

**Instructor:** Michael Hayata  
**E-mail:** [michael.hayata@rochester.edu](mailto:michael.hayata@rochester.edu)  
**Office:** Rush Rhees 459

**Meeting Time:** T 2:00-4:40 PM  
**Meeting Location:** Rush Rhees 456  
**Office hours:** MW 2:00-3:00 PM or by  
appointment

## Course Description

From the Paris arcades to the Inkan ayllu, people have mobilized an eclectic assortment of existing practices and usable pasts to address the historical crisis resulting from capitalist modernization. Such visions pointed to a pressing need to create new communities and cultural forms capable of reshaping political landscapes that were increasingly dominated by industrialization, governmentality, and colonialism. This course examines works that theorize the problem of modernity in

# Course Learning Outcomes

By taking this course, students will be able to:

Demonstrate a broad acquaintance with important theoretical works that are relevant to the comparative and critical study of modernity and its cultural formations.

Analyze primary and secondary sources and construct original arguments regarding modernity.

Situate historical moments and issues in their local, regional, and global contexts.

Develop oral and listening academic skills through face-to-face peer and collaborative learning.

Write a clearly argued academic paper using the appropriate style and bibliographic apparatus.

## Course Requirements

### Required Texts

Massimiliano Tomba, *Insurgent University: An Alternative Legacy of Modernity* (Oxford University Press, 2019)

All other readings will be posted on the course website in PDF format.

## Course Policies

### Method of Instruction

This course meets on Tuesdays for discussion (2:00-4:40 PM in Rush Rhees 456). I will engage in regular and substantive interaction with students through the facilitation of group discussion and assessment and feedback on student work.

### Grading

A. Participation: Students are expected to complete the readings and participate in discussion.

B. Research Proposal: Students will write a proposal (Times New Roman Font 12, double-spaced, 3-4 pages) for their research paper that includes a tentative argument, plan for research, and bibliography with primary and secondary sources.

C. Rough Draft: Student will complete a rough draft of their research paper.

C. Research Paper: Students will write a research paper (Times New Roman Font 12, double-spaced, 10-12 pages) that explores some aspect of modernity and/or its cultural formations. You must construct your own thesis and defend it with an argument that synthesizes primary and secondary sources.



### **Family Educational Rights and Privacy Act (FERPA)**

The University of Rochester complies fully with the provisions of the Family Educational Rights and Privacy Act (FERPA), 20 U.S.C. 1232g. Under FERPA students have, with certain limited exceptions, the right to inspect and review their educational records and to request the amendment of their records to ensure that they are not inaccurate, misleading, or otherwise in

addressed to the registrar, or to the appropriate administrator responsible for the record and will be honored within 45 days. Any student questioning the accuracy of any record may state his or her objection in writing to the University administrator responsible for the record, who will notify the student of his or her decision within 45 days of receiving the objection. A student

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Compliance Office.

### **Nondiscrimination Policy Statement**

The University of Rochester values [diversity](#) and is committed to equal opportunity for persons regardless of age, color, disability, ethnicity, gender identity or expression, genetic information, marital status, military/veteran status, national origin, race, religion/creed, sex, sexual orientation, or any other status protected by law. Further, the University complies with all applicable non-discrimination laws in the administration of its policies, admissions, employment, and access to and treatment in University programs and activities.

### **Inclusion Statement**

The University of Rochester, this course, and I are committed to inclusion, and welcome students of all backgrounds and abilities. Services and reasonable accommodations are available to students with temporary and permanent disabilities, to students with DACA or undocumented status, to students facing mental health issues, other personal situations, and to students with other kinds of learning needs. Please feel free to let me know if there are circumstances affecting your ability to participate in class or your full participation in this course.

Some resources that might be of use include:

[rochester.edu/college/disability](http://rochester.edu/college/disability)

[rochester.edu/college/ccas/undergraduate/daca/index.html](http://rochester.edu/college/ccas/undergraduate/daca/index.html)

[rochester.edu/care/](http://rochester.edu/care/)

### **Disability Resources**

The University of Rochester respects and welcomes students of all backgrounds and abilities. In the event you encounter any barrier(s) to full participation in this course due to the impact of a disability, please contact the [Office of Disability Resources](#). The access coordinators in the Office of Disability Resources can meet with you to discuss the barriers you are experiencing and explain the eligibility process for establishing academic accommodations.

# Course Schedule

## **WEEK 2: INTRODUCTION (1/23)**

Massimiliano Tomba, *Insurgent Universality* (Chapter 1)

## **UNIT I: EUROPE**

### **WEEK 3: ALTERNATIVE TEMPORALITIES (1/30)**

Massimiliano Tomba, *Insurgent Universality* (Chapters 2 and 3)  
Kristi

### **WEEK 4: COMBINED AND UNEVEN DEVELOPMENT (2/6)**

Massimiliano Tomba, *Insurgent Universality* (Chapter 4)  
Antonio Gramsci, Some Aspect of the Southern Question

### **WEEK 5: PARIS ARCADES (2/13)**

Susan Buck-Morss, *The Dialectics of Seeing* (Chapters 4, 5, and 8)  
Paris, Capital of the Nineteenth Century,

## **UNIT II: ASIA**

### **WEEK 6: CULTURAL REVOLUTION (2/20)**

Alessandro Russo, *Cultural Revolution and Revolutionary Culture* (1-4, 6, and 7)

### **WEEK 7: CAPITALIST CRISIS (2/27)**

Uno Kozo, *Theory of Crisis*

### **WEEK 8: THE EVERYDAY (3/5)**

Tosaka Jun,

**WEEK 10: JUTE MILLS (3/19)**

Dipesh Chakrabarty, *Rethinking Working-Class History* (Chapters 1, 3, 6, and 7)