

## **DLM 110 Section Descriptions**

### **DLM 110a & b Race, Racism, Racialization (A. Hor)**

It is common to hear the accusation that something or someone is “racist.” What does it mean to say something is “racist” and what should we do about it? More fundamentally, what even is “race” in the first place and how would we know it when we see it? In this course, we will unpack what is “race,” “racism,” and “racialization” in global historical context. So long as students come with an open mind, the class will also offer students a safe space to explore, break down, debate, and reflect on our different experiences with “race,” how to think about it, and what our responsibilities might be, at the individual and global levels.

### **DLM 110c Myth, Religion, and Superheroes (L. Jefferson)**

Latent in mythology, biblical literature, philosophy and contemporary popular culture is the notion of the “hero.” Within these genres are some common threads: the hero is ascribed savior-like qualities, a god-human duality, and embodies the restoration of a positive world order. The messianic conception of a hero repeatedly falls into the realm of religion and quite frequently appears in a visual medium. This course will illustrate the genesis of the hero in religious traditions, discuss the divine hero’s appearance in material culture, examine the historical context of the hero in the comic book and graphic novel genre, and discuss the prominence of the hero in film. This course will ultimately examine what type of return to paradise the hero fulfills in religious and secular arenas and why this desire continually persists.

### **DLM 110d & f Good People: Ancient Contexts (P. White)**

What does it mean to be human? What does it mean to be a good human? How does learning and thinking relate to virtue or goodness? How do various cultures figure or understand the most basic or defining relations between human beings? Do the answers to these questions differ by gender or social, political, or economic position? What are the ultimate human values or images of human goodness or virtue? This class will look at some ways these questions are raised and addressed in literary, philosophical, religious, and visual works from a selection of three ancient cultures. The three cultures chosen in a particular term will vary, but each term it may include cultures from ancient China, Greece, Rome, Mesopotamia, and India. Besides visual art from the three cultures, the class will study works or figures such as Gilgamesh, Homer, Sappho, Sophocles, Euripides, the Bible, the Chinese Book of Songs, Tang Dynasty and earlier Chinese poetry, Virgil, Ovid, the Mahabharata, the Ramayana, the Bhagavad Gita, Lotus Sutra, Plato, Aristotle, Confucius, Laozi, Zhuangzi, Mengzi, Xunzi, Seneca, Cicero, the Upanishads, Kalidasa, Jayadeva, Patanjali, and the Dhammapada.

### **DLM 110e Queer Joy: Thriving Beyond Struggle (K.Bahr)**

The course is an exploration of LGBTQA+ narratives that celebrate love, identity, and community beyond the lens of struggle in literature, film, photography, and other cultural productions. This course moves away from pain-centered storytelling to embrace joy, resilience, and self-discovery in queer experiences across cultures. Through literature and films, we examine how authors, filmmakers, artists, and activists craft stories that affirm LGBTQA+ lives with humor, tenderness, and defiant happiness. Readings will include works by MX Yaffa, Ocean Vuong, Mariama J. Lockington, Akwaeke Emezi, and Jeanette Winterson, alongside films like *Queendom* (2023), *Rafiki* (2019), *Kiki* (2016), *Moonlight* (2016), and *The Handmaiden* (2016). We will discuss how queer joy manifests in coming-of-age tales, friendships, found families, and utopian imaginaries. Emphasizing an international perspective, we explore how joy is expressed in different cultural and historical contexts. The course invites students to analyze queer storytelling through critical theory, personal reflection, and creative responses. Discussions will interrogate the intersection of queerness with race, class, and national identity, emphasizing the power of representation. By centering narratives of affirmation, this course aims to expand our understanding of LGBTQ+ storytelling and its potential to inspire, heal, and transform.

### **DLM 110g Computation and Society (W.Bailey)**

An exploration of the impacts of computers, the Internet, and communication technology on society. Readings will highlight the social, economic, and governmental implications of various technologies, and their promising and problematic applications. Topics may include the conflicts between personal privacy and public security, the benefits and hazards of automated and machine-augmented decision-making processes, and how the Internet has spawned industries based entirely on information about the observed habits and preferences of its users.

**DLM 110h & j Ghostly Girls: Women and Horror (A. Kundu)**

Chills and thrills! —As a genre whose rise is simultaneous with the rise of industrialization, empire, and mass culture, contemporary horror continues to speak to the anxieties, fears, and desires of our world as we know it. It is a genre that has been especially preoccupied with both othering minority identities, like womanhood, and becoming a vessel for their creative expression. We will examine through time the creation, development and even death of a variety of horror tropes—the imprisoned woman, the monstrous family, the femme fatale—and analyze how they engage with contemporary ideas of femininity. Femininity in horror often involves exploring intersectional identities that combine race, gender, class, nationality etc. Ultimately, we will see how a genre with its origins in conservative fears about women, foreigners, and non-white people has been repurposed and made to speak for the minoritized and dispossessed by authors from these very groups.

**DLM 110i Reality TV Dating Shows (M. Novak-Herzog)**

This course explores how reality TV dating shows construct and shape our ideas of love, desire, identity—and reality itself. Focusing on popular series like *The Bachelor*, *Love is Blind*, and *Love Island*, this course examines the following questions: what happens to desire and attraction when it is filmed and produced? How is “reality” created on screen, and can these shows do more than simply mirror society? What is reality, anyway, and why do we care about it? Also... why do so many people like to watch people date each other? While we can try to write them off as guilty pleasure television, we cannot deny that reality tv dating shows portray particular versions of love – and reality– that viewers are intended to buy into.

**DLM 110k & m Shapeshifters: Literature of Transformation (H. Emmitt)**

This course starts with fairy tale and myth and ends with realism. In it, we will study both literature that emphasizes transformation and the way that such literature can be transformed by being rewritten in another age, culture, or genre

**DLM 110l Black Women’s Travel Narratives (C. Limerick)**

This class is structured around reading and analyzing a series of travel narratives written by Afrodescendant women from a variety of national contexts. Narratives will include travel experiences to Europe, Asia, Africa and more. In addition, students will gain an understanding of the particular considerations of engaging in travel for Black people and women. Students will also engage with the history of travel culture for Black communities in the US and abroad.

**DLM 110n Witches, Princes, & Priests (A. Tubb)**

Discover how political and religious ideas transformed early modern Europe and created a new understanding of the roles of princes, witches, and priests in society. The transformation would ultimately lead to a new understanding of what it means to be human - an Enlightenment.

**DLM 110 o & r Anthropology of Science Fiction (S. Samei)**

“Writing well, creatively, and persuasively is central to your success in college and in the professional world, but it is also not a skill that comes to most of us naturally. This class, through several writing assignments structured around writing workshops, is designed to introduce to you the foundational skills you need to become successful writers. But fun, purposeful writing doesn’t happen in a vacuum! We need a reason...an excuse...something...to write about. We need a theme!

The theme for this course is anthropology and science fiction. Not what science fiction tells us about distant futures or far-away planets, but the past and present of our own species on Earth. In this class we will approach Science Fiction as an allegory for how we construct our cultural values, and cultural norms. Together, we will examine why those norms are important, and what happens when we use those norms to marginalize or “other” people; people who do not think like us, look like us, live like us, identify like us, or believe like us.

A key to writing well is also reading a lot! So, throughout the semester, we will read news stories, scholarly works of anthropology, and short stories by both established and young scholars, including Black, Native American, and Queer writers. We will also watch classic and iconic films, and we will watch...lots of Star Trek!”

**DLM 110p Picasso’s Guernica (P. Haffner)**

Considered his masterpiece, Pablo Picasso’s monumental painting, *Guernica*, has been hailed for its capability of capturing and decrying the horrors of war. Painted as a response to the Spanish Civil War in 1937, *Guernica* was an immediate sensation that helped cement Picasso’s status as one of the most influential artists of the 20th century and bring international attention to the war in Spain. Since then, *Guernica* has served as a lasting symbol of the costs of war, as

well as the expressive potential of art. What has made the painting so compelling and how do we understand its significance today? In this course, students will enter the world of Guernica by exploring the art of Pablo Picasso and his contemporaries, the history of the Spanish Civil War and the world's response to it, the rise of fascism and authoritarianism in Europe, and the enduring life of Guernica as both a work of art and a reminder of humanity's most destructive tendencies.

**DLM 110q & u Life and Death (A. Roche)**

This course explores the themes of life and death in literature, law, and philosophy. Topics may include: What makes for a good life? Should one fear death--and if so, why? Does death make life meaningful? Is there life after death? Topics may also include the ethics of and law about abortion and euthanasia.

**DLM 110s & t Drugs and Religious Experience (B. Bae)**

The following course explores the varieties of religious/mystical experiences with a particular emphasis on the use of psychoactive substances. The course will review and discuss phenomenological and scientific approaches; social movements; and various cultural perspectives to religious/mystical experiences and ways of being through substances and the formation of sacred knowledge. Lastly, the course will delve into ethical issues of appropriation, disenchantment, and re-enchantment as avenues of meaning and praxis that arise through an engagement with various substances and subsequent religious/mystical experiences.

**DLM 110v Women in Comedy**

Women have a long history of being excluded from conversations around comedy... and a long history of making comedy anyway. From essays to plays, from standup to sitcom, we will explore a variety of women's voices in a variety of comic forms, and how the art that they make follows and breaks accepted theoretical norms about comedy. NOTE: materials for this class will include mature and controversial content, language, and themes.