



ASHA 220B

Quests and Questions

General Course Description

An introduction to a variety of perspectives on human culture. Students will inquire into such topics as the nature of discovery and creation, tradition and modernity, gender and social structure. These topics will be approached through careful analysis of artistic, literary, religious, philosophical and scientific texts.

Emotional States: How the West Tried to Control its Feelings

This course will explore how philosophies of reason and the rise of democratic principles in the West were set against fears and anxieties about the uncontrollable nature and dangerous possibilities of human emotion. From the influence of ancient Greek concepts like *philia* and *eros*, to more modern deployments of hatred in the name of fraternity, patriotism and nationalism, emotions have served as a rallying point for various theories of the state and communal life. The quest to either control or harness emotions to political causes has occupied thinkers as diverse as Aristotle, G.W.F. Hegel, Mahatma Gandhi, Hannah Arendt, Sigmund Freud, Franz Fanon, and Toni Morrison. We will investigate the philosophical justifications, political instrumentalizations, scientific theories, and cultural responses to the battle between reason and emotion in public life. Although the concept of the “West” serves as an organizing principle, it is not a synonym for civilization, and it is not meant to set any geographic limitations on class discussion or course work. European efforts to control emotion had a worldwide impact, and we will explore how emotional arguments helped produce and justify racial hatreds and the voyeuristic lust involved in colonial domination. We will pay particular attention to the gendering and sexualization of definitions of citizenship, and we will conclude with a discussion of rising populism and the manipulation of emotions by governments and corporations.

Email Policy

Please note that all course communications must occur through your @ucalgary email, and I will respond to emails sent via student’s @ucalgary emails within 48 hours.

Changes from Fall Semester

I have left the assignment descriptions as they were in the syllabus you received in Fall 2020 except for the description of the exhibition assignment, which has been updated to reflect the fact that we will definitely be online again in Winter. Also note the slightly revised reading list and the books to purchase.

Fall 2020

Class Times: Tuesdays: asynchronous (D2L), Thursdays synchronous, 12:30–13:45 pm on Zoom

Password for entry into class: timm220

Instructor: Dr. A. Timm

E-Mail: atimm@ucalgary.ca

Zoom Office Hours: individually scheduled on <https://volunteersignup.org/CC77W>.

To show up for the meeting, use this link: <https://ucalgary.zoom.us/my/atimm.ucalgary> and the Passcode: profaftimm

Purchase or Rent for Winter 2021:

- Margaret Atwood, *The Handmaid’s Tale* (1985)
or Margaret Atwood, *Oryx and Crake* (2009)
- Jan-Werner Muller, *What Is Populism?* (2016).

Due Dates & Weighting

September 9, uploaded to D2L by 5 pm

Introduction Video: voluntary

Throughout term, uploaded to D2L by 5 pm on the Friday after class

Commonplace Book Entries: 30%

Every Thursday

Discussions & Reflections: 10%

Individually scheduled, uploaded to D2L by noon Wednesday

2 Disc. Interventions: 5% + 5%

November 18 by 5 pm

Essay-Writing Quiz (on D2L): 5%

Individually scheduled between Nov. 2 & 19

Discussion of Essay Topic: P/F

January 7, uploaded to D2L by 5 pm

Essay 1: 15%

Individually scheduled, Winter term

Exhibition (group component): 10%

April 22, uploaded to D2L by 5 pm

Essay 2 (or Exhibition Catalogue): 20%

Learning Outcomes

Intense engagement with readings and structured oral and written assignments will help students to improve their ability to:

- **read deeply** and with scrupulous attention to the broader context (historical, philosophical, political, and social) of any text. This means understanding what it means to think and argue historically and requires a critical appreciation of how present-day perspectives influence interpretations of the past.
- **inquire rigorously and fruitfully**. Identify promising avenues of research and present findings in lucid, structured ways.
- **develop the capacity for scholarly rigour and informed citizenship** through the practice of **productive disagreement**. This means paying special attention to the difference between debate and inquiry and maintaining an openness to having one's mind changed. Crucially, it also means keeping one's own emotions in check and **treating each other with respect**.
- **listen closely, observe carefully, think creatively**. A productive exchange of ideas begins with listening, and all debates benefit from creative resolutions to seemingly intractable oppositions. Knowledge arises from the confrontation between a diversity of views and experiences.
- **recognize how the politicization of human emotion** has influenced debates about scientific or political objectivity, social difference, civility, citizenship, and the meaning and limits of social belonging.
- **present thoughtful and well-structured arguments**, both orally and in the form of a research paper. Learn how to properly choose and cite sources, developing a convincing thesis, and backing up arguments with evidence.

Course Policies

Online Instruction Statement

This course will be a hybrid of synchronous and asynchronous online instruction via Desire2Learn (D2L) and Zoom. I will provide taped lecture segments for the Tuesday classes (look under Content/Lecture Outlines on D2L), and we will meet on **Zoom on Thursdays**. To come to class, go to **Communication** and then **Zoom** on D2L and choose the appropriate link. **The password is "timm220."** On some occasions, I may also decide to lecture live on Zoom during the class time on Tuesday, which will give you the opportunity to interrupt me and ask questions. I will let you know about these sessions in advance, and they will be available for asynchronous viewing shortly after the class finishes. In order to succeed in this course, students should plan to participate in *both* the asynchronous and the synchronous learning tasks outlined below. The group discussion component (though not the breakout-room sessions) of the Thursday live meetings will be taped and posted to D2L for the benefit of those who are prevented from participating due to time-zone challenges or other unforeseen circumstances. If you have a legitimate reason for missing class, you will still be able to make up the grade for the discussion reflection (see the description below) by reading at least two of your fellow students' commonplace book entries and submitting a brief written reaction. To help you stay on schedule, I have also created a course calendar and a to-do list. See the "Course Outline" link on D2L.

Guidelines for Zoom Sessions

Zoom is a video conferencing program that will allow us to get to know each other and to establish a learning community. While convenient, this software is also open to abuse. You must obey the following rules governing collegial online discussion:

1. To help ensure Zoom sessions are private, do not share the Zoom link or password with others or on any social media platforms. Zoom links and passwords can be used only by students registered in the course. I will be recording all Zoom sessions (except for breakout-room discussions). Neither the instructor nor the students may share them with anyone outside the class. You are prohibited from sharing, publishing or distributing any of our Zoom recordings or any other teaching material related to this course without the instructor's permission.
2. The use of video conferencing programs relies on participants to act ethically, honestly and with integrity, in accordance with the principles of fairness, good faith, and respect outlined in the University of Calgary's [Code of Conduct](#). When entering Zoom or other video conferencing sessions, you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions might affect others.
3. Participants are required to use names officially associated with their UCID when engaging in these activities, but please note that through D2L you can [set a "preferred name,"](#) which I will use and which is the name that will appear on Zoom for other students to see. If the name that you use to log in to Zoom is not on my class roster on D2L, I will remove you from the session. (This is necessary to prevent "[Zoombombing](#).") Non-compliance may

be investigated under relevant University of Calgary conduct policies (e.g. [Student Non-Academic Misconduct Policy](#)). If you have difficulty complying with this requirement, please email me to ask for an exception.

4. If you are unable to attend a Thursday Zoom session, please watch the taped group discussion (posted on D2L after class) and read the instructions for completing your discussion reflection below.
5. Please do your best to join the class from a quiet space that will allow you to be fully present and engaged in Zoom sessions. If siblings, pets or other distractions can't be avoided, it is particularly important to mute your microphone when you aren't speaking. (You'll see a small microphone icon in the bottom left corner of the Zoom screen. It is your friend.) The goal of establishing a learning community makes it desirable to have your webcam on for most of the synchronous classes. Wireless speed or other internet disruptions do arise, however, so we will all be tolerant if you need to turn your video off to be able to participate. If this happens, it would be nice if you uploaded a picture to your Zoom profile, so that we don't have to see only a black box with your name.
6. Please be aware that as the host of our Zoom meetings, I can download a copy of the chat stream. I cannot see private messages that you send to each other, but please do not abuse this function in ways that are distracting or offensive to others. You can rest assured that if you privately message me on the Zoom chat stream, only I will be able to read that message. But I will be focused on teaching, so please send your more detailed queries via email.
7. For more information on how to get the most out of your zoom sessions visit:
<https://elearn.ucalgary.ca/guidelines-for-zoom/>

Learning Technologies Requirements

Principles and guidelines for supplementary fees that may be associated with additional technology requirements for courses can be found at: www.ucalgary.ca/calendar-scheduling/supplementary-fees.

In order to successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security, and malware updates;
- A current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external). A headset or earbuds with a built-in microphone is fine.
- Current antivirus and/or firewall software enabled;
- A broadband internet connection.

Assignments and Evaluations

Commonplace Book

A central component of this course will be keeping what is known as a commonplace book (hereafter “CP book”). Before you finish reading this syllabus, read the “**Instructions: CP Book**,” which I have uploaded to the “Assignments” section of D2L. This assignment makes it essential to keep up on the readings, and it serves as the basis for other course components. To briefly summarize, **each week you will pick two substantive quotations** (or the equivalent as described in the “CP Book Instructions”) and write **short reflections** about each of them in order both to organize your thoughts and to provide a starting point for your discussion with other students. As I will explain in the instructions, commonplace book entries can be created in various formats. You must have made your choice for the entries before class on Thursday, and you must upload the entries to the appropriate section of “Discussions” on D2L by the **5 pm on the Friday** after our Thursday discussion. There will be a total of 24 weeks of CP Book entries (so 48 individual entries), but I will only grade 20 (40 entries). You may choose which weeks to skip, or you may do all of them, meaning that I will drop your lowest scores.

Interventions

Once each semester, students will draw on course material to provide a reflection for other students to read and debate. We will discuss these interventions on Thursdays, and they must be **about readings that the whole class has already done**. There will be a signup sheet at volunteersignup.org/LKHL3 (because this is just a far more convenient system than what is possible on D2L), and we will try to avoid having more than two interventions on any given Thursday. Upload your intervention to the appropriate discussion thread (organized by week) on D2L by **noon on Wednesday** so that **everyone can read it in time for class**. These brief interventions must be submitted in **MS Word format**, and they should be about **2 double-spaced pages long**. A bit longer than this is fine, but doubling the length is not! Learning to make concise arguments is part of the exercise. You must **use the essay template available on D2L** (see “Assignments” under “Content”) to write your interventions. (Do not change the font, margins or paragraph tabs!) Your goal will be to explore an issue that has arisen in class (from the readings or during class discussions) and that you feel requires further reflection or discussion. You might address a point of

social or political controversy, provide a reflection on scholarly methodology, or just take a deeper dive into a specific argument in one or more of the readings. You can make a strong argument or simply express confusion (as long as that confusion is clearly articulated) – anything that will get the class talking. **Don't consciously try to provoke others.** Please upload your Intervention to the appropriate week's folder in "Discussions" on D2L. This is also where **all students must download the interventions we will discuss on Thursdays.**

Commonplace Book Discussions & Reflections

Thursday's classes will be focused on discussion, beginning with that week's interventions and then moving to the CP book entries. Discussions will take place in smaller breakout groups and with the class as a whole. We'll experiment with different technological possibilities, such as Jamboard. Try to have your entries done and uploaded to D2L before the class discussion (especially if they contain pictures or are about outside readings), but they are not due until Friday. It is fine to just choose your entries before class on Thursday and use the discussion to finalize your thoughts. When you explain things to others, you might realize that your chosen quotation is too short or abstract to be able to stand on its own. This is good practice for revising your ideas before you put them down on paper. Each student should describe their choices to the group in the breakout room and summarize at least one of their planned reflections. After class, each of you must also write a brief summary (a post-discussion reflection of no more than 200 words), describing what you took away from the exchange with your peers. **(Upload your reflection as a new thread with the appropriate Week # as a heading to the appropriate "Discussion" thread on D2L. Despite the name, only I will be able to see these reflections.)** What did you learn from the discussion? Did something frustrate or anger you? Did another student persuade you to change your mind about something? The point is simply to demonstrate that you engaged in some kind of substantive debate that allowed you to go a bit deeper into the course material with the help of others. These reflections stand as evidence for your overall participation in the course, but they will be graded on a pass/fail basis. Each week's reflection is due on **Friday at 5 pm** – the same time as the CP book entries for that week. If you are unable to attend a class, and you check it with me in advance, you may watch the Zoom recording of the class and write a response to the discussion in order to make up for a missing discussion mark. Just keep in mind that **we will have 24 of these discussions, but I will count only 20 of them** for your final grade. This means that you can have a few unexplained absences.

Museum Exhibition Assignment

In order to encourage group interaction and collaborative learning, students will work together in small groups (of 3 or 4) to develop a concept for a mini exhibition. These exhibitions will have to take a digital form, but the precise delivery method will be up to the individual groups. I have reserved some time during the last class (April 15) for any groups who would prefer to present live, but most of you will likely create something that the class can watch in advance of our discussions. We will distribute the time slots for this, and these recorded exhibitions will be due before the posted class time on either March 30, April 6, or April 13. I will be distributing a group work contract in order to encourage a fair distribution of labour and good group dynamics. I show you some examples from last year for inspiration. You should be thinking of something that is thematically related to the course and that can be presented to the class in 20-30 minutes. You can either show the exhibition in our scheduled time for this in class or ask students to view it themselves before class and use the class time to describe your intentions and underlying philosophies. Creative ideas to quickly convey nuance and complexity will be encouraged. I will provide a longer description of the assignment on D2L. Groups must have settled on the general topic for their exhibition by the end of January, and they must then sign up for a group meeting in February (using volunteersignup.org/7JMLA) to discuss their ideas with me.

Essay-Writing Quiz

This quiz will be available on D2L a week before it is due. It will be based on the Essay-Writing Tutorial available on my web site (see <https://hist.ucalgary.ca/atimm/writing-advice/essaywriting-tutorial>), and it will consist of multiple choice questions about expository style, argument, documentation, and citation for historical writing.

Essay 1

In the Fall term, there will be one short essay (**approx. 7 double-spaced pages**) required for this course. The essay should address themes that we have covered in class. You must use at least **one primary and four scholarly secondary sources** for this essay, which must be properly footnoted using Chicago-style citations. See *The History Student's Handbook* for instructions. If you have a citation question that this handbook can't answer, you can also refer to the full online version of the *The Chicago Manual of Style*, available on the library web site. You must use the template that I have provided on D2L to write your essay. This contains a **plagiarism statement that must be on your title page for me to mark your essay**. More detailed instructions will be provided in class and posted on D2L. Before settling on your topic for this essay, **you must schedule an individual Zoom meeting with me between November 2 and 19**. I will help you settle on an appropriate and feasible topic. **I will only grade your essay if you have had this discussion with me first.** There will be a signup sheet for these meetings on volunteersignup.org/ARCW3.

Essay 2 (or Exhibition Catalogue)

You have two choices of written assignment in Winter Term: You may write a second primary-source essay like Essay 1, or you can write an **exhibition catalogue** that relies on the same research you conducted for your exhibition. (The essay option is meant to allow students who were not as interested in their group's chosen exhibition topic to concentrate on subjects of greater interest to them.) What I am calling the exhibition catalogue can actually take many forms. You might just provide a classic history essay using the same sources that you used for your exhibition. You can also choose to write something that looks more like an actual exhibition catalogue, providing more detailed background than was possible to provide in the exhibition itself. Either of these choices might include an extended and researched justification for the curatorial choices you made and/or a discussion of the success or failure of the exhibition as a whole. This last choice might be particularly useful for exhibitions that have a more hands-on or experiential component. (Did your visitors act as you had expected them to? If not, what do you now understand that might have changed your curatorial choices?) **No matter which option you choose for this final written assignment, the following rules will apply:**

1. You must use at least **four scholarly secondary sources** and at least **one primary source**. If you choose the exhibition catalogue option, images or objects that you displayed can count as a primary source. The scholarly sources can be things you used to research your exhibition, or they can be things you found after the fact. For instance, if you wanted to discuss why an experiential component of your exhibition did not work (why visitors couldn't figure out what you wanted them to do), you could find a piece of psychological scholarship that investigates that aspect of human perception or social reaction or interaction.
2. The essay must be properly documented using Chicago-style **footnotes or endnotes** (see [The History Student's Handbook](#)) and should be submitted in **PDF format**.
3. The writing for this assignment must consist of approximately **2500 words**. (This would be about 10 pages using my template, not including images or footnotes.)

Essay Draft Policy

I will provide students with feedback on drafts of the two essays for this course, provided they are uploaded (in **Word format**) to the appropriate dropbox on D2L at least **10 days before the due date** for the assignment. This is optional, so these dates are not included in the deadlines in your calendars.

Course, Faculty, and University Policies

Exams and Course Components

There will be no registrar-scheduled exam for this course. Note: You must complete all assignments and exams, or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments

Please include your name and ID number on all assignments and upload your essays to the appropriate dropbox on D2L.

Note: It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version. Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

If students miss a required component of the course, they must contact the instructor in writing within 24 hours to discuss options to submit and/or make-up for that component. Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*:

<https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Arts and Science Honours Academy Grade Scale

The following table outlines the grade scale percentage equivalents used in for the Arts and Science Honours Academy. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values in calculating the final course grade.

Specific to this course: Please note that I frequently give split grades (an A/A-, for instance), so I have added those lines to the table below. When you receive a split grade, I am telling you that you are just barely squeaking into the higher of the two letter grades. You will get assigned a numerical value that is at the bottom of the range of the higher grade. So if you receive an A, it will be calculated in D2L as 87%, but if you receive an A/A-, the value entered into the gradebook will be 85%. Both are As, but one is a little lower.

	ASHA Grade Range	Numerical Value for Calculation in D2L Gradebook
A+	96–100	97
A+/A		96
A	90–95.99	93
A/A-		90
A -	85–89.99	88
A-/B+		85
B+	80–84.99	83
B+/B		80
B	75–79.99	78
B/B-		75
B-	70–74.99	73
B-/C+		70
C+	65–69.99	68
C+/C		65
C	60–64.99	63
C-	55–59.99	58
D+	53–54.99	54
D	50–52.99	51
F	0–49	49

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people’s words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using).

Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>.

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>.

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>.

Student Support Services and Resources

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca.

Schedule of Lecture Topics and Readings for Winter 2021

Please note: Non-purchased readings are available on D2L. All digital readings have been optimized for online reading. This means that you can digitally highlight text (though in some cases the OCR will not be good enough to copy text accurately). However, I very strongly recommend that you print these readings out, since research has demonstrated that information is much more likely to be retained when you read on paper.

Week 14: Psychologizing & Sexologizing

Thursday, Jan. 12: Asynchronous Lecture

Thursday, Jan 14: Discussion 13

Sigmund Freud, *Civilization and Its Discontents*, trans. James Strachey (Indiebooks, Creative Commons, 2017 [1930]).

Jonathan Haidt and Matthew A. Hersh, "[Sexual Morality: The Cultures and Emotions of Conservatives and Liberals](#)," *Journal of Applied Social Psychology* 31, no. 1 (2001): 191–221.

Week 15: The Human Condition: Rational Action vs. Scientization

Tuesday, Jan. 19: Asynchronous Lecture

Thursday, Jan. 21: Discussion 14

Hannah Arendt, "The Vita Activa," in *The Portable Hannah Arendt*, ed. Peter Baehr (New York: Penguin, 2000), 167–230.

Ivan P. Pavlov, *Lectures on Conditioned Reflexes*, ed. and trans. W. Horsley Gantt, vol. 2: *Conditioned Reflexes and Psychiatry* (London: International Publishers, 1941), 71–2, 83–5, 162–5, 189–90.

Week 16: Judging the Holocaust: Morality and History

Tuesday, Jan. 26: Asynchronous Lecture

Thursday, Jan. 28: Discussion 15

Donald Bloxham, "Writing History: Problems of Neutrality," in *History and Morality* (New York: Oxford University Press, 2020), 87–126.

Primo Levi, "Shame" and "Letters from Germans," in *The Drowned and the Saved*, trans. Raymond Rosenthal (New York: Vintage Books, 1989), 70–87 and 167–97.

James E Young, "The Memorial's Arc: Between Berlin's Denkmal and New York City's 9/11 Memorial," *Memory Studies* 9, no. 3 (July 1, 2016): 325–31.

Week 17: The Emotions of Decolonization

Tuesday, Feb. 2: Asynchronous Lecture

Thursday, Feb. 4: Discussion 16

M. K. Gandhi, *Non-Violence in Peace and War* (Ahmedabad: Navajivan Publishing House, 1942), 3–6, 15–17, 22–23, 30–34, 37–42.

Frantz Fanon, "On Violence," in *The Wretched of the Earth*, trans. Richard Philcox (New York: Grove Press, 1963), 1–62.

Billy-Ray Belcourt, "An NDN Boyhood," in *A History of My Brief Body* (Toronto: Hamish Hamilton, 2020), 11–22.

Week 18: Emotionless, Genderless Science?

Tuesday, Feb. 9: Asynchronous Lecture

Thursday, Feb. 11: Discussion 17

Lorraine Daston, "The Naturalized Female Intellect," *Science in Context* 5, no. 2 (1992): 209–35.

Ludwik Fleck, "Epistemological Conclusions from the Established History of a Concept," in *Genesis and Development of a Scientific Fact*, ed. Thaddeus J. Trenn and Robert K. Merton, trans. Frederick Bradley (Chicago: U of Chicago Press, 1979), 20–51.

Thomas S. Kuhn, *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1962), 1–9.

Reading Break (no classes): Feb. 14–20

Week 19: Fear of Annihilation

Tuesday, Feb. 23: Asynchronous Lecture

Thursday, Feb. 25: Discussion 18

Assia Alexieva, “The Role of Emotions in Foreign Policy Decision Making,” in *Emotions in International Politics: Beyond Mainstream International Relations*, ed. Yohan Ariffin, Jean-Marc Coicaud, and Vesselin Popovski (Cambridge: Cambridge University Press, 2016), 221–53.

Susanne Schattenberg, “Emotions and Play-Acting in the Cold War: How Leonid Brezhnev Won and Lost the West’s Trust,” *The Soviet and Post-Soviet Review* 45, no. 3 (2018): 313–41.

Dr. Strangelove (film).

Week 20: Dystopias

Tuesday, March 2: Asynchronous Lecture

Thursday, March 4: Discussion 19

You may choose to read either Margaret Atwood, *The Handmaid’s Tale* (Toronto: McClelland and Stewart, 1985) or Margaret Atwood, *Oryx and Crake* (London: O.W. Toad Ltd., 2003).

Week 21: Gender vs. Science

Tuesday, March 9: Asynchronous Lecture

Thursday, March 11: Discussion 20

Emily Martin, “The Egg and the Sperm: How Science Has Constructed a Romance Based on Stereotypical Male-Female Roles,” *Signs: Journal of Women in Culture and Society* 16, no. 3 (1991): 485–501.

Laura Doan, “Troubling Popularisation: On the Gendered Circuits of a ‘Scientific’ Knowledge of Sex,” *Gender & History* 31, no. 2 (2019): 304–18.

Susan Stryker and Stephen Whittle, eds., “My Words to Victor Frankenstein. Above the Village of Chamounix: Performing Transgender Rage,” in *The Transgender Studies Reader* (New York and London: Routledge, 2006), 244–56.

Week 22: The Legacies of Racial Hatreds

Tuesday, March 16: Asynchronous Lecture

Thursday, March 18: Discussion 21

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (New York: Dover Thrift Editions, 1995), 1–22.

Toni Morrison, “[What the Black Woman Thinks About Women’s Lib](#),” *The New York Times*, August 22, 1971.

James Baldwin, “My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of Emancipation,” in *The Fire Next Time* (New York: Vintage, 1962), 2–10.

Ta-Nehisi Coates, *Between the World and Me* (New York: Spiegel & Grau, 2015), 1–71.

Week 23: The Emotions of Urban Life

Tuesday, March 23: Asynchronous Lecture

Thursday, March 25: Discussion 22

Walter Benjamin, “Paris, the Capital of the Nineteenth Century [1935],” in *Selected Writings*, vol. 2, Part 1: 1927–1930, and vol. 3, 1835–1938 (Cambridge: Belknap Press of Harvard University Press, 1999), 232–36.

Tim Cresswell, “Place, Transgression, and the Practice of Resistance,” in *In Place/out of Place: Geography, Ideology, and Transgression* (Minneapolis and London: University of Minnesota Press, 1996), 163–76.

Julia Barton and Katie Mingle, “The Falling of the Lenins,” 99% Invisible, 2017, <https://99percentinvisible.org/episode/the-falling-of-the-lenins/>.

Week 24: Populism & Propaganda

Tuesday, March 30: Recorded exhibition presentations

Thursday, April 1: Discussion 23

Jan-Werner Muller, *What Is Populism?* (Philadelphia: University of Pennsylvania Press, 2016).

Week 25: Algorithms R’ Us

Tuesday, April 6: Recorded exhibition presentations

Thursday, April 8: Discussion 24

Rediet Tesfaye Abebe, “Designing Algorithms for Social Good” (Dissertation, Ithaca, N.Y., Cornell University, 2019), 169-197. <https://www.cs.cornell.edu/~red/AbebeDissertation.pdf>.

One other self-chosen source about algorithms and their role in society and politics today. We will discuss how to choose this reading in class.

Week 26: Exhibition Presentations

Tuesday, April 13: Recorded exhibition presentations

Thursday, April 15: Realtime exhibition presentations & discussion