies, and art history, and philosophy.

SHUM 4611 - Screening Blackness | Samantha Sheppard | M: 10:10 - 12:05 | also ASRC, PMA

The seminar "Screening Blackness" provides a theoretical, cultural, and historical focus on "blackness" in film, media, and visual culture. Considering questions of performance, censorship, embodiment, pleasure, and representational politics, we will evaluate how race, particularly Black skin, has been used as a signifier and complex code for various things on screen. In doing so, we will investigate how blackness is contingent on the specifics of its historical, social, and cultural production and, yet, open to multiple and competing claims. Therefore, blackness here is less a stable racial category than theoretical motor, operated by moving and contested discourses, histories, images, meanings, and performances by Black subjects. Focusing on Black skin representation and discourses of blackness as a cultural signifier, students will watch and discuss important representations and misrepresentations of blackness on screen.

SHUM 4612 - The Body's Edge in Performance | Nancy Worman | T: 2:30 - 4:25 | also CLASS, COML, PMA

This course examines how skin and bodily margins in drama, performance art, and film shape the way we understand the human and its markers of identity, from the strange carapace that Oedipus presents in the ancient Theater of Dionysus to the "skin suspensions" of the post-body performance artist Stelarc. Readings and viewings include plays from the ancient, medieval, early modern, and modern periods; films by Peter Greenaway, Jenny Livingston, and Jim Jarmusch; and performances by Karen Finley and Marina Abramovic. We will explore concepts such as Julia Kristeva's abjection, Antonin Artaud's Julia Kristeva's abjection, Antonin Artaud's "theater of cruelty," and Georges Bataille's "visions of excess," as different ways of approaching what lies at and beyond the edges of the human.

