AMERICAN STUDIES (Div II)
Chair: Senior Lecturer Cassandra Cleghorn

On leave Fall/Spring: Professor M. Reinhardt. Associate Professor R. Braggs.
On leave Fall only: Professor D. Wang.

GENERAL PROGRAM DESCRIPTION
The American Studies Program, an eleven-course major, uses interdisciplinary approaches to develop students’ understanding of the complexity of the culture(s) usually labeled “American.” Examining history, literature, visual media, performance, and other forms of expression, we explore the processes of cultural definition as contested by diverse individuals and groups. We ask new questions about aspects of American life long taken for granted; we also use American culture as a laboratory for testing classic and contemporary theories about how cultures work.

NON-MAJORS, FIRST-YEAR STUDENTS, AND SOPHOMORES
America: the Nation and Its Discontents, our introductory course, is open to non-majors including first-year students, who are especially encouraged to take the class. All elective courses are open to students who meet the requirements or prerequisites specified in the course description. American Studies 301, the junior seminar required of majors, is open to non-majors with permission of the instructor.

COURSES AND COURSE NUMBERING
American Studies offers courses at all levels. Our 100-level electives, which give preference to first-year students, explore a substantive topic in-depth without seeking to introduce the field as a whole. Our introductory course, AMST 101, explores broad patterns of power and imagination, struggle and social change in American culture but also introduces the interdisciplinary approach and diverse cultural artifacts, genres, and media that distinguish American Studies as a form of inquiry. Both this course and our occasional 200-level electives are appropriate for students at all levels, including first-years. The intermediate electives at the 300-level are offered primarily for juniors and seniors, although, when space and instructor policy permits, they are open to sophomores. All majors are required to take AMST 301, the junior seminar, which teaches students how to employ theories and methods central to the field. The 400-level courses designated as senior seminars are designed for senior majors, though other students (majors and non-majors) with appropriate preparation are typically welcome in these courses as well.

THE MAJOR
Required Courses
- American Studies 101, America: the Nation and Its Discontents
- American Studies 301, Junior Seminar
- One 400-level course designated Senior Seminar

Elective Courses
Eight courses: five should be chosen from one of the specializations listed below, the other three chosen from among any of the electives listed, but students must draw their remaining courses from two of the other specializations. Students are also required to take at least one course covering pre-1900 American history or culture; this need not be an additional course, but can be one of the eight electives.

THE DEGREE WITH HONORS IN AMERICAN STUDIES
Candidates for honors in American Studies will undertake a substantial, year-long, independent project during their senior year. Applicants should have a consistent record of high achievement in courses taken for the major, and normally will have done work in the field of study of their proposed thesis. Students who wish to write or produce an honors project should consult with a prospective faculty advisor in their junior year. Formal application to pursue honors should be made by the time of spring registration in the junior year. Students must submit a brief preliminary proposal describing the proposed project to the Chair of the American Studies Program at this time. Formal admission to the honors thesis program will depend on the AMST advisory committee’s assessment of the qualifications of the student and the merits and feasibility of the project (including the availability of relevant faculty advisors). If the proposal is approved, the student will be permitted to register for AMST 491, W30, and AMST 492 the following year. The completed project is due in the final week of the spring semester. Each student will present a short oral presentation of their thesis at the end of the semester. Honors Theses count as one of the eleven courses required for the major.

ADVISING
All majors will be assigned a faculty advisor. Majors must meet with their advisor during the first week of classes during the fall semester and at the time of the spring semester registration period in order to have their courses and plans for the American Studies major approved. Both majors and non-majors are encouraged to talk at any time with the program chair or other affiliated faculty about the major.

**AMERICAN STUDIES AND OTHER PROGRAMS**

Students majoring in American Studies are encouraged to consider pursuing concentrations in Africana Studies, Environmental Studies, Latina/o Studies, Performance Studies, and Women’s, Gender and Sexuality Studies. Many of the courses counted for those concentrations may also earn credit toward the American Studies major.

**STUDY AWAY FROM WILLIAMS**

We encourage students to pursue cross-cultural comparative studies. A major in American Studies can be combined with study away from Williams for a semester or a year if plans are made carefully. Many courses that will be approved for College credit may also count toward the American Studies major if their subject matter is American culture. Much of the required curriculum of the Williams at Mystic Program also counts toward the major.

Students planning to be away in the junior year should have taken American Studies 101 before they leave; those who can take the Junior Seminar before they go away are strongly encouraged to do so. Students should consult as early as possible with the chair or their advisor about their plans for fulfilling the requirements of the major.

**SPECIALIZATION FIELDS**

To provide focus for work in the major, each student will choose one of the specialization fields listed below and record this choice when registering for the major. (This commitment can be revised, in consultation with the chair.) At least five electives will be taken from among those designated to support a specialization field. In extraordinary cases, students who wish to do so may be permitted to design their own specialization field. All such arrangements must be approved by the American Studies Advisory Committee.

**ARTS IN CONTEXT**

This specialization is for students interested in American arts, literature and media. Its approaches are interdisciplinary: it trains students to examine cultural artifacts with attention to aesthetic form and to the contexts—historical, social, political—that determine and situate those forms. Broadly, it asks how history has shaped the arts and media and how the arts and media have shaped how we think and who we are. Students in this specialization take courses across a range of genres and media: poetry, fiction, music, film and video, pop culture, visual culture, performance, experimental and activist art.

**Elective Courses**

Students may check with the program chair to see if other courses not listed here might count as electives.

- AFR 120/ENG 109/AMST 120 Science Fiction of the African Diaspora
- AFR 129/ENG 129 Twentieth-Century Black Poets
- AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz
- AFR 205/COMP 236/WGSS 207 The Color-Complex in Toni Morrisson’s Writing
- AFR 207 Hip-Hop and Political Theory
- AFR 208/AMST 208/REL 262 Time and Blackness
- AFR 220/ENG 220 Introduction to African American Literature
- AFR 221 Giving God a Backbeat: Rap Music, Religion & Spirituality
- AFR 336/ENG 316 Blackness, Theater, Theatricality
- AFR 245/LATS 245/WGSS 247/ENG 245/COMP 249 Queering the Color Line
- AFR 270 Digital Diaspora: Interrogating Race, New Media, and Black Cultural Production Online
- AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency
- AFR 300/AMST 300/SOC 306 Lessons of ‘The Game’: The Wire and American Culture
- AFR 302 Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life
- AFR 314/AMST 314/COMP 321/ENGL 314 Groovin’ the Written Word: The Role of Music in African American Literature
- AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>AFR 316</td>
<td>Sacred Cinema: Black Religion &amp; the Movies</td>
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<tr>
<td>AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/AMST 317</td>
<td>Black Migrations: African American Performance at Home and Abroad</td>
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<tr>
<td>AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356</td>
<td>Comic Lives: Graphic Novels &amp; Dangerous Histories of the African Diaspora</td>
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<td>AFR 324/ARTH 324/ANTH 314/ARAB 324/COMP 324</td>
<td>Contemporary Art of the African Diaspora</td>
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<td>AFR 332/COMP 332</td>
<td>Hiphop and The Changing Same: African American Consciousness And Music 1925 2015</td>
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<td>AMST 149/ENGL 149</td>
<td>First Hand America</td>
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<td>AMST 215/ENGL 217/COMP 215</td>
<td>Experimental Asian American Writing</td>
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<td>AMST 257/HIST 357/ARTH 260/ENGL 260/COMP 273</td>
<td>Beyond Tonto: American Indians in Film</td>
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<td>AMST 304/ENGL 388/COMP 307</td>
<td>Asian American Writing and the Visual Arts</td>
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<tr>
<td>AMST 307/COMP 311/AFR 301/ENGL 327</td>
<td>Experimental African American Poetry</td>
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<td>AMST 335/ARTH 335</td>
<td>Uncovering Williams</td>
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<tr>
<td>AMST 336/ENGL 320/COMP 335</td>
<td>Two American Poets: Wallace Stevens and John Ashbery</td>
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<td>AMST 342/ENGL 342/COMP 348</td>
<td>Interior Lives: Nineteenth Century American Literature and the Idea of Home</td>
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<td>AMST 351/ENGL 379/COMP 356</td>
<td>Objects that Speak: Contemporary Engagements with the Archive of American Slavery</td>
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<td>AMST 403/COMP 375/ENGL 375/AFR 403/LATS 403</td>
<td>New Asian American, African American, Native American, and Latina/o Writing</td>
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<td>AMST 465/AFR 465/COMP 465/ENGL 326</td>
<td>Race and Abstraction</td>
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<td>ARTH 258/LATS 258</td>
<td>Latina/o Installation and Site-Specific Art</td>
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<td>ARTH 260/HIST 357/AMST 257/ENG 260/COMP 273</td>
<td>Beyond Tonto</td>
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<td>ARTH 264/AMST 264</td>
<td>American Art and Architecture, 1600 to Present</td>
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<td>ARTH 265/AMST 265</td>
<td>Pop Art</td>
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<td>ARTH 310/WGSS 312/AMST 333/COMP 316</td>
<td>An American Family and “Reality” Television</td>
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<td>ARTH 319</td>
<td>Robert Rauschenberg</td>
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<td>ARTH 321</td>
<td>The Architecture of Louis I. Kahn</td>
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<td>ARTH 335/AMST 335</td>
<td>Uncovering Williams</td>
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<td>ARTH 416</td>
<td>Wright Writing</td>
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<td>ARTH 462/AMST 462/LATS 462/ARTH 562</td>
<td>Art of California: Pacific Standard Time</td>
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<tr>
<td>ARTH 464/LATS 464</td>
<td>Latina/o Visual Culture: Histories, Identities, and Representation</td>
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<td>ARTH 470</td>
<td>Image making, Orientalism and Visual Culture</td>
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<td>ARTS 101/AMST 102</td>
<td>Artists Respond to Dangerous Times</td>
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<td>COMP 242/ENGL 250/AMST 242</td>
<td>Americans Abroad</td>
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<td>ENGL 103</td>
<td>Ruined America</td>
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<td>ENGL 105/WGSS 105/AMST 105</td>
<td>American Girlhoods</td>
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<td>ENGL 128/AMST 128/Comp 128</td>
<td>Reading Asian-American Literature</td>
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<td>ENG 149/AMST 149</td>
<td>First-Hand America</td>
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<td>ENGL 154</td>
<td>New American Fiction</td>
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<tr>
<td>ENGL 204/COMP 221</td>
<td>Hollywood Cinema</td>
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<td>ENGL 239</td>
<td>Imagining Immigrants</td>
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<td>ENGL 265/AMST 266</td>
<td>Topics in American Literature: Freedom and Captivity</td>
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</tbody>
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ENGL 272/AMST 272 American Postmodern Fiction
ENGL 338/AMST 338 The American Renaissance
ENGL 343 Whitman and Dickinson in Context
ENGL 364 Documentary Poetry
ENGL 450 Melville, Twain & Ellison
HIST 166/AFR 166/AMST 166 Politics and Prose: Invisible Man in Historical Context
HIST 168/AMST 168 1968 1969: Two Years in America
HIST 482/AFR 482 Fictions of African American History
LATS 203/ARTH 203/WGSS 203/AMST 205 Chicana/o Film and Video
LATS 208/AMST 207/COMP 211/ENGL 251 Introduction to Latina/o Literatures
LATS 231/AMST 231/WGSS 232 Approaches to Media Studies: Analyzing Mediated Difference
LATS 240/AMST 240/COMP 210 Latina/o Language Politics: Hybrid Voices
LATS 245/COMP 249/WGSS 247/AFR 245/ENG 245 Queering the Color Line
LATS 258/ARTH 258 Latina/o Installation and Site Specific Art
LATS 336/COMP 342/ENGL 365/AMST 337 Latina/o and Indigenous Literatures
LATS 338/AMST 339/WGSS 338 Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality
LATS 346/AMST 346 Latinas/os and the Media: From Production to Consumption
MAST 231/ENGL 231 Literature of the Sea
MUS 115 American Music
MUS 117 African American Music
MUS 151 History of Jazz
MUS 152/AFR 152 A Composer’s History of Jazz
MUS 211 Music, Nationalism, and Popular Culture
MUS 251/AFR 240 Introduction to the Music of Duke Ellington
MUS 252/AFR 242 Introduction to the Music of John Coltrane
MUS 254 Charlie Parker and the (R)evolution of Modern Jazz
MUS 279 American Pop Orientalism
REL 227/LATS 227/AMST 227/ENVI 227 Utopias & Americas
REL 229/AMST 229 Reel Jesus: Reading the Christian Bible and Film in the U.S.A.
RLSP 306/COMP 302 Latino Writing: Literature by U.S. Hispanics
THEA 250/ENG 253/WGSS 250/COMP 247 Gender, Sex & Performance in America
THEA 275/COMP 275/ENGL 224/AMST 275 American Drama: Hidden Knowledge
THEA 330/COMP 330/AMST 331 New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City

COMPARATIVE STUDIES IN RACE, ETHNICITY, AND DIASPORA
This interdisciplinary specialization examines the role of race, ethnicity, and diasporic movements in the construction of American identities. Students explore how experiences and concepts of race and ethnicity are transformed through the processes of diaspora and immigration. These courses may encompass a broad spectrum of fields such as history, literature, religion, politics, anthropology, gender studies, media and the performing arts, among others. NOTE: Concentrators in this area are required to take a combination of courses that will allow them to comparatively assess the experiences of at least two ethno-racial groups in the Americas.
Elective Courses

AFR 132/PSCI 132/AMST 132 Contemporary Africana Social and Political Philosophy
AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz
AFR 200 Introduction to Africana Studies
AFR 208/AMST 208/REL 262 Time and Blackness
AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment
AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency
AFR 300/AMST 300/SOC 306 Lessons of 'The Game': The Wire and American Culture
AFR 302/COMP 309 Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life
AFR 305/REL 315/SOC 305/AMST 305 The Sociology of Black Religious Experience
AFR 310/REL 310/WGSS 310/AMST 309 Womanist/Black Feminist Thought
AFR 311/REL 311 Black Ministerial Imaginations: Griots, Athletes, and Maestros
AFR 314/AMST 314/COMP 321/ENGL 314 Groovin' the Written Word: The Role of Music in African American Literature
AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies
AFR 316/REL 265/AMST 316 Sacred Cinema: Black Religion and the Movies
AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/AMST 317 Black Migrations: African American Performance at Home and Abroad
AFR 319/SOC 319/AMST 319 Ethnographic Approaches to Africana Studies
AFR 320/AMST 320/WGSS 320 Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture
AFR 321 Trending Black: Race & Social Media in the 21st Century
AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356 Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora
AFR 332/COMP 332 Hiphop and the Changing Same: African American Consciousness and Music 1925-2015
AFR 338/PSCI 338/LEAD 338 Garveyism
AFR 350 Organizing Resistance: Black Activism, Then and Now
AFR 360/PSCI 370/PHIL 360/LEAD 360 The Political Thought of Frantz Fanon
AFR 405 Africana Studies and the Disciplines
AFR 476/HIST 476 Black Radicalism
AMST 107/HIST 107/ANTH 107 Introduction to Native American and Indigenous Studies
AMST 215/ENGL 217/COMP 215 Experimental Asian American Writing
AMST 257/HIST 357/ARTH 260/ENGL 260/COMP 273 Beyond Tonto: American Indians in Film
AMST 280/HIST 283 Introduction to Native American History
AMST 304/ENGL 388/COMP 307 Asian American Writing and the Visual Arts
AMST 307/COMP 311/AFR 301/ENGL 327 Experimental African American Poetry
AMST 311/HIST 368 Development of American Indian Law & Policy
AMST 351/ENGL 379/COMP 356 Objects that Speak: Contemporary Engagements with the Archive of American Slavery
AMST 400/ANTH 321/HIST 373 Real Indians: Indigeneity and the Authenticity Problem
AMST 403/COMP 375/ENGL 375/AFR 403/LATS 403 New Asian American, African American, Native American, and Latina/o Writing
AMST 416/HIST 361 U.S. Settler Colonialism and Empire
LATS 336/COMP 342/ENGL 365/AMST 337 Latina/o and Indigenous Literatures
LATS 338/AMST 339/WGSS 338 Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality
LATS 346/AMST 346 Latinas/os and the Media: From Production to Consumption
LATS 382/HIST 382/WGSS 382 Latina/o Politics
LATS 386/HIST 386/WGSS 386 Latinas in the Global Economy: Work, Migration, and Households
LATS 405/AMST 405 Home and Belonging: Displacements, Relocations, and Place Making
LATS 408/AMST 408 Envisioning Urban Life: Objects, Subjects, and Everyday People
LATS 411/WGSS 409 Transnationalism and Difference: Comparative Perspectives
LATS 427/REL 314/AMST 327/AFR 427 Racial and Religious Mixture
LATS 471/HIST 471 Comparative Latina/o Migrations
LEAD 313/HIST 385/AMST 367/AFR 367 Race and Inequality in the American City
MUS 117 African American Music
MUS 151 History of Jazz
PSCI 210/AFR 210/AMST 210/WGSS 210/INTR 210 Culture and Incarceration
PSCI 213/AFR 216/AMST 213 Black Politics in the United States
PSCI 214 Governing Diversity: US Minorities in American Politics
PSCI 248 The USA in Comparative Perspective
PSCI 318/AFR 318/SOC 318 Declining Significance of Race and Racism in U.S. Politics?
PSCI 349 Cuba and the United States
PSYC 341/WGSS 339 Stereotypes, Prejudice, and Discrimination
REL 227/LATS 227/AMST 227/ENVI 227 Utopias and America
REL 229/AMST 229 Reel Jesus: Reading the Christian Bible and Film in the U.S.A.
REL 237/AMST 237/AFR 237 Islam in the United States: From Black Muslims to the War on Terror
RLSP 306/COMP 302 Latino Writing: Literature by U.S. Hispanics
WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304 Queer of Color Critique: Race, Sex and Urban Life

CRITICAL AND CULTURAL THEORY
Critical and cultural theory is for students who want their American Studies work to combine philosophy, aesthetics, and social thought. Its approach is methodological, conceptual, and problem-driven. Students combine courses in feminist theory, anti-imperial and postcolonial theory, literary theory, critical race theory, queer theory, psychoanalysis, Marxism, and other counter-traditions in political theory and philosophy.

Elective Courses
AFR 132/PSCI 132/AMST 132 Contemporary Africana Social and Political Philosophy
AFR 207/PSCI 212 Hip-Hop and Political Theory
AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency
AFR 310/REL 310/WGSS 310/AMST 309 Womanist/Black Feminist Thought
AFR 360/PSCI 370/PHIL 360/LEAD 360 The Political Thought of Frantz Fanon
AMST 311/HIST 368 Development of American Indian Law & Policy
AMST 410/AFR 410/COMP 410/ENGL 410 Black Literary and Cultural Theories
AMST 460/HIST 460 Modern American Indian Social Policy & Political History
ANSO 305 Social Theory
ANTH 328 Emotions and the Self
ARTH 361/INTR 361/WGSS 361 Writing about Bodies
COMP 340/ENGL 363 Literature and Psychoanalysis
COMP 380/ENGL 370 Literary and Critical Theory in the Twentieth Century
ENGL 117/COMP 117 Introduction to Cultural Theory
ENGL 230/COMP 240 Introduction to Literary Theory
ENGL 387/AFR 387 Black Utopia
ENGL 456(S) Topics in Critical Theory: Marx and Marxism
ENVI 209/ANTH 209/AMST 209 Ecologies of Place: Culture, Commodities and Everyday Life
ENVI 217/AMST 216 Environmental Humanities: Theory and Practice
HIST 483/AFR 483/GBST 483 Freedom in Africa
INTR 322/PSCI 313/AFR 322/AMST 322 Race, Culture, Incarceration
INTR 343/WGSS 343/AFR 343/AMST 343 Representations of Racial Sexual Violence from Enslavement to Emancipation
LATS 338/AMST 339/WGSS 338 Latina/o Musical Cultures: Gender, Race, and Sexuality
PHIL 228/WGSS 228 Feminist Bioethics
PHIL 271/WGSS 271 Woman as “Other”
PHIL 305 Existentialism and Phenomenology
PHIL 327/WGSS 327 Foucault
PHIL 379/AMST 379 American Pragmatism
POEC 250/ECON 299/PSCI 238 Economic Liberalism and Its Critics
PSCI 235/ENVI 235 Survival and Resistance: Environmental Political Theory
PSCI 236/WGSS 236 Sex, Gender, and Political Theory
PSCI 273/ENVI 273 Politics without Humans?
PSCI 312/LEAD 312 American Political Thought
PSCI 337/ARTH 337 Visual Politics
PSCI 430 What Should Political Theory be Now?
REL 304/COMP 344 From Hermeneutics to Post Coloniality and Beyond
REL 350 Max Weber & Critical Theory or Rationalization and Its Discontents
WGSS 101 Women’s, Gender and Sexuality Studies
WGSS 202 Introduction to Sexuality Studies
WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304 Queer of Color Critique: Race, Sex and Urban Life

SPACE AND PLACE
This route focuses on the human landscape and the built environment. Courses listed below variously undertake the reading of geographical regions, patterns of habitation, imagined spaces, property relations and/or artifacts.

Elective Courses
AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment
AFR 270 Digital Diaspora: Interrogating Race, New Media, and Black Cultural Production Online
AFR 300/AMST 300/SOC 306 Lessons of ‘The Game’: The Wire and American Culture
AMST 10 (W)  New(ish) and Rare: Special Collections in the 20th century

What makes relatively recent books and manuscripts worth preserving? Whose voices are missing from the library’s collections? Students in this course will explore the market for 20th-century rare books and manuscripts and recommend items for Special Collections to purchase. We will spend our first two weeks exploring the library’s existing collections of 20th-century Americana, focusing on what makes these books and manuscripts valuable—not just in terms of their cost but their usefulness in supporting teaching and student research. We’ll explore the market for antiquarian books, and we’ll consider how social movements and historical events including second-wave feminism, workers’ strikes, and the civil rights era are documented in primary sources. Outside of class, students will spend additional hands-on time with rare materials in the Special Collections reading room. Students will also search printed and online catalogs from booksellers who specialize in 20th-century material to look for potential additions to our collections. Given a theoretical budget of $1000, each student will assemble a proposal to acquire a new collection of books and manuscripts for the Chapin Library or the College Archives. We’ll spend the final week of class presenting these proposals to the Chapin Librarian, who will approve a selection of items to purchase for our collections. Adjunct Instructor Bio: Anne Peale, Special Collections Librarian at Williams, graduated from Dartmouth College and studied Material Cultures and Book History at the University of Edinburgh; she recently completed her PhD in Historical Geography.

Class Format: afternoons

Requirements/Evaluation: final collection development proposal/report justifying rationale for acquisition of rare books and manuscripts
AMST 11 (W) North Adams, Massachusetts: Past, Present, and Future

Crosslistings: AMST11 / HIST10

Secondary Crosslisting

This class gives students a chance to learn about resources and assets of Massachusetts's smallest city, North Adams. Readings, tours, films, field trips, and meetings with people who work with or lead nonprofits and civic organizations will introduce students to local history, current conditions in the city, and plans for future cultural and economic development. Students will be expected to complete assigned readings (assorted articles) and to attend all class meetings. Final assessment will be based on students' engagement in thoughtful discussions of class materials and in-person encounters and experiences. In addition, students will complete a final research project (written or multimedia) that they present to the class and two reflection papers. Most class sessions will take place off campus; students must be available to travel off campus and attend occasional sessions that occur outside of the regular class hours. Adjunct Instructor Bio: Anne Valk is Associate Director for Public Humanities at Williams, with affiliations in the Center for Learning in Action; the Office of Institutional Diversity; and the department of history.

Class Format: afternoons

Requirements/Evaluation: 2- to 3-page paper; final project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first-year students preferred

Materials/Lab Fee: none

Attributes: EXPE Experiential Education Courses

Winter 2019

LEC Section: 01 Cancelled

AMST 14 (W) The Davis Center Histories

This course will explore the history of the Williams College Davis Center (DC), formerly the Multicultural Center. In exploring this history, the course readings and discussions will contextualize the local specificities of the Center's establishment within broader U.S. academic, political, and cultural discourses on student-led protest, the evolution of multiculturalism, the centrality of Black resistance, and the import of cultural specificity in creating an equitable and just world. The course will thus rely on resources in the College archives, and students will be encouraged to hone their research skills, but will also rely on communal construction of a theoretical framework to analyze the archived history of the Center while attending to the DC's current mission to facilitate conversations about race, gender identity, sexual orientation, class, religion, and ability. Readings will include work by Kimberlé Crenshaw, Patricia Hill Collins, Roderick Ferguson, Houston Baker, E. Patrick Johnson, Jeff Chang, Sami Schalk, and more. Students will be encouraged to engage in critical and constructive discussion about the historical place and work of the Davis Center, and contribute to that work with assignments that include weekly personal reflections and program proposals to enhance the curriculum and programmatic itinerary of the Center.

Class Format: mornings

Requirements/Evaluation: 2 program proposals, weekly reflections, and class participation

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: preference given to first-year students

Attributes: EXPE Experiential Education Courses
AMST 15 (W)  Contemporary American Songwriting

Crosslistings: MUS15 / AMST15

Secondary Crosslisting

This course will focus on learning how to write and perform songs in classical contemporary style. Song styles that will be addressed include pop, rock, blues, country, folk and jazz. Topics addressed will include the evolution of song structure, how to create a lyric that communicates, vocal and instrument presentation, recording and performing techniques, publicity for events, and today's music industry. This class will culminate in a public performance of material written during the course. To successfully pass this course, students are required to create, edit, perform and possibly record two original songs in one of the above mentioned genres. These songs must be conceived during the course period (previously written material is not usable.) Students will be guided to create both music and lyrics. They may also be required to participate in a co-write session. One of these songs will be presented during the final performance, preferably by the student. Attendance at classes, feedback sessions, and final presentation is mandatory. Please note: this class meets every day. A short writing assignment will be passed in on the last day of class. Adjunct Instructor Bio: Bernice Lewis is the Artist Associate in Songwriting at Williams College. She is an accomplished singer, songwriter, producer and educator and has been a national touring artist for over thirty years. She has performed at the Kerrville Folk Festival, PBS’s Mountain Stage, and the Kennedy Center in Washington D.C. In 2009, she was chosen by the National Park Service to be an Artist in Residence. She has released seven recordings of original songs.

Class Format: mornings
Requirements/Evaluation: final performance and a 2- to 3-page paper
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: students with a musical background and the ability to play an instrument may be given preference, but anyone interested is encouraged to register
Materials/Lab Fee: cost of books
Attributes: EXPE Experiential Education Courses

AMST 30 (W)  Senior Honors: American Studies

To be taken by students registered for American Studies 491 or 492.

Class Format: independent study

Distributions: (D2)

AMST 99 (W)  Independent Study: American Studies

Open to upperclass students. Students interested in doing an independent project (99) during Winter Study must make prior arrangements with a faculty sponsor. The student and professor then complete the independent study proposal form available online. The deadline is typically in late September. Proposals are reviewed by the pertinent department and the Winter Study Committee. Students will be notified if their proposal is approved prior to the Winter Study registration period.

Class Format: independent study

Distributions: (D2)
AMST 101 (F) America: the Nation and Its Discontents (DPE) (WI)

America has always named something more than a geographical place; being "American" has always been about something more than political citizenship. This course is an introduction to the interdisciplinary study of American culture and the nation of the United States. We will focus on the workings of that culture and nation as they both shape and have been shaped by factors such as race, ethnicity, class, gender, sexuality, place, and religion. Over the semester, we will ask critical questions of a wide variety of materials: essays, novels, autobiographies, poems, photographs, films, music, visual art, architecture, urban plans, historical documents and legal texts. We critique notions of American exceptionalism, empire, power, citizenship, labor, borders, inequality, assimilation, aesthetic form, and the role of the U.S. and its products in the world.

Class Format: seminar

Requirements/Evaluation: total of 20 pages of writing; several short papers (2-3 pages), as well as several 5- to 7-page essays; drafts and revisions are built into the assignment schedule

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: NOTE: Prof. Nelson's section Spring 2019 only is NOT Writing Intensive. DPE: This course satisfies the DPE requirement in its constant interrogation of historical patterns of unequal access to power, wealth, citizenship, and education in the U.S., and in its recognition and analysis of forms of resistance to and corrections of such inequities. WI: This course satisfies the WI requirement in its close attention to the processes of writing, argumentation, and revision; and in the total number of pages of writing produced.

Attributes: EXPE Experiential Education Courses;

Fall 2018
SEM Section: 01 TF 1:10 pm - 2:25 pm Cassandra J. Cleghorn

Spring 2019
SEM Section: 01 TR 8:30 am - 9:45 am Andrew R. Cornell
SEM Section: 02 TF 2:35 pm - 3:50 pm Eli Nelson

AMST 105 (F) American Girlhoods (DPE) (WI)

Crosslistings: AMST105 / WGSS105 / ENGL105

Secondary Crosslisting

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity, class, and sexuality? These are some of the issues we will explore in this course.

Class Format: seminar

Requirements/Evaluation: at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-years without an AP5, IB 6 or 7; Women's, Gender and Sexuality Studies majors

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
DPE: This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences. Through analyzing diverse representations of girlhood, the course also gives students the critical tools to articulate and interrogate the texts’ desire for equity and justice, and to describe what power and agency might mean within these works, as well as in the world. WI: Students do at least 20 pages of writing and have the chance to revise several papers. We also spend significant class time to talking about successful academic writing.

Attributes: AMST Arts in Context Electives;

Fall 2018
SEM Section: 01  TF 2:35 pm - 3:50 pm  Kathryn R. Kent

AMST 106 (S)  Coming of Age in the City: Growing up and Growing Older in Communities of Color  (DPE) (WI)
This tutorial examines urban life in communities of color through the lens of aging. We will focus on the political and economic dimensions of cities that have profoundly affected the daily collective lives of certain populations from childhood to elderhood. In so doing, we will also consider how age and age relations are highly differentiated by race, class, and gender, as well as how cities are organized and arranged to create and recreate categories and ideas associated with age.

Class Format: tutorial

Requirements/Evaluation: five to six 5-page papers, five to six 2-page responses, oral presentations of papers; discussion

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first- and second-years, students considering an American Studies major or Latina/o Studies concentration

Expected Class Size: 10

Distributions: (D2) (DPE) (WI)

Distribution Notes: DPE: This DPE tutorial foregrounds the significance of age, as it crosscuts with race, class, and gender, in explorations of urban inequality in the United States.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; LATS Core Electives;

Spring 2019
TUT Section: T1  Cancelled

AMST 113 (F)  The Feminist Poetry Movement  (DPE) (WI)
Crosslistings: ENGL113 / WGSS113 / AMST113

Secondary Crosslisting
Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

Class Format: seminar; discussion, some lecture, project work in archives and art gallery
**Requirements/Evaluation:** three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Distributions:** (D2) (DPE) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS

**DPE:** This course examines difference, power, and equity during Feminism's Second Wave. As the course description explains, the course considers how poetry can serve as an important tool for thinking through questions of power and injustice and play a key role in creating necessary imaginative space in the world for expression, critique, and change. The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

**Attributes:** AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; EXPE Experiential Education Courses; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

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**AMST 125 (F) Introduction to Asian American Studies**

This course will offer students an introduction to the field of Asian American Studies. First, we will examine how history is shaped not only by laws and institutions but more significantly by people and social movements responding to the challenges of war, capitalism, colonialism, imperialism, immigration, globalization, and white supremacy. Secondly, we will pay an immediate attention to the dynamic, narrative intersections of race, ethnicity, class, gender, sexuality, ability, and nationality/citizenship. We will question how the social, political, and economic differences produced by these categories help to make and remake the multiple dimensions of Asian America from within and without. Finally, our discussions will illuminate the contradictions of power and spaces for possibility that emerge in key moments -- namely, how human actors strive to imagine, if not build visions and practices of the world in difference to the master narratives of American history and American exceptionalism. Our study will be supplemented with documentary screenings, oral histories, and personal memoirs.

**Class Format:** lecture

**Requirements/Evaluation:** attendance and participation; in-class group presentation; weekly online journal responses; midterm paper (5-7 pages); final creative project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** First-Years and Sophomores

**Enrollment Limit:** 20

**Enrollment Preferences:** First-Year Students, and then Sophomores who have not previously taken a 100-level seminar

**Expected Class Size:** 20

**Distributions:** (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora;

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**AMST 126 (F) Black Literature Matters**  
**Crosslistings:** AFR126 / AMST126 / ENGL126

**Secondary Crosslisting**

Black literature remains central to struggles for freedom and equality across the African diaspora. In this course, we will examine why black literature
matters: What are its aesthetic and political imperatives? How have black writers used certain literary forms in their constructions of identity, freedom, and citizenship? Through our exploration of these questions, we will discover the significant matters of African American literature from the Harlem Renaissance moment to the Black Lives Matter movement. By reading a broad range of texts—essays, novels, drama, music, and poetry—by such authors as Alain Locke, Claude McKay, Langston Hughes, Zora Neale Hurston, Richard Wright, James Baldwin, Lorraine Hansberry, Audre Lorde, Amiri Baraka, Nikki Giovanni, Jesmyn Ward, and Kendrick Lamar, we will develop a critical vocabulary for evaluating and engaging with this body of literature. This course contributes to the Difference, Power, and Equity requirement by centering on the relationship between black literature and black political movements from the 1920s to the present.

Class Format: seminar

Requirements/Evaluation: four papers totaling at least 20 pages, active class participation, class presentation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course; Africana Studies concentrators; American Studies majors

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or AFR

DPE: This course centers the relationship between black literature and black political movements from the 1920s to the present. Through discussions and short essays, students will develop skills for analyzing the essential role of literature in defining, responding to, and re-shaping issues of race, class, and gender during the Harlem Renaissance, Black Arts and Black Power, and Black Lives Matter movements. Taking its title from the current movement for black lives, a primary objective of this course is for students to develop skills for articulating the value of black aesthetics to social justice movements in the present. WI: This course requires students to write four formal essays that total at least 20 pages. Students will also submit short in-class writing assignments.

Fall 2018

SEM Section: 01    TR 8:30 am - 9:45 am     Kimberly S. Love

Spring 2019

SEM Section: 01      Cancelled

AMST 128 (S)  Reading Asian American Literature  (WI)

Crosslistings: ENGL128 / COMP128 / AMST128

Primary Crosslisting

Though the category and term "Asian American" came about as a result of political struggle in the 1960s, what we now call Asian American writing in English began in the nineteenth century and has played a significant role in every American literary "movement" from Modernism, realism, protest literature to various avant-gardes, the graphic novel, and digital poetries. This writing-intensive course closely reads a sampling of texts in a variety of genres and styles—produced by writers from various Asian American ethnic groups—from the late nineteenth century to the present and contextualizes them historically, both domestically and globally. We will examine the material, cultural, political, and psychic intersections of larger structural forces with individual writers and texts. Along the way, we will interrogate the notion of "Asian American"—its contradictions, heterogeneous nature, and our assumptions—and its relation to the idea of "American." Some questions we will ask: "Why have Asian Americans and Asian American writers and writing so often been viewed as 'foreign' or 'alien' to the American body politic and the English-language literary tradition?" "How might Asian American writing be linked to other English-language texts in the Asian diaspora?"

Class Format: seminar

Requirements/Evaluation: six 2-3 pp. papers, participation (attendance, discussion, GLOW posts), and a final project (the final project is 7-9 pages: either a creative project or an analytical paper)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: prospective AMST or ENGL majors
AMST 132 (F)  Contemporary Africana Social and Political Philosophy
Crosslistings: AFR132 / AMST132 / PSCI132

Secondary Crosslisting
This introductory seminar investigates the relationship between three major schools of thought in contemporary Africana social and political philosophy, namely the African, Afro-American, and Afro-Caribbean intellectual traditions. We will discuss a range of thinkers including Aimé Césaire, Angela Y. Davis, Édouard Glissant, Lewis R. Gordon, Kwame Gyekye, Paget Henry, bell hooks, Charles W. Mills, Nkiru Nzegwu, Lucius Outlaw, Oyèrónke Oyewùmi, Tommie Shelby, and Sylvia Wynter. A primary goal of the course is to provide students with the intellectual resources to decipher problems central to philosophical discourse and to allow students an opportunity to apply what they learn to critical issues in current geopolitics.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on attendance and participation, two 5- to 7-page essays, and one 10-page final paper
Extra Info: not available for the fifth course option
Prerequisites: none; open to all
Enrollment Limit: 15
Enrollment Preferences: first- and second-year students
Expected Class Size: 12
Distributions: (D2)
Attributes: AFR Core Electives;  AMST Comp Studies in Race, Ethnicity, Diaspora;  AMST Critical and Cultural Theory Electives;  JLST Interdepartmental Electives;  PSCI Political Theory Courses

Fall 2018
SEM Section: 01    W 1:10 pm - 3:50 pm     Neil Roberts

AMST 146 (F)  Introduction to Native American and Indigenous Studies  (DPE)
What does it mean to be a citizen of an Indigenous nation? Why are there laws against selling inauthentic Native American art? Who is two spirit and what obligations and politics does that position and identity entail? Where do we locate tradition and Indigenous peoples in time? In this course, we will address these questions and more, surveying indigeneity as it is constructed and expressed in historical narratives, activism and education, governance and identity, art and literature, science and religion, and gender and sexuality. Knowledge of the Indigenous is a foundational element of the United States. From missionaries documenting Indigenous languages, to sports mascots, DNA testing, and even to New Age spirit quests and sweat lodges, the coherence and legitimacy of this settler colonial empire has demanded expertise in and the appropriation of Indigenous bodies, knowledges, and cultures as a means of continually displacing and erasing them. And yet, that is not the only way to produce knowledge of, by, and with Indigenous people. Indigenous Studies provides a variant way of thinking and learning about indigeneity. The imperative of Indigenous Studies is to understand Indigenous peoples on their own terms and the world on those same terms. In this course we will explore not only questions related to Native America today, but also the various reasons and implications for why we study it.

Class Format: seminar
Requirements/Evaluation: attendance and class participation, three 3- to 5-page essays, and one in-class presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 25
Enrollment Preferences: American Studies majors or first- and second-year students
Expected Class Size: 19
Distributions: (D2) (DPE)

Distribution Notes: DPE: This course addresses the dynamics of power inherent in studying Indigenous people in the academy, and will provide students the vocabulary and framework necessary to interrogate how settler colonialism and Indigenous survivance intersects with questions of race, gender, sexuality, and the construction of difference.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora;

Fall 2018

SEM Section: 01    MW 11:00 am - 12:15 pm    Eli Nelson

AMST 149 (F)  First-Hand America  (WI)
Crosslistings: AMST149 / ENGL149

Primary Crosslisting

Gonzo journalism, the nonfiction novel, literary journalism, the "new new journalism": the study of American culture has thrived in the able hands of writers, reformers and amateur anthropologists. This course is an introduction to American writing and culture through the eyes of extraordinary witnesses who work as public intellectuals, addressing a readership that reaches beyond the university. Through essays, films and music we will track the documentary impulse from coast to coast: from Ferguson, Baltimore, Miami, Watts, Denver, Harlem, Chicago, Compton and Sing-Sing prison to the wilds of Alaska and rural Georgia; from mass demonstrations to the most intimate, bedside revelations. How have writers and artists given their audiences tools for understanding power, privilege, and difference in America?

Class Format: seminar

Requirements/Evaluation: multiple short essays and revisions, peer-editing and class participation

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first-year students who have not taken or placed out of a 100-level English course

Expected Class Size: 19

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL

Attributes: AMST Arts in Context Electives;

Not offered current academic year

AMST 156 (F)  Thirteen Ways of Looking at Jazz  (WI)
Crosslistings: AMST156 / COMP156 / AFR156 / ENGL223

Secondary Crosslisting

Taking its title from the Wallace Stevens poem, "Thirteen Ways of Looking at a Blackbird," which interprets the blackbird in different ways, this course similarly explores a more complex, multi-layered perspective on jazz, from jazz and American democracy to jazz in visual art. Accordingly, the course introduces students to several genres, including historical documents, cultural criticism, music, literature, film, photography and art. The course does not draw on a musicological method but rather a socio-cultural analysis of the concept, music and its effect--so students are not required to have any prior musical knowledge or ability. In this writing intensive course, students will write and revise short close analyses of multiple types of media, ultimately honing their writing skills on one form of media for a polished, original analysis that weds their increased critical thinking skills.

Class Format: lecture

Requirements/Evaluation: evaluation will be based upon class participation, 1 quiz, several 2-page response essays, one 3-page essay, one 5-page essay, one oral presentation/performance with 3-page critical report, totaling approximately 20 pages of written work

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none
AMST 165 (S)  Slavery in the American South  (WI)
Crosslistings: AFR164 / AMST165 / HIST164

Secondary Crosslisting
This writing intensive seminar will focus on slavery in the southern United States—one of the most difficult and challenging subjects in this country's history. After looking at several different approaches to North American slavery and examining in depth two of the key primary sources for the study of this institution, students will select an aspect of slavery for intensive research. The rich sources of the Chapin and Sawyer Libraries will be examined to show students the extensive body of materials available on campus for their research projects.

Class Format: seminar
Requirements/Evaluation: class discussion critical part of this course; brief weekly writing assignments based on the reading done for that class; the final piece of written work will be a research paper on a subject of student's choosing due at the end of the semester
Extra Info: in addition to reading key books in the field, students will engage in primary source research using the College library's extensive holdings of microfilm and local records dealing with slavery
Prerequisites: First-Years and Sophomores
Enrollment Limit: 19
Enrollment Preferences: First-Years and Sophomores
Expected Class Size: 15-19
Distributions: (D2) (WI)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora;  HIST Group F Electives - U.S. + Canada;

Spring 2019
SEM Section: 01    W 1:10 pm - 3:50 pm     Charles B. Dew

AMST 167 (F)  Let Freedom Ring? African Americans and Emancipation  (WI)
Crosslistings: AFR167 / HIST167 / AMST167

Secondary Crosslisting
This course will examine African Americans' transition from slavery to freedom. In the years that encompassed the Civil War and immediately after, most African Americans changed from being legal property, able to be bought, sold, mortgaged, rented out, and leveraged into U.S. citizens, with the Constitutional right to male suffrage. This course examines this transition. How did it come about? To what extent were African Americans able to exercise their rights that the constitution guaranteed? How did Emancipation shape African American family relations, culture and demography? This is a research seminar. We will examine work of historians and discuss the contradictions and nuances of emancipation. Readings will include monographs, scholarly articles and heavy dose of primary sources, as many as possible written by African Americans themselves. Assignments include an original research paper on an aspect of Emancipation. We will devote considerable time throughout the semester to finding primary and secondary sources and on the writing process.

Class Format: seminar
Requirements/Evaluation: research paper, short writing assignments, class participation
Prerequisites: First-Years and Sophomores
Enrollment Limit: 19
Enrollment Preferences: first-year students, and then sophomores who have not previously taken a 100-level seminar
Expected Class Size: 19
**AMST 205 (F) Chicana/o Film and Video**

Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203

Secondary Crosslisting

Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicana/os in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, migration, and history are represented and negotiated through film. We will begin by analyzing Hollywood “border” and gang films before approaching Chicana/o-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, nationalist resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

**Class Format:** film screenings will be scheduled as a lab

**Requirements/Evaluation:** evaluation will be based on one short paper, mid-term exam, final exam and take home essays

**Prerequisites:** none

**Enrollment Limit:** 30

**Expected Class Size:** 20

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST, LATS or WGSS; meets Division 1 requirement if registration is under ARTH

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; ARTH post-1600 Courses; FMST Core Courses; GBST Borders, Exiles + Diaspora Studies Electives; LATS Core Electives

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**AMST 207 (F) Introduction to Latina/o Literatures**

Crosslistings: AMST207 / ENGL251 / LATS208 / COMP211

Secondary Crosslisting

This discussion course serves as an introduction; the reading list is not meant to be exhaustive or comprehensive, but will rather provide a sampling or range of texts for students to engage. We will explore a number of readings across different genres (the novel, play, poem, short story, graphic novel). Students will endeavor to understand how each author defines Latinidad. What characterizes Latina/os for each of these writers and how do their works articulate the historical conditions out of which they emerge? How is Latina/o literature marked by notions of language, nationality, gender, sexuality, class, race, politics, form, and genre? The readings will provide both a survey of general ideas in the study of Latina/o literatures as well as specific case studies and historical examples from which we will extrapolate about the larger field. Readings include works by Tómas Rivera, Cristina García, Cristy C. Road, Oscar Zeta Acosta, Junot Díaz, Alisa Valdes-Rodriguez, and more.

**Class Format:** lecture

**Requirements/Evaluation:** students will be evaluated based on weekly online discussion forum posts, two short papers, a midterm exam, a final comprehensive project, as well as classroom participation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies and Comparative Literature majors

**Expected Class Size:** 20
**AMST 208 (F)  Time and Blackness  (WI)**

Crosslistings: AFR208 / REL262 / AMST208

Secondary Crosslisting

The concept of time is one of the most examined, yet least theorized, concepts in Africana Studies. While the field is saturated with historical studies and literary analyses that take up issues of cultural memory, both of which involve thinking about time, time itself is rarely the subject of sustained inquiry. This may be due to its abstractness as an idea and the level of analysis its conceptualization demands, or because time in the African American experience cannot be understood outside of the meaning of race, which itself is far from tangible. In this tutorial, "Time and Blackness," we will explore how African American writers across a number of genres understand time. We will read select texts of fiction as well as spiritual autobiographies, historical narratives, and sociological studies to understand how writers draw from--and create--paradigms of time to organize their work. The following questions will structure our investigation: What are the constituent elements of time in African American writing? How does race shape the ways a writer conceives of the experience of time? In examining writings across genres, is there something that we can call an identifiable African-American "timescape"?

**Class Format:** tutorial

**Requirements/Evaluation:** assignments will include six 2-page response papers; two 5-page writing assignments; and a final, 10-page review essay on how time is understood in a genre of writing

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** concentrators in Africana Studies, majors in Religious Studies, and majors in American Studies

**Expected Class Size:** 10

**Distributions:** (D2) (WI)

**Attributes:** AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;
**AMST 214 (S)  Asian-American Identities in Motion: Global Approaches to Dance**

Crosslistings: DANC214 / THEA215 / AMST214 / GBST215

Secondary Crosslisting

The course aims to explore dance and movement-based performances as mediums through which identities in Asian-American (including South Asian) diasporas are cultivated, expressed, and contested. We will examine theories related to nationalism, post-colonialism and diasporic identity-formation, and learn about the socio-historical contexts in which performances are used to maintain cultural continuity. We will explore how diasporic artists use performances to enforce or resist traditional practices and ideologies. Throughout the course, we will investigate issues of race, gender, sexuality, ethnicity, nationality, tradition/innovation, agency/resistance, and borrowing/appropriation among other topics. This is primarily a discussion-based seminar course but will also include attendance at live performances in the area, film screenings, and discussion and workshops with guest artists. No previous dance experience required.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation includes reading responses and essays, class participation, and presentations

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** none

**Expected Class Size:** 15

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under DANC or THEA; meets Division 2 requirement if registration is under GBST or AMST

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**AMST 214 (F)  Performance Ethnography: Global Approaches to Dance**

Crosslistings: ANSO214 / THEA215 / AMST214 / DANC214 / GBST215

Secondary Crosslisting

The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement and performance ethnography. Traditionally considered to be a method of research in anthropology, ethnography is the descriptive and analytical study of a particular community through fieldwork, where the researcher immerses herself in the culture of the people that she researches. In this course students will be introduced to (i) critical theory that grounds ethnography as a research methodology, (ii) will read ethnographic studies of dance and performance practices from different parts of the world, and (iii) will do field research in the local community for their own ethnographic projects. This is primarily a discussion-based seminar course and will include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance experience required.

**Class Format:** seminar

**Requirements/Evaluation:** class participation, reading responses and essays, fieldwork and field notes, and presentations

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 15
AMST 216 (F) Landscape, Place and Power
Crosslistings: AMST216 / ENVI217

Secondary Crosslisting
How does culture shape the way we imagine, use, and experience the physical environment, and how does the physical environment shape culture in turn? What can landscapes tell us about the values, beliefs, and ideas of the people who make them? What is the relationship between place and social power? This course will explore the various ways in which scholars from a broad range of disciplines have sought to answer these questions by incorporating insights from social theory and cultural criticism. Focusing on studies of place and landscape in the Americas from the time of European colonization to the present, it will examine key works from fields such as cultural geography, environmental history, ecocriticism, environmental philosophy, and anthropology, and it will survey the major methodological and theoretical commitments that unite these fields.

Class Format: seminar
Requirements/Evaluation: three 5- to 7-page essays; several shorter writing assignments
Extra Info: may not be taken on a pass/fail basis
Prerequisites: ENVI 101 or permission of instructor
Enrollment Limit: 19
Expected Class Size: 15
Distributions: (D2)
Attributes: AMST Critical and Cultural Theory Electives; AMST Space and Place Electives; ENVI Humanities, Arts + Social Science Electives; EVST Culture/Humanities; SCST Related Courses

AMST 218 (S) Gender and Sexuality in the Neo-slave Narrative (DPE) (WI)
Crosslistings: WGSS218 / AFR218 / AMST218 / ENGL218

Secondary Crosslisting
Hortense Spillers has noted that ex-slave Harriet Jacobs, "between the lines of her narrative, demarcates a sexuality that is neuterbound" and we live with the aftermath of her observation. "Ungendering," one of the transformations undergone by bodies subjected to the Middle Passage, is one of the keywords that forms the foundation for a conversation about slavery, gender, and sexuality. Throughout this course we will wrestle with the questions: How does the designation “slave” rupture, reify, or expand our understandings of sexuality and gender? What conditions have necessitated the neo-slave narrative form? Texts include: slave narratives and neo-slave narratives in the forms of novels such as Octavia E. Butler's Kindred, Jewelle Gomez's Gilda Stories, visual art such as Kerry James Marshall's "Heirlooms and Accessories" and Glenn Ligon's "Runaways", and film such as Jordan Peele's Get Out.

Class Format: seminar
Requirements/Evaluation: weekly keyword responses, one presentation, four papers totaling about 20 pp. including an engaged feedback process, thoughtful class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course

Expected Class Size: 19

Distributions: (D2) (DPE) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST, AFR or WGSS WI: Students write 4 papers totaling at least 20 pages over the course of the semester including 1 critical revision. DPE: This course examines the work of African American writers and artists engaged with the archival silences imposed by the power dynamics of racial hierarchy which constrained the birth of African American literature (the slave narrative). In particular, we examine the meaningful/willful/and censorial omissions that shape the treatment of gender and sexuality in these texts.

Attributes: ENGL 200-level Gateway Courses; ENGL Literary Histories C;

Spring 2019
SEM Section: 01    W 1:10 pm - 3:50 pm     Ianna Hawkins Owen

AMST 219 (F) Understanding Social Class  (DPE)

Politicians and pundits often bill the United States as a classless society, owing to its lack of a feudal past. Since the 1950s, most Americans—including many whom sociologists would deem wealthy or poor—have come to describe themselves as "middle class." But this may be changing. Bernie Sanders' strident calls to reign in Wall Street greed remain enormously popular. And since the election of President Trump, journalists have rediscovered a group they call "the white working-class" while books such as Hillbilly Elegy and White Trash have moved to the top of the best seller lists. So, what is class and how does it shape our lives today? This course is designed to introduce students to the study of social class in an interdisciplinary fashion. We will use memoir and works of fiction to better grasp the life experiences and worldviews of people on different rungs of the economic ladder. Then we will delve into the ways that major theorists, such as Karl Marx, Max Weber, and Pierre Bourdieu have defined social class in terms of work life, social standing in a community, and bundles of "tastes" or consumption preferences. We will turn to historians to make sense of the patterns by which class inequality developed in tandem with racial oppression in the United States, and to the competing arguments of sociologists attempting to explain the growing wealth gap. Finally, we will look to activists and social workers to see how individuals and groups work to bridge the class divide in attempts to mitigate poverty and challenge inequalities. Throughout, participants will be encouraged to use assigned materials as prompts to think critically about how class shapes their own lives.

Class Format: tutorial

Requirements/Evaluation: attendance, participation, three papers 5-10 pages each

Extra Info: Not available for the fifth course option

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: first- and second-year students, American Studies majors

Expected Class Size: 10

Distributions: (D2) (DPE)

Distribution Notes: DPE: The course focuses on the ways access to material wealth, and perceived class position shape life experiences. We will analyze different aspects of class power, from employment relations, to political influence, to self-confidence. The last weeks of the course will address ways movements seek to bridge class divides to challenge economic and other forms of inequality. The course will be intersectional throughout--discussing how class, race, and gender inequalities reinforce one another.

Attributes: AMST Critical and Cultural Theory Electives;

Fall 2018

TUT Section: T1    TBA     Andrew R. Cornell

AMST 220 (S) Introduction to African American Literature

Crosslistings: AMST220 / AFR220 / ENGL220

Secondary Crosslisting

What does it mean, socially, culturally, historically, personally, and spiritually, to be African American? No single, simple answer suffices, but African
American literature as a genre is defined by its ongoing engagement with this complex question. This course will examine a series of texts that in various ways epitomize the fraught literary grappling with the entailments of American blackness. Readings will include texts by Frederick Douglass, Booker T. Washington, Zora Neale Hurston, Langston Hughes, Richard Wright, Ralph Ellison, Amiri Baraka, Toni Morrison, and Ishmael Reed.

**Class Format:** seminar

**Requirements/Evaluation:** writing assignments for the course will total 20 pages, distributed over 3 papers

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** none

**Expected Class Size:** 25

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or AFR

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; ENGL Literary Histories C

Spring 2019

**SEM Section:** 01  Cancelled

**AMST 221 (F) Introduction to Urban Studies: Shaping and Living the City**

**Crosslistings:** LATS220 / AMST221 / ENVI221

**Secondary Crosslisting**

Generally, cities have been described either as vibrant commercial and cultural centers or as violent and decaying urban slums. In an effort to begin to think more critically about cities, this course introduces important topics in the interdisciplinary field of Urban Studies. Specifically, we will discuss concepts and theories used to examine the peoples and structures that make up cities: In what ways do socio-cultural, economic, and political factors affect urban life and development? How are cities planned and used by various stakeholders (politicians, developers, businesses, and residents)? How do people make meaning of the places they inhabit? We will pay particular attention to the roles of race, ethnicity, class, and gender in understanding and interpreting urban communities. Texts include works by anthropologists, historians, sociologists, cultural critics, cultural geographers, and literary writers.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** evaluation will be based on attendance and class participation, several short writing assignments (1-2 pages), two creative group projects and presentations, a midterm essay (6-7 pages) and final essay (8-10 pages)

**Extra Info:** may not be taken on a pass/fail basis, not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first and second year students as well as American Studies majors and Latina/o Studies concentrators

**Expected Class Size:** 25

**Distributions:** (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; ASAM Related Courses; ENVI Humanities, Arts + Social Science Electives; EXPE Experiential Education Courses; GBST Urbanizing World Electives; LATS Core Electives

Not offered current academic year

**AMST 224 (S) U.S. Latinx Religions**

**Crosslistings:** REL224 / AMST224 / LATS224

**Secondary Crosslisting**

In this course, we will engage aspects of Latinx religious experiences, practices, and expressions in the United States of America. We examine moments where religious expressions intersect with politics, popular culture, and daily life in the U.S.A. Given the plurality of Latinx communities and religious lives in the U.S.A., we will engage certain selected religious traditions and practices --such as popular Catholic devotions to Guadalupe,
crypto-Judaism, curanderismo, Latinx Muslims, and Santería—by focusing on particular moments of religious expression as elucidated in specific historiographies, ethnographies, art, literature, and film. We will also consider, though more briefly, questions of how one studies Latinx religions.

Class Format: discussion

Requirements/Evaluation: based upon class participation, short writing exercises, a 5-page essay, and an 8-12-page final review essay

Prerequisites: none

Enrollment Limit: 25

Expected Class Size: 15

Distributions: (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Core Electives

Not offered current academic year

AMST 226 (S) Gender and the Dancing Body

Crosslistings: THEA226 / AMST226 / DANC226 / WGSS226

Secondary Crosslisting

This course posits that the dancing body is a particularly rich site for examining the history of gender and sexuality in America and beyond. The aim of the course is to explore ideas related to gender and sexuality as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative values. We will examine a wide range of dance genres, from stage performance to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.

Class Format: seminar

Requirements/Evaluation: class participation, reading responses and essays, and presentations

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: WGSS majors

Expected Class Size: 10-15

Distributions: (D2)

Distribution Notes: meets Division 1 requirement if registration is under DANC or THEA; meets Division 2 requirement if registration is under WGSS or AMST

Spring 2019

SEM Section: 01    W 1:10 pm - 3:50 pm     Munjulika Tarah

AMST 228 (F) Revolt and Revelation in 20th-Century Americas

Crosslistings: AMST228 / AFR228 / LATS228 / REL223

Secondary Crosslisting

Writing in 1971, Dominican priest and Peruvian theologian Gustavo Gutierrez asked “Is the Church fulfilling a purely religious role when by its silence or friendly relationships it lends legitimacy to dictatorial and oppressive government?” Such a question encapsulates the sometimes agonistic and other times deeply intertwined relationships between religious institutions, religious thought, and movements for political transformation in the 20th century Americas. This course examines those forms of “God-talk” broadly termed “liberation theologies” that responded to and challenged social relationships of class, colonization, race, culture, gender, sexuality, (dis)ability, and ecology. These theologies were borne out of and in turn deeply shaped struggles against oppressive regimes and structures in the Americas, and as such we will focus on some specific theological writings--such as those of Gutierrez--and their relationship to distinct social movements and struggles over land, economy, and political power, especially in Brazil, El Salvador, Perú, and the United States of America between 1960-2000.

Class Format: seminar

Requirements/Evaluation: participation, short writing exercises, a 5- to 6-page take-home midterm essay, and an 8- to 12-page final review essay
AMST 229 (S)  Reel Jesus: Reading the Christian Bible and Film in the U.S.A.  (WI)
Crosslistings: REL229 / AMST229
Secondary Crosslisting
In this course we examine some of the ways that Christian biblical narratives have appeared in late twentieth-century and early twenty-first century Hollywood movies, looking in particular at films such as *The Matrix* (1999), *The Passion of the Christ* (2004), *Jesus Christ Superstar* (1973), *The Shawshank Redemption* (1994), *The Omen* (1976), *Children of Men* (2006), and *The Book of Eli* (2010). What are the overt and subtle ways that these films seek to interpret and employ biblical texts? Why do they draw upon the texts they do and read them as they read them? What can cinematic interpretations of biblical texts reveal to us about how these texts are used in broader U.S. culture, especially to crystalize and reflect certain political, economic, ethnic, racial, sexual, and social parameters of U.S. cultures? How does an awareness of this scriptural dimension in a work of “popular culture” affect our interpretation of both the film and the scriptural text’s meanings? How do varying interpretations of biblical texts help us to understand cinematic meaning? By assuming that we can read both biblical texts and films in multiple and contradictory ways, this class can use film as the occasion for interpreting, analyzing, and debating the meanings, cultural functions, and affective responses generated by biblical narratives in film. Finally, this course asks us to analyze the implications of ways in which we read texts and films. For this interdisciplinary course we will read selected biblical and extra-canonical texts, including selections from canonical and non-canonical gospels, the letters of Paul, and the book of Revelation, but our focus will be on the way that movies (and the people who make them and watch them) make meaning out of these biblical texts.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation based on participation, short writing exercises (1-pg response papers), one 3-pg analytical essay that will also be revised, a 6-pg synthetic midterm essay, and a final 10-pg review essay

AMST 230 (S)  Contemporary American Fiction  (WI)
Crosslistings: ENGL229 / AMST230
Secondary Crosslisting
In this course we will read and analyze a selection of fiction written between 1945 and the present, with an emphasis on proving (in the sense of testing) the three terms in the course title. Could John Cheever’s “The Enormous Radio” really be contemporary? Is James Baldwin’s *Giovanni’s Room* American in the same way as Alice Munro’s *Dear Life*? And is Michelle Tea’s *Black Wave* fiction or something else? Along the way, we’ll also ask: What forms and themes define contemporary American fiction? And why should we invest in defining the “contemporary” period at all? Other authors we will study may include: Raymond Carver, Thomas Pynchon, Toni Morrison, Renata Adler, Margaret Atwood, Lydia Davis, Chang Rae Lee, Jennifer Egan, and Colson Whitehead.

Class Format: seminar

Requirements/Evaluation: four papers totaling about 20 pages; participation in class discussions

Extra Info: not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 19
**Enrollment Preferences:** first- and second-year students, and English majors who have yet to take a Gateway course

**Expected Class Size:** 19

**Distributions:** (D2) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST

**Attributes:** ENGL 200-level Gateway Courses; ENGL Literary Histories C;

Spring 2019

SEM Section: 01    TF 1:10 pm - 2:25 pm     Ezra D. Feldman

**AMST 231 (S) Approaches to Media Studies: Analyzing Mediated Difference**

Crosslistings: AMST231 / LATS231 / WGSS232

Secondary Crosslisting

Media's influence in 21st century life is pervasive, and encompasses visual, sonic, and discursive formats. This course introduces students to a variety of qualitative approaches to the study of contemporary media. Simultaneously, we will explore questions of ethno-racial identity, gender, and sexuality. Structured around a series of hand-on exercises designed to provide experience in the areas of textual analysis, in-depth interviews, virtual ethnography and participant observation, this class will provide students with interdisciplinary training that enhances their understanding of everyday media and its interaction with multiple categories of identity. This course is a comparative Ethnic Media Studies class that encourages students to employ media as a lens for theorizing the intersections between ethno-racial identity, gender, and sexuality. We review materials focusing on a wide range of minoritarian communities.

Class Format: seminar

Requirements/Evaluation: participation; four 3- to 5-page papers; student papers will be based on hands-on exercises using various current Media Studies methods

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, American Studies and Women's Gender & Sexuality Studies majors by seniority

Expected Class Size: 10

Distributions: (D2)

Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses; LATS Core Electives; WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

**AMST 236 (S) Making Things Visible: Adventures in Documentary Work**

Crosslistings: AMST236 / ENGL237 / ARTH237 / SOC236

Secondary Crosslisting

Photography, like ethnography, is an art of looking carefully and taking notice. This course will explore the overlaps between documentary photography and field methods of social science, concentrating particularly on the genre in which the two intersect: the photo essay. The students will learn methods of visual narrative and storytelling, using techniques of interviewing, still photography, and video. Concurrently, we will explore a number of examples of investigative work that blend word and image. We will ask questions about the changing practices and expectations associated with the documentarian's role, and the evolving media in which such work can be presented. Lastly, we will discuss ethical questions that haunt documentary work, including issues of responsibility and politics of representation, as well as the perennial question of whether "objective representation" is even possible or desirable. Experience in photography and/or video is not required, but students will be expected to master basic technical skills in image acquisition and audio editing taught in a separate lab section. Students should also be prepared to interact extensively with people in the community and spend a significant time off campus doing fieldwork.

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project
AMST 237 (F) Islam in the United States: From Black Muslims to the War on Terror
Crosslistings: AFR237 / REL237 / AMST237

Malcolm X is likely the most prominent and influential Muslim figure in the history of the United States. His story represents two fundamental themes in the history of Islam in America: conflict between Muslims over what is "authentic" or "orthodox" Islam; and the ways that American history, politics, and culture determine the contours of "American Islam". This course will explore these two themes through an array of topics in the history of American Islam. In so doing, we will examine the complex relation between religion, politics, and culture in the United States. Beginning with the story of Malcolm X, the Nation of Islam, and other African-American Muslim movements, we will try to understand: What made Islam so appealing to millions of African-Americans throughout the 20th century? And were these genuinely "religious" and "Islamic" movements, or just racial/political "black nationalist" movements in the guise of religion? What counts as legitimately "Islamic", and who gets to decide? We will then move into the latter half of the 20th century and the post-9/11 debates over authentic Islam. What happened to American Muslim communities and organizations after the waves of post-1965 immigration from Muslim countries? How have debates about Muslim identity shifted over time, from being configured in terms of black separatism, to transnational/diasporic identity, to the attempts at articulating an indigenous "American-Muslim" identity? How have national narratives around 9/11 and the "War on Terror" impacted these debates over identity and "true Islam"? And how have these debates intersected with gender, racial, and ethnic politics? Throughout the course, we will be studying historical and anthropological material, autobiographies, novels, documentaries, films, and social media. The course fosters critical thinking about diversity by challenging assumptions of who Muslims are, what being American means, and what Islam is. It also focuses on the complex interaction of different dimensions of diversity, from religion to race, ethnicity, nationality, culture, gender, language, and age.

Class Format: seminar
Requirements/Evaluation: in-class participation and presentations; 3 short essays; final project
Prerequisites: none
Enrollment Preferences: none
Expected Class Size: 12
Distributions: (D2)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora;

Not offered current academic year

AMST 239 (S) Asian/Pacific Islander/American Documentary Cinemas (DPE)
In Asian America Through The Lens, film scholar Jun Xing contends, "documentaries have been, and remain, the predominant genre of Asian American cinema" (1998). In this course, we will launch an investigation into this statement and examine a selection of A/P/A documentaries ranging from independent and experimental film, public access television, and digital and social media, 1960s--present. We will ask: (1) how did A/P/A documentary develop as a tradition and practice in relation to mainstream media industries?, (2) how has documentary been mobilized to critique,
demystify, and/or disrupt dominant scripts like Orientalism, the Yellow Peril, and the Model Minority Myth?, and (3) how do documentary makers formally negotiate the generic impulse for the "real" and "authentic" against the burden of A/P/A representation? While neither chronological nor all-encompassing in its capacity, we will do our best to situate the historical and material conditions that form and inform the works and contextualize their visual aesthetic practices and tactics of representation. We will also pay particular attention to untangling the intersectional and multidimensional categories of race/ethnicity, gender, sexuality, class, and ability that emerge from the sociohistorical processes of war, immigration, nationalism, colonialism and settler colonialism, state violence, and social movements. Finally, we will meet and engage with current artists, filmmakers, and organizers in order to gain insight into development, production, distribution, and reception.

**Class Format:** seminar

**Requirements/Evaluation:** weekly reading responses, a midterm paper, final creative project and paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** AMST 101/201 Intro to American Studies

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Distributions:** (D2) (DPE)

**Distribution Notes:** Analyzes the dynamics of power and privilege in the U.S. from a national and transnational context, examines the perspectives of socially marginalized groups, and fosters an understanding of the beliefs, experiences, and cultures of these groups.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora;

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Spring 2019

SEM Section: 01    TR 8:30 am - 9:45 am     Anthony Y. Kim

**AMST 240 (S) Latina/o Language Politics: Hybrid Voices**

Crosslistings: AMST240 / LATS240 / COMP210

**Secondary Crosslisting**

In this course we will focus on issues of language and identity in the contemporary cultural production and lived experience of various Latina/o communities. As such, how are cultural values and material conditions expressed through Latina/o language and literature? How does Latina/o identity challenge traditional notions of the relationship between language, culture, and nation? In what ways might Latina/o literary and linguistic practices serve as tools for social change? Departing from an overview of common linguistic phenomena such as code-switching (popularly known as "Spanglish") and Latina/o English, we will examine bilingual education, recent linguistic legislation, and the English Only movement. Throughout the course we will survey texts culled from a variety of literary genres as well, including theatre, autobiography, novels, and poetry. Both directly and/or indirectly, these texts address Latina/o language politics, as well as the broader themes of power, community, ethno-racial identity, gender, sexuality, class, and hybridity.

**Class Format:** seminar

**Requirements/Evaluation:** participation, two essays, final take-home examination

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators, American Studies majors, Comparative Literature majors by seniority

**Expected Class Size:** 12

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under LATS or AMST; meets Division 1 requirement if registration is under COMP

**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Core Electives

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Spring 2019

SEM Section: 01    TR 9:55 am - 11:10 am     Maria Elena Cepeda
AMST 241 (F) Performing Masculinity in Global Popular Culture
Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

Secondary Crosslisting
This course examines popular cultural contexts, asking what it means to be a man in contemporary societies. We focus on the manufacture and marketing of masculinity in advertising, fashion, TV/film, theater, popular music, and the shifting contours of masculinity in everyday life, asking: how does political economy change the ideal shape, appearance, and performance of men? How have products - ranging from beer to deodorant to cigarettes -- had their use value articulated in gendered ways? Why must masculinity be the purview of "males" at all; how can we change discourses to better include performances of female masculinities, butch-identified women, and trans* men? We will pay particular attention to racialized, queer, and subaltern masculinities. Some of our case studies include: the short half-life of the boy band in the US and in Asia (e.g., J/K-Pop), hip hop masculinities at home and abroad, and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture. The course includes a field trip to a drag performance in Northampton.

Class Format: seminar
Requirements/Evaluation: masculinity journal, mid-term essay, visual analyses of pop culture artifact, choice of final essay or 12 page final paper
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: in the event of over-enrollment, a short statement of interest will be solicited
Expected Class Size: 20
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS, SOC or WGSS; meets Division 1 requirement if registration is under THEA
Attributes: EXPE Experiential Education Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives

AMST 242 (S) Americans Abroad (DPE) (WI)
Crosslistings: AMST242 / COMP242 / ENGL250

Secondary Crosslisting
This course will explore some of the many incarnations of American experiences abroad between the end of the 19th century and the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war and peace. We will compare and contrast the experiences of novelists, soldiers, students, war correspondents, jazz musicians, and adventurers. What has drawn so many Americans to Europe? What is the difference between a tourist, an expat, and an émigré? What are the profound, and often comic, gaps between the traveler's expectations and the reality of living in, say, Paris or a rural village in Spain? What are the misadventures and unexpected rewards of living, working, writing, or even falling in love in translation? Authors may include: Edith Wharton, Henry James, Langston Hughes, Martha Gellhorn, Ernest Hemingway, Elaine Dundy, Richard Wright, and Ben Lerner. Additional reading will be drawn from historical and critical works. All readings will be in English. This comparative course is designed to highlight the challenges and benefits of cultural immersion abroad. It will focus on the linguistic, emotional, intellectual, and social adaptation skills that are required to understand others, and oneself, in new contexts. Many of the authors chose, or were forced to, leave oppressive situations in the United States where their futures were limited due to factors related to politics, gender, race or class (and combinations thereof). We will study their dislocation, and freedom, and struggles to reshape their concept of "home" into something that reflected their individual identity, and not one imposed by any national culture--American or foreign.

Class Format: seminar
Requirements/Evaluation: each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student's own experiences
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: any literature course at Williams or permission of instructor
Enrollment Limit: 18
Expected Class Size: 18
Distributions: (D2) (DPE) (WI)
Distribution Notes: meets Division 1 requirement if registration is under COMP or ENGL; meets Division 2 requirement if registration is under AMST
DPE: We will read and analyze primary materials and literature that reflect on Americans who chose, or were forced to, reinvent themselves abroad to escape oppressive situations in the United States related to gender, class, race, or political views. The socio-historical context of each writer will be crucial to understanding their situations. Students will write critical papers, and their own narrative in which they reflect on a situation of personal dislocation, either while traveling, or at home.

**Attributes:** AMST Arts in Context Electives; GBST Borders, Exiles + Diaspora Studies Electives;

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**SEM Section:** 01    MW 11:00 am - 12:15 pm     Soledad Fox

**AMST 244 (S) What They Saw in America**

Crosslistings: HIST366 / AMST244 / SOC244

This course traces the travels and writings of four important observers of the United States: Alexis de Tocqueville, Max Weber, G.K. Chesterton, and Sayyid Qutb. The course will consider their respective journeys: Where did they go? With whom did they talk? What did they see? The historical scope and varying national origins of the observers provide a unique and useful outsider’s view of America--one that sheds light on persisting qualities of American national character and gives insight into the nature and substance of international attitudes toward the United States over time. The course will analyze the common themes found in the visitors’ respective writings about America and will pay particular attention to their insights on religion, democracy, agrarianism, capitalism, and race. This course is part of the Williams College program at the Berkshire County Jail and House of Corrections and will be held at the jail. Transportation will be provided by the college. The class will be composed equally of Williams students and inmates, and one goal of the course will be to encourage students from different backgrounds to think together about issues of common human concern. * Please note atypical class hour Monday, 4:45-8:30 pm.

**Class Format:** seminar; * Please note atypical class hour Monday, 4:45-8:30 pm.

**Requirements/Evaluation:** several short response pieces; a final paper of 10-15 pages

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 9

**Enrollment Preferences:** juniors and seniors; final selection for the course will be made on the basis of an interview with the instructor

**Expected Class Size:** 9

**Department Notes:** * Please note atypical class hour Monday, 4:45-8:30 pm.

**Distributions:** (D2)

**Attributes:** HIST Group F Electives - U.S. + Canada

Not offered current academic year

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**AMST 245 (F) Introduction to Native American and Indigenous Studies**

Crosslistings: AMST245 / ANTH245 / HIST255 / WGSS247

What does it mean to acknowledge the literal land we stand upon--in Williamstown and beyond--as the occupied territory of indigenous peoples? This course strives to answer that question by offering an introduction to the histories, politics, knowledges, and arts of indigenous peoples across the Americas and Native Pacific. Foregrounding the ways in which indigenous peoples have resisted, refused, and reimagined ongoing histories of settler colonialism, we will survey scholarship in the interdisciplinary field of Native American and Indigenous Studies. By analyzing such scholarship alongside a range of primary sources--including historical documents, literature, film, visual art, music, and social media--we will examine the complex interweavings of indigeneity, race, gender, and sexuality. Throughout the course, we will discuss topics of both past and present importance, such as environmental justice, cultural representation, and self-determination.

**Class Format:** seminar

**Requirements/Evaluation:** one 2- to 3-page response paper, one 5- to 6-page analytical essay, one 8- to 10- page research paper, weekly Glow posts, and regular class participation

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option
AMST 246 (S)  Aesthetics and Place-making in Latina/o New York
Crosslistings: AMST246 / LATS246

New York City has long served as a nexus of Latina/o migration and settlement since the late nineteenth century. From the New York sound of Afro-Cuban and Puerto Rican salsa to the poetics of slam poetry forged in the Nuyorican Poets Cafe, New York's Latinas/os have defined and developed numerous forms of Latina/o popular expression. This course examines the aesthetic foundations of Latina/o New York, remaining attentive to the numerous diasporas that have migrated to and made the city their home. Student will engage with a multiplicity of popular cultural genres including memoirs, literature, poetry, sound, visual art, and photography in the context of the history of the city while focusing on key themes of racial formation, the politics of space and place, and the labor of culture.

Class Format: lecture/discussion
Requirements/Evaluation: attendance and class participation, short writing exercises, 4- to 5-page midterm paper close-reading a text, and a 10- to 15-page final paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

AMST 247 (S)  Race and Religion in the American West
Crosslistings: ENVI247 / LATS247 / REL247 / AMST247

From the "Land of Enchantment" of New Mexico in the far reaches of the desert to the sacred temples on the West Coast that overlook Pacific Ocean, this course examines the peoples and the "sacroscrapes" of the American West. Historian Patricia Limerick regards this region as an extraordinary site of convergence and one of "the greatest meeting places on the planet." The region is a site of cultural complexity where Penitentes maintained a sacred order, Pentecostals attracted a global audience, Native Americans forged legal/protected definitions of "religion," and Asian immigrants built the first Buddhist and Sikh temples. Until recently, standard surveys of religious history in North America have devoted minimal attention to the distinctive role of religion in the American West. They have focused on religious history in the flow of events westward from the Plymouth Rock landing and Puritan establishment while generally overlooking the Pueblo Revolt in modern-day New Mexico which occurred in that same century and marked the temporary suspension of Spanish encroachment. How do scholars of religion and history account for these renditions between the past and present? Most mainstream religious histories treat religious experience and identity in the U.S. West as additive rather than complementary to or constitutive of its mainstream narratives. Contemporary historians of religion note the need for new "sights," "cites," and "sites" in order to deconstruct and reconstruct this incomplete meta-narrative, taking into account such factors as migration, gender, region, and the environment.

Class Format: seminar/discussion
Requirements/Evaluation: student participation, weekly reflection papers (up to half page), midterm primary source paper (up to 5 pages), and a final research paper on Religion and the Environment (8-10 page paper with a media/visual component)
AMST 248 (F)  Black Women in African American Literature and Culture  (WI)
Crosslistings: ENGL248 / AMST248 / WGSS258

Secondary Crosslisting
This course surveys constructions of black womanhood from the nineteenth century to the present through readings of texts by and about black women. In this course, students will trace how black womanhood became central to uplift ideology and the making and sustaining of black communities in the post-Reconstruction, Harlem Renaissance, and Black Power eras. We will read works across a broad historical spectrum to identify the ways different writers wrestle with race and gender using literary tropes, such as the "tragic mulatto," in different social contexts. We will also engage a range of forms, including an essay (Patricia Hill Collins's "Mammies, Matriarchs, and Other Controlling Images"), a choreopoem (Ntozake Shange's *For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf*), and socio-political propaganda (the "Black is Beautiful" movement). This course will end with a consideration of the way writer and producer Issa Rae engages with contemporary ideologies of black womanhood in the HBO series *Insecure*.

Class Format: seminar
Requirements/Evaluation: active class participation, 4 short papers totaling about 20 pp., final project on the hashtag #blackgirlmagic

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 19
Enrollment Preferences: first- and second-year students, and English majors who have yet to take a Gateway course
Expected Class Size: 19
Distributions: (D1) (WI)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS
Attributes: ENGL 200-level Gateway Courses;
Not offered current academic year

AMST 250  Social Class: Multidisciplinary Approaches
Despite decades of growing income inequality, many Americans remain reluctant to discuss socio-economic class. Why is that? And how does one define “class” anyway? This course will introduce students to the ways sociologists, historians, novelists, and others make sense of the differences in economic role, social status, and cultural taste that congeal in the notion of class. We will seek greater understanding of the lived experiences of poor, working class, middle class, and upper class Americans, and we'll investigate unique "class fractions" such as bohemians and professionals. Throughout, we will consider the ways that race, gender, and sexuality interact with class to shape identity and power.

Class Format: seminar
Requirements/Evaluation: attendance and participation; personal narrative essay, one additional short essay, brief midterm, and final exam
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: American Studies majors
Expected Class Size: 20
Distributions: (D2)
Attributes: AMST Critical and Cultural Theory Electives;
Not offered current academic year

**AMST 252 (S) Puerto Rico and its Diaspora**
Crosslistings: AMST252 / LATS252

**Secondary Crosslisting**
On September 20, 2018, Maria—a category four hurricane made landfall on Puerto Rico. The most powerful storm to hit the island since 1932, Maria caused widespread catastrophic damage on a land already suffering from the devastating effects of a decades-long economic recession. Three months after the hurricane, half the island remained without power, water service yet to be reestablished in many areas, and aid distribution inadequate and inconsistent. The hurricane and its aftermath brought mainstream U.S. attention to Puerto Rico and its diaspora, while simultaneously calling attention to the island's status and relationship to the United States. This hybrid onsite-Skype-travel course is for students interested in learning about the historical, social, and political relationship between Puerto Rico and the United States. We will examine, for example, the political status of Puerto Rico, migration, race, social movements, and expressive cultural forms that have emerged as a result of this asymmetrical relationship.

Through the study of the impact and legacy of U.S. policies on the island, we will also consider how the fiscal and humanitarian crisis and proposed solutions affect the daily collective lives of the people in the U.S. territory and the diaspora. This course is a unique collaboration between Vassar, Williams, and the UPR. To enroll in this course, students must commit to participating in an alternative spring break/community engagement project in Puerto Rico and flexible with possible changes in class time when Skyping with students from the University of Puerto Rico. We will gather in Puerto Rico to meet with peers from UPR and for an alternative spring break collaboration, interfacing with various community organizations that have taken up vital social, medical, and economic roles vacated by the United States. Taller Salud, PECES, and Casa Pueblo are among the organizations in Puerto Rico that students may work with as a part of the course's community engagement component.

**Class Format:** seminar; to enroll in this course, students must commit to participating in an alternative spring break/community engagement learning project in Puerto Rico

**Requirements/Evaluation:** class participation, short writing exercises, group work/project, a midterm essay (5-7 pages), and a final essay (10-12 pages)

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** students should have some fluency with the Spanish language

**Enrollment Limit:** 8

**Enrollment Preferences:** should be first- and second-years, students considering an American Studies major or Latina/o Studies concentration; AMST majors and LATS concentrators.

**Expected Class Size:** 8

Distributions: (D2)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; EXPE Experiential Education Courses; LATS Core Electives

Spring 2019
SEM Section: 01    MWF 8:30 am - 9:45 am    Mérida Rúa

**AMST 256 (F) Social Justice Traditions: 1960s to #Black Lives Matter** (DPE)
Crosslistings: HIST256 / AMST256 / AFR257

**Primary Crosslisting**
We live in a time of renewed social justice activism, as people from all walks of life confront economic inequality, police violence, discrimination against transgender individuals, and other forms of oppression. This course is designed to clarify where recent initiatives like Black Lives Matter and Occupy Wall Street came from, and to evaluate how they might shape American life in the near future. Movements have histories, as today's activists draw on the "freedom dreams," tactics, and styles of rhetoric crafted by their predecessors, while making use of new technologies, such as Twitter, and evolving understandings of "justice." Taking a historical approach, we will begin by studying the civil rights, Black Power, anti-war, counter-culture, and feminist initiatives of the 1960s. We will then explore how progressive and radical activists adjusted their theories and strategies as the country became more conservative in the 1970s and 1980s. Making use of movement documents, documentary films, and scholarly accounts, we will study
the development of LGBTQ, ecological, and economic justice initiatives up to the present day. Throughout, we will seek to understand how movements in the United States are shaped by global events and how activists balance their political work with other desires and commitments.

Class Format: seminar

Requirements/Evaluation: attendance and class participation; four 2 page reading response papers; discussion of films via GLOW forums; and a final 7-8 page analytical essay

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Enrollment Limit: 35

Enrollment Preferences: first years, sophomores, and American Studies majors

Expected Class Size: 25

Distributions: (D2) (DPE)

Distribution Notes: DPE: The class focuses on struggles for rights, recognition, and redistribution of resources of people of color, women, LGBTQ folks, the working poor, and immigrants. We focus on the tension between groups asserting they are the "same" as others in society, and hence deserving of equal rights, and the celebration of difference as a means of asserting pride and building solidarity. Focus on strategies and tactics: e.g. demonstrations, guerrilla theatre, electoral campaigns, strikes. We discuss how movements borrow and adapt tactics, slogans, and ideas of justice from other movements.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada

Fall 2018

SEM Section: 01 MR 1:10 pm - 2:25 pm Andrew R. Cornell

AMST 259 (S) New England Environmental History (WI)

Crosslistings: AMST259 / ENVI259 / HIST259

Secondary Crosslisting

Have you ever wondered why there are few old-growth forests in New England? What Williamstown looked like before Williams was founded? How ideas about environmental preservation have changed over time? These are some of the questions we will explore in this course, which introduces students to the discipline of Environmental History through New England examples. During the semester we will: (1) read and discuss scholarship on the environmental history of New England and the world; (2) use case studies and field trips to examine how past environments are represented in museum exhibits, digital projects, and physical landscapes; (3) Develop a research paper based on original archival research

Class Format: seminar

Requirements/Evaluation: several short essays, final project

Extra Info: may not be taken on a pass/fail basis

Prerequisites: ENVI 101 or permission of the instructor

Enrollment Limit: 19

Enrollment Preferences: Environmental Studies concentrators

Expected Class Size: 15

Distributions: (D2) (WI)

Attributes: ENVI Humanities, Arts + Social Science Electives; EVST Culture/Humanities; EXPE Experiential Education Courses; HIST Group F Electives - U.S. + Canada;

Spring 2019

SEM Section: 01 TR 9:55 am - 11:10 am Laura J. Martin

AMST 264 (S) American Art and Architecture, 1600 to Present

Crosslistings: ARTH264 / AMST264

Secondary Crosslisting

American art is often looked at as a provincial version of the real thing--i.e., European art--and found wanting. This course examines American
architecture, painting, and sculpture on its own terms, in the light of the social, ideological and economic forces that shaped it. Special attention will be paid to such themes as the Puritan legacy and attitudes toward art; the making of art in a commercial society; and the tension between the ideal and the real in American works of art.

Class Format: lecture

Requirements/Evaluation: 15-page research paper (divided into an annotated bibliography, first draft and revised draft); weekly study questions on the readings; final 15-minute oral exam

Enrollment Limit: 60

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST

Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; ARTH post-1600 Courses;

Not offered current academic year

AMST 266 (S) Being American, Being Muslim: American Muslim Literature in the 21st century  (DPE)

Crosslistings: AMST266 / REL266 / ENGL268 / COMP228

Secondary Crosslisting

Islam and Muslims in the United States are the subject of extensive public scrutiny and media coverage in broader public discourses. It is less common, however, to hear Muslims' own voices speak about their lives, experiences, beliefs, and commitments. This course will take a literary approach to exploring American Muslims' own narratives about themselves. We will address questions such as: How have American Muslims understood their identity in the wake of 9/11? What are the pressures and demands of American national belonging and cultural citizenship that Muslims must navigate? How are race, gender, ethnic heritage, and immigration definitive of Muslim experiences and self-understandings? What are the competing claims and contestations about authentic expressions of Islam? How are Muslims approaching the tensions between communal belonging and individuality? We will be engaging such questions primarily through an analysis of popular memoirs, autobiographies, novels, and short stories, but will also explore some plays, films, poetry, and comedy.

Class Format: seminar

Requirements/Evaluation: regular reading responses, two short essays (3-4 pages), final presentation, and final paper (7-8 pages)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under REL or AMST; meets Division 1 requirement if registration is under COMP or ENGL. DPE: This course will explore the many complex intersections of power in American Muslim life, such as: Muslims as a religious minority in the context of the War on Terror; racial and ethnic differences internal to Muslim communities; immigration and national belonging; competing claims to religious authenticity and authority; and conflicting gendered norms. Students will learn to identify these multiple layers and configurations and power and difference in the texts that we will read, and how to analyze their workings in nuanced multidimensional ways

Spring 2019

SEM Section: 01    MW 11:00 am - 12:15 pm     Zaid Adhami

AMST 272 (F) American Postmodern Fiction

Crosslistings: ENGL272 / AMST272

Secondary Crosslisting

American fiction took a turn at World War II; the simplest way to name the turn is from modernism to postmodernism. The most obvious mark of postmodern narration is its self-consciousness: postmodern books tend to be about themselves, even when they are most historical or realistic. Already a paradox emerges: why would World War II make narratives more self-reflexive? The first book in the course, and the best for approaching this paradox, is Heller's Catch-22. It also serves as a good introduction to the unlikely merging in American fiction of high European post-structuralist
postmodernism and low American punk postmodernism. Subsequent books in the course will probably include Pynchon's *The Crying of Lot 49*, Morrison's *Beloved*, Delillo's *White Noise*, Carver's *What We Talk About When We Talk About Love*, Diaz's *The Brief Wondrous Life Of Oscar Wao*, and Whitehead's *The Underground Railroad*.

**Class Format:** seminar

**Requirements/Evaluation:** three papers of increasing length and weight, contributions to class discussion

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

**Enrollment Limit:** 25

**Enrollment Preferences:** first-year students who have placed out of 100-level English and sophomores considering the major; then Junior and Senior English majors

**Expected Class Size:** 25

**Distributions:** (D2)

**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST

**Attributes:** AMST Arts in Context Electives; ENGL Literary Histories C

Fall 2018

**SEM Section:** 01 TR 11:20 am - 12:35 pm John K. Limon

**AMST 275 (S) American Drama: Hidden Knowledge** (WI)

Crosslistings: COMP275 / ENGL224 / THEA275 / AMST275

**Secondary Crosslisting**

The Buddha is said to have identified three things that cannot stay hidden: the sun, the moon, and the truth. What's the secret? Who is lying? Who is breaking the rules? American drama abounds with hidden knowledge and false representations. (This is not surprising: theatre is always on some level a deceptive practice, a place where one person pretends to be another, and where what is spoken is always open to skeptical scrutiny. We might say theatre is always lying as much as lying is always theatre.) This tutorial course will examine what lies hidden in American plays from the late nineteenth century to the early twenty-first. Beginning with excerpted critical and historical writings on secrecy and lying (*The Adventures of Pinocchio*, Machiavelli's *The Prince*, Thomas Carlson's *Lying and Deception: Theory and Practice*, among others), we will proceed to a set of American plays from across a wide spectrum of playwrights, including Eugene O'Neill, Edward Albee, Sarah Ruhl, Arthur Miller, Amy Herzog, Susan Glaspell, Sophie Treadwell, Annie Baker, and others. Student papers will explore how hidden knowledge structures dramatic action, how different characters create and respond to untruths, and what can we learn in particular from American drama about a national relationship to honesty and its opposites.

**Class Format:** tutorial

**Requirements/Evaluation:** weekly papers/response papers; weekly meeting with instructor and tutorial partner

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Theatre and English majors

**Expected Class Size:** 10

**Distributions:** (D1) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under THEA, COMP or ENGL; meets Division 2 requirement if registration is under AMST

**Attributes:** AMST Arts in Context Electives;

*Not offered current academic year*

**AMST 283 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film**

Crosslistings: AFR283 / AMST283 / WGSS283 / ENGL286

**Secondary Crosslisting**
In this course we will foreground questions around visibility and memory. We will explore representations of Black queer bodies in experimental, documentary and narrative film. This course will engage foundational texts from Black Queer Studies. We will pair texts with film in order to examine the various relationships between art and scholarship. You will also be asked to think about yourself as a filmmaker. We will screen films such as Looking for Langston (Isaac Julien, 1989), The Watermelon Woman (Cheryl Dunye, 1996), U People (Olive Demetrius and Hanifah Walidah, 2009), Tongues Untied (Marlon Riggs, 1989) and Litany for Survival (Ada Gay Griffin and Michelle Parkerson, 1995). Throughout the course we will evaluate the different ways filmmakers represent Black queerness on screen. The goal is to think about the possibilities and limitations of representation and visibility. Each of you will be asked to facilitate a class discussion. You also will be required to do weekly critical response papers. In lieu of a final paper you will create a detailed proposal for a short film that "represents" some segment of Black queer living.

Class Format: seminar

Requirements/Evaluation: facilitate class discussion; weekly critical response papers; in lieu of a final paper you will create a detailed proposal for a short film

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Women's, Gender and Sexuality Studies majors, then Africana Studies concentrators

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR or AMST; meets Division 1 requirement if registration is under ENGL

Attributes: FMST Core Courses; WGSS Racial Sexual + Cultural Diversity Courses

Fall 2018

SEM Section: 01    W 1:10 pm - 3:50 pm     Kai M. Green

AMST 284 (S) Introduction to Asian American History  (DPE)

Crosslistings: HIST284 / AMST284 / ASST284

Secondary Crosslisting

This course covers the immigration of Asian to the U.S. from the 1850s to the present and the lives of both immigrants and their descendants. Possible topics are the Chinese Exclusion Act, the incarceration of Japanese Americans during WWII and the arrival of Vietnamese to the U.S. after the war in Viet Nam.

Class Format: lecture/discussion

Requirements/Evaluation: a series of short essays and a final oral history/family history

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: first come, first served

Expected Class Size: 25

Distributions: (D2) (DPE)

Distribution Notes: DPE: This course traces the immigration history of various peoples from Asia to the U.S. from the 1850s to the present. We will focus on the legal barriers to Asian American immigration and citizenship that reveal the racial, class, gender, and religious biases against people from that part of the world. By examining these issues, we will see an unequal balance of power as well as the various ways Asian immigrants resisted American immigration laws and would eventually build communities in many parts of the U.S.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada

Spring 2019

LEC Section: 01    MW 11:00 am - 12:15 pm     Scott Wong
In this course, we will read a diverse selection of personal memoirs dealing with the traumas, transgressions, and transformations of what we understand to be "modern life." We will meditate on how categories of identity and experience, memory and history are being constructed and deconstructed, reimagined and remade anew. We will pay special attention to how these writers/artists narrate the overlapping cycles of loss, pain, grief, survival, resilience, and resistance in the face of (structural, institutional, interpersonal, and intimate) violence, and consider the possibilities for (individual and collective) healing that can exist in and beyond the world as we know it. What, after all, does it even mean to have or to not have, to find, to lose, to have stolen, to dissolve, and/or to recover a self in a besieged America? Books we will cover may include: *Borderlands/La Frontera: The New Mestiza* (Gloria Anzaldúa), *Dictee* (Theresa Hak Kyung Cha), *How to Write an Autobiographical Novel* (Alexander Chee), *When They Call You A Terrorist: A Black Lives Matter Memoir* (Patrisse Khan-Cullors and asha bandele), *Bad Indians: A Tribal Memoir* (Deborah Miranda), *This is for the mostless* (Jason Magabo Perez), *Redefining Realness* (Janet Mock), *like a solid to a shadow* (Janice Lobo Sapigao), *Men We Reaped* (Jesmyn Ward), *7 Miles A Second* (David Wojnarowicz).

**Class Format:** seminar

**Requirements/Evaluation:** weekly reading responses, a midterm paper (7-8 pages), and a manuscript for a memoir in a medium of their own choosing

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Distributions:** (D2) (DPE)

**Distribution Notes:** meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP

**DPE:** Analyzes the dynamics of power and privilege in the U.S. from a national and transnational context, examines the perspectives of socially marginalized groups, and fosters an understanding of the beliefs, experiences, and cultural productions of these groups.

**Attributes:** AMST Arts in Context Electives;

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**AMST 301 (S) Theories and Methods in American Studies (Junior Seminar)**

This course aims to provide a "how to" of American Studies from an integrative, multiracial, and socio-cultural perspective. Taking American culture as a site for testing classic and contemporary theories about how cultures work, the Junior Seminar in American Studies serves as an introduction to resources and techniques for interdisciplinary research. Students will be exposed to and experiment with a wide range of current theoretical and methodological approaches employed in American Studies and contributing disciplinary fields, and in the process gain a working competence in all four tracks of the major (Space and Place; Comparative Studies in Race, Ethnicity and Diaspora; Arts in Context; and Critical and Cultural Theory). The goal of the course is not only for students to develop knowledge of main currents in the field of American Studies but also to become practitioners through a series of assignments that will permit students to exercise their newfound skills. Students will thus, for instance, develop rhetorical analyses, gather ethnographic data, and "read" assorted spaces and buildings, as the class explores such problems or topics as national narratives, ethnoracial formations, the American prison system, and the circulation of commodities.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation will be based on class participation and a wide variety of student assignments, ranging from postings to the class Glow site, to short, analytical essays (5 pp.), to field work exercises, to in class presentations

**Prerequisites:** AMST 101/201 Intro to American Studies, junior or senior standing, or permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** juniors majoring in American Studies

**Expected Class Size:** 12

**Department Notes:** required of junior majors
AMST 302 (F) Environmental planning workshop: community-based environmental problem solving

Crosslistings: ENVI411 / AMST302

Secondary Crosslisting

This interdisciplinary, experiential workshop course introduces students to the field of planning through community-based projects. Environmental Planning encompasses many fields pertaining to the natural and built landscape such as city planning, sustainable design, natural resource planning, landscape design, agricultural planning, climate planning, transportation planning, and community development. Students will get out of the classroom and gain direct experience working on the planning process in the greater Berkshire region. The class is organized into two parts. Part 1 focuses on reading and discussion of the planning literature: history, theory, policy, ethics, and legal framework. Part 2 focuses on project work in which students apply the concepts learned to tackle an actual community problem. Small teams of students, working in conjunction with a client in the region and under supervision of the instructor, conduct a planning project using all the tools of a planner, including research, interviews, survey research, mapping, and site design. The project work draws on students' academic training and extracurricular activities, and applies creative, design thinking techniques to solve thorny problems. The midterm assignment is a creative landscape/site design project. The lab sections include field trips, GIS mapping labs, project-related workshop sessions, public meetings, and team project work. The course includes several class presentations and students will gain skills in public speaking, preparing presentations, interviewing, survey research, hands-on design, and team work. The class culminates in a public presentation of each team's planning study.

Class Format: seminar discussion/group workshop/project lab

Requirements/Evaluation: short written exercises, class discussion, class presentations, final group report

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ENVI 101 or permission of instructor; open to juniors and seniors only

Enrollment Limit: 16

Expected Class Size: 16

Department Notes: required course for Environmental Studies major and concentration

Distribution Notes: does not meet Division 1, 2, or 3 requirements

Attributes: AMST Space and Place Electives; ENVI Core Courses; EXPE Experiential Education Courses; SCST Related Courses

AMST 304 (S) Asian American Writing and the Visual Arts

Crosslistings: AMST304 / COMP307 / ENGL388

Primary Crosslisting

This course examines the intersection of Asian American writing and the visual arts in a range of works: graphic novels, art criticism, collaborative projects between poets and visual artists, works that combine textual and visual elements, ekphrastic poetry, poetry "inspired by" paintings, video work, digital poetry, among others. Writers and artists to be discussed include Mei-mei Berssenbrugge, Theresa Cha, Patty Chang, Mel Chin, Bhanu Kapil, Janice Lee, Tan Lin, Yoko Ono, Adrian Tomine, and John Yau.

Class Format: seminar

Requirements/Evaluation: two papers, short assignments, presentation, participation

Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP
Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses
Not offered current academic year

AMST 307 (F) Experimental African American Poetry
Crosslistings: AMST307 / AFR301 / ENGL327 / COMP311
Primary Crosslisting
Contemporary African American poets in various cities and towns across the nation--from New York City to Los Angeles, from Berkeley to Durham, N.C.--are currently producing a vibrant and thriving body of formally experimental work, yet this poetry is largely unknown to readers both within and outside the academy. This formally innovative poetry defamiliarizes what we normally expect of "black writing" and pushes us to question our assumptions and presumptions about black identity, "identity politics," the avant-garde (for example, is it implicitly raced?), formalism, socially "relevant" writing, the (false) dichotomy of form versus content, the black "community," digital poetics, and other issues of race and aesthetics. We will examine the writings of living poets, who range widely in age, and those of their avant-garde predecessors in the twentieth century. We will also be making links between this poetry and African American music and visual art.
Class Format: seminar
Requirements/Evaluation: two papers (6-8 pp., 8-10 pp.), short response papers, oral presentation, and class participation
Prerequisites: none, though at least one previous literature course preferred
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL
Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora;
Not offered current academic year

AMST 308 (F) Thinking Diaspora: The Black Atlantic and Beyond
Crosslistings: AMST308 / ENGL309 / WGSS308 / COMP300
Secondary Crosslisting
Water imagery has been central to black diasporic culture since its beginnings in the Middle Passage---suggesting imprisonment, isolation, escape, ancestral communion, and death, for example. This course wrestles with the significance of water in diasporic literature--how it endures, how it has diminished, how it slips away from us. Black diaspora theory was revolutionized by Paul Gilroy's The Black Atlantic, which urged us to consider more deeply the role of the ship, the routes, and the roots entailed in the formation of diasporic consciousness. This course aims to expand students' theoretical skills as we discuss cornerstone and cutting edge texts of diaspora theory, with an emphasis on theories that work with the relationship to water, such as those by Jacqueline Nassy Brown, Omise'eke Tinsley, and Vanessa Agard-Jones. Primary texts will include The Big Sea by Langston Hughes, Sugar and Slate by Charlotte Williams, Barry Jenkins' Moonlight, and more.
Class Format: seminar
Requirements/Evaluation: weekly reading responses, presentations, one 10-page paper, engaged feedback process, and thoughtful class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: none

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSS

Attributes: ENGL Criticism Courses

Fall 2018

SEM Section: 01    MWF 11:00 am - 12:15 pm     Ianna Hawkins Owen

AMST 309 (F) Womanist/Black Feminist Thought
Crosslistings: AMST309 / AFR310 / WGSS310 / REL310

Secondary Crosslisting

This course explores the genealogy and development of black feminist and womanist thought. We will investigate the expansion of womanist thought from a theologically dominated discourse to a broader category of critical reflection associated more commonly with black feminism, analyze the relationship between womanism and black feminism, and review the historical interventions of black feminism. As critical reflections upon western norms of patriarchy, heterosexism, and racism, womanism and black feminism begin with the assumption that the experiences of women of color—particularly black women—are significant standpoints in modern western society. Through the examination of interdisciplinary and methodological diversity within these fields, students will be introduced to key figures including Alice Walker, Zora Neale Hurston, and Katie Cannon, and will engage materials that draw from multiple fields, including, but not limited to, literature, history, anthropology, and religious studies.

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, three short response papers, and the completion of an original research paper or project

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: Africana Studies concentrators, Women's, Gender and Sexuality Studies majors, Religion majors

Expected Class Size: 20

Distributions: (D2)

Attributes: AFR Core Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Fall 2018

LEC Section: 01    M 7:00 pm - 9:40 pm     Rhon S. Manigault-Bryant

AMST 312 (S) Chicago
Crosslistings: LATS312 / AMST312 / ENVI313

Secondary Crosslisting

"The city of big shoulders has plenty of room for diversity," reads the official visitor's website for the City of Chicago. Focusing on this claim, this course asks students to think critically about what kind room has been made for diversity--social, spatial, and ideological. Additionally we examine the ways in which diverse social actors have shouldered their way into the imagined and physical landscape of the city. Working with ethnography, history, literature, critical essays, and popular culture, we will explore the material and discursive constructions of Chi-Town and urban life among its residents. Appreciating these constructions we also consider how Chicago has served as a key site for understandings of urbanity within a broader national and global context.

Class Format: discussion

Requirements/Evaluation: evaluation will be based on attendance and class participation, group presentations and discussions, 5 critical briefs (2-pages) and a book review essay (15 pages)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: American Studies majors, Latina/o Studies concentrators and students who have taken LATS 220/AMST 221/ENVI 221
Expected Class Size: 15
Distributions: (D2)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; ENVI Humanities, Arts + Social Science Electives; GBST Urbanizing World Electives; LATS Core Electives
Not offered current academic year

AMST 313 (F) Gender, Race, and the Power of Personal Aesthetics
Crosslistings: AFR326 / AMST313 / WGSS313 / LATS313
Secondary Crosslisting
This course focuses on the politics of personal style among women of color in an era of viral video clips, the 24-hour news cycle, and e-commerce sites dedicated to the dermatological concerns of "minority" females. With a comparative, transnational emphasis on the ways in which gender, sexuality, ethno-racial identity, and class inform standards of beauty, we will examine a variety of materials including commercial websites, histories, personal narratives, ethnographies, sociological case studies, and feminist theory. Departing from the assumption that personal aesthetics are intimately tied to issues of power and privilege, we will engage the following questions: What are the everyday functions of personal style among women of color? Is it feasible to assert that an easily identifiable "African American," "Latina," "Arab American" or "Asian American" female aesthetic exists? What role do transnational media play in the development and circulation of popular aesthetic forms? How might the belief in personal style as activist strategy challenge traditional understandings of feminist political activity?
Class Format: seminar
Requirements/Evaluation: participation, one student-led discussion period, two written essays of 5-7 pages, final take-home exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: LATS 105, AMST 201, WGSS 101 or permission of instructor; first year students are not permitted to take this course
Enrollment Limit: 12
Enrollment Preferences: Latina/o Studies concentrators, American Studies majors, and Women's, Gender and Sexuality Studies majors by seniority
Expected Class Size: 12
Distributions: (D2)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; ASAM Related Courses; LATS Core Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Fall 2018
SEM Section: 01    TF 1:10 pm - 2:25 pm     Maria Elena Cepeda

AMST 314 (F) Groovin' the Written Word: The Role of Music in African American Literature
Crosslistings: AMST314 / COMP321 / ENGL314 / AFR314
Secondary Crosslisting
In an interview with Paul Gilroy, Toni Morrison once said, "Music provides a key to the whole medley of Afro-American artistic practices." Morrison is not the only one who believes that music speaks to numerous aspects of the African American experience. From Sterling Brown and Zora Neale Hurston to John Edgar Wideman and Suzan Lori-Parks, many African American authors have drawn on music to take political stands, shape creative aesthetics, and articulate black identity. In this course, students will explore the work of these authors and more, investigating music's ability to represent and critique African American culture in their literature. Texts will cover a range of literary forms including poetry, plays, short stories and novels alongside theoretical and critical essays. Students will discuss such key issues as assimilation into mainstream culture, authenticity claims on black music, and music used as a tool for protest. Additionally, class assignments will include musical examples in spirituals/gospel, blues, jazz, and rock/rhythm and blues. While this class requires students to practice in-depth literary and performance analysis skills, students are not required to have technical musical knowledge.
Class Format: lecture/discussion
AMST 315 (S)  Blackness 2.0: Race, Film and New Technologies

Crosslistings: AMST315 / AFR315 / SCST315

Secondary Crosslisting

Are distinctions of race truly eliminated with digital technologies? Through an engagement with scholarship in media studies, cultural studies, gender studies, and Africana studies (to name a few), this course will investigate the nuanced ways blackness is (re)constructed and (re)presented in digital technologies. Although we will largely focus on representations of blackness in modern film, we will examine the impact of 'new' technologies upon the broader categories of race, gender, and sexuality. Additional topics may include: avatar-based entertainment; race in the 'real' vs 'virtual' world; emoji wars; blogosphere politics; internet and hashtag activism; social networking and a post-race future; and fandom in the twitter era.

Class Format: seminar
Requirements/Evaluation: evaluation based on participation and attendance, creation and maintenance of a personal blog, structural analyses for film, and design of an original multimedia project.
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Africana Studies concentrators
Expected Class Size: 15
Distributions: (D2)
Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses

Spring 2019
SEM Section: 01    TR 9:55 am - 11:10 am    Rhon S. Manigault-Bryant

AMST 317 (F)  Black Migrations: African American Performance at Home and Abroad

Crosslistings: DANC317 / AFR317 / COMP319 / AMST317 / THEA317 / ENGL317

Secondary Crosslisting

In this course, students will investigate, critique and define the concepts migration and diaspora with primary attention to the experiences of African Americans in the United States and Europe. Drawing on a broad definition of performance, students will explore everything from writing and painting to sports and dance to inquire how performance reflects, critiques and negotiates migratory experiences in the African diaspora. For example, how did musician Sidney Bechet's migration from New Orleans to Chicago to London influence the early jazz era? How did Katherine Dunham's dance performances in Germany help her shape a new black dance aesthetic? Why did writer James Baldwin go all the way to Switzerland to write his first novel on black, religious culture in Harlem? What drew actor/singer Paul Robeson to Russia, and why did the U.S. revoke his passport in response to his speeches abroad? These questions will lead students to investigate multiple migrations in the African diasporic experience and aid our exploration of the reasons for migration throughout history and geography. In addition to critical discussions and written analysis, students will explore these topics through their own individual and group performances in class. No prior performance experience is necessary.
Class Format: seminar/discussion
**Requirements/Evaluation:** evaluation will be based upon class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Distributions:** (D2)

**Distribution Notes:** meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under COMP, DANC, ENGL or THEA

**Attributes:** AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives;

Not offered current academic year

**AMST 318 (F) California: Myths, Peoples, Places (WI)**

Crosslistings: ENVI318 / LATS318 / REL318 / AMST318 / COMP328

**Secondary Crosslisting**

Crosslisting Between Paradise and Hell, between environmental disaster and agricultural wonderland, between Reagan and Berkeley, between a land of all nations and a land of multiracial enmity, a diversity of myths have been inscribed onto and pursued within the space we call California. How did certain narratives of California come to be, who has imagined California in certain ways, and why? What is the relationship between certain myths, the peoples who have imagined them, and the other peoples who have shared California dreams? In this course, we will examine some of the myths that surround California by looking at a few specific moments of interaction between the peoples who have come to make California home and the specific places in which they have interacted with each other. Of special interest will be imaginations of the Spanish missions, the Gold Rush, agricultural California, wilderness California, California as “sprawling multicultural dystopia,” and California as “west of the west.”

**Class Format:** seminar

**Requirements/Evaluation:** this course will be mostly discussion oriented, with grading based upon participation, short writing exercises, one 3-page review essay with mandatory revision, one 5- to 8-page midterm review essay, and a final 10- to 15-page comparative review essay

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

**Distributions:** (D2) (WI)

**Distribution Notes:** meets Division 1 requirement if registration is under COMP; meets Division 2 requirement if registration is under LATS, AMST, ENVI or REL

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; ENVI Humanities, Arts + Social Science Electives; LATS Core Electives;

Not offered current academic year

**AMST 322 (F) Race, Culture, Incarceration (WI)**

Crosslistings: AMST322 / AFR322 / INTR322 / PSCI313

**Secondary Crosslisting**

This course explores racially-fashioned policing and incarceration from the Reconstruction era convict prison lease system to contemporary mass incarceration and “stop and frisk” policies of urban areas in the United States. Also explored will be political imprisonment in the United States.

**Class Format:** seminar

**Requirements/Evaluation:** brief analytical papers and group presentations.

**Prerequisites:** none

**Enrollment Limit:** 19
AMST 323 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora

Crosslistings: AFR323 / ARTH223 / ENGL356 / AMST323 / COMP322

Secondary Crosslisting

This course explores how the graphic novel has been an effective, provocative and at times controversial medium for representing racialized histories. Drawing on graphic novels such as Jeremy Love's *Bayou* and Ho Che Anderson's *King: A Comic Biography*, this course illustrates and critiques multiple ways the graphic novel comingles word and image to create more sensorial access into ethnic traumas, challenges and interventions in critical moments of resistance throughout history. Students will practice analyzing graphic novels and comic strips, with the help of critical essays, reviews and film; the chosen texts will center on Africana cultures, prompting students to consider how the graphic novel may act as a useful alternate history for marginalized peoples. During the course, students will keep a journal with images, themes and reflections and will use Comic Life software and ipads to create their own graphic short stories based on historical and/or autobiographical narratives.

Class Format: seminar

Requirements/Evaluation: evaluation will be based upon class participation, weekly written responses, student-led facilitation, one 3-page graphic analysis, one 6- to 8-page essay, and a final project (producing a graphic short story with Comic Life)

Extra Info: may not be taken on a pass/fail basis, not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

Department Notes: this course is part of the Gaudino Danger Initiative

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AFR or AMST; meets Division 1 requirement if registration is under ARTH, COMP or ENGL

Attributes: AFR Core Electives; AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; Not offered current academic year

AMST 324 (S) Indigenous Women's History (DPE) (WI)

Crosslistings: AMST324 / HIST362 / WGSS324

Primary Crosslisting

What would it mean to locate indigenous women and their stories at the heart of American history? This advanced junior seminar course answers this question by centering the lives of indigenous women from the pre-colonial period through the present. We will discuss both the historical importance of these women's lives, as well as the methodological and ethical concerns that arise through the historiographic recovery of their stories. We analyze both canonical figures--such as La Malinche, Pocahontas, and Sakakawea--as well as lesser known historical actors, political leaders, writers, and artists.

Class Format: seminar

Requirements/Evaluation: engaged class participation, weekly reading responses, extended research project (2-page proposal, 5-page annotated bibliography, 15-page final paper and presentation)

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none
**Enrollment Limit:** 19  
**Enrollment Preferences:** American Studies, History, and Women's Studies, Gender and Sexuality majors  
**Expected Class Size:** 10  
**Distributions:** (D2) (DPE) (WI)  

**Distribution Notes:** DPE: In this course, we examine the lives of indigenous women in the Americas across a span of more than 500 years, asking how and why we come to know these stories through archival records, oral histories, popular culture, and autobiographies. By analyzing the interwoven forces of gender, indigeneity, race, and colonization through both primary documents and secondary scholarship, we will work together to cultivate skills of critical inquiry and better understand the role of power in shaping historical narratives. WI: With substantial focus on students' development of independent research papers, this course satisfies the WI requirement.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada; HIST Group G Electives - Global History;

**Spring 2019**  
**SEM Section:** 01  
**TR 8:30 am - 9:45 am**  
**Tyler J. Rogers**

**AMST 327 (S) Racial and Religious Mixture (WI)**  
**Crosslistings:** AMST327 / AFR427 / LATS427 / REL314  

**Secondary Crosslisting**

The very term "mixture" implies that two or more distinct substances have been brought together. Distinctions of race and religion are social fictions; yet, the lived ramifications of these social fictions involve tense struggles over the boundaries of racial and religious communities. These boundaries are not just ideas but also practices. In the history of the Americas, mixed racial and religious identities and experiences have more often been the result of violent clashes than romantic encounters. Still, the romanticization of the New World as a geography that makes such mixtures possible reaches back to the earliest days of Spanish conquest in the Americas. This course critically reconsiders varying ways that racial and religious mixtures have been imagined, defined, challenged, negotiated, and survived under imaginative and legal rubrics of mestizaje, creolization, transculturation, passing, syncretism, religious hybridity, and mixed race studies.

**Class Format:** seminar  
**Requirements/Evaluation:** evaluation based on participation, presentations, annotated bibliography, short writing assignments, writing workshop participation, and a 20- to 25-page research paper  
**Prerequisites:** none  
**Enrollment Limit:** 19  
**Enrollment Preferences:** seniors, concentrators, majors, those with prior relevant coursework  
**Expected Class Size:** 10  
**Distributions:** (D2) (WI)  
**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora;  

**Not offered current academic year**

**AMST 328 (F) American Social Dramas (WI)**  
**Crosslistings:** SOC328 / THEA328 / AMST328 / COMP325  

**Secondary Crosslisting**

As Shakespeare wrote memorably in As You Like It, "All the world's a stage, and all the men and women merely players." Sociologists have heeded Shakespeare's wisdom, arguing that social and political events are "performances" that take shape in accordance with familiar cultural scripts, and indeed that social actors implicitly interpret real-world events using plot structures from literary and dramatic genres such as romance, irony, comedy, and tragedy. We will explore this thesis through the lens of contemporary American political events, including the Clinton-Lewinsky scandal, September 11, Hurricane Katrina, the 2012 presidential election, and current debates over Confederate symbolism. We will also pay careful attention to the unfolding drama associated with the 2016 presidential election. How do social performances and struggles to "control the narrative" shape the meanings and outcomes of political events? Are they merely "spectacles," or wellsprings for genuine civic participation? What role do political comedy, satire, and social media play in shaping the trajectory of contemporary events? Major authors will include Victor Turner, Clifford Geertz, J.L. Austin, Erving Goffman, and Jeffrey Alexander. Throughout the semester, each student will develop a significant project on a political event of their choosing.
Class Format: seminar

Requirements/Evaluation: active participation, five 2-page response papers, a 12-page paper that will go through draft and revision stage, and a presentation

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 15

Distributions: (D2) (WI)

Distribution Notes: meets Division 2 requirement if registration is under SOC or AMST; meets Division 1 requirement if registration is under COMP or THEA

Not offered current academic year

AMST 331 (S) New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City

Crosslistings: THEA330 / COMP330 / AMST331

This course will look at the representation of a city and how it has influenced artists. Students will read, listen to, and view a selection of the literature, music, film and art that represent the city from both pre-flooding and current re-building. Reading selections will include examples such as Harper's Weekly (Lafrcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O'Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

Class Format: seminar

Requirements/Evaluation: will be on active participation, weekly response essays on film viewings, 2 short essays on class topics, a final paper and a contemporary creative project/performance

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 10

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST

Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; EXPE Experiential Education Courses; FMST Related Courses

Not offered current academic year

AMST 332 (S) Race, Gender, and Performance from Literature to Social Media

Crosslistings: COMP339 / THEA322 / AMST332 / LAT335 / WGSS330

How can contemporary performance expand ideas and practices of belonging in the United States, as figured through race, gender, and sexuality? This spring course will begin with readings of dramatic literature including Suzan-Lori Parks's Venus, David Henry Hwang's M. Butterfly, and Young Jean Lee's The Shipment to analyze literary and staged performance, then continue to discussions and readings on the performance of everyday life via the work of performance artists including Adrian Piper, Nao Bustamante, and Yoko Ono. We will develop shared vocabulary and methodologies of performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces?
Class Format: seminar

Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS

Attributes: ASAM Related Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Not offered current academic year

AMST 333 (S) An American Family and “Reality” Television (WI)

Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

Secondary Crosslisting

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called “Reality TV.” In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the “American dream.” Documenting the family’s life over the course of eight months, the series chronicled the dissolution of the Louds’ marriage and broadcast the “coming out” of eldest son Lance Loud, the first star of reality television. In this class, we will view the An American Family series in its entirety, research the program’s historical reception, and analyze its influence on broadcast and film media, particularly on “reality” television. A final 16- to 20-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: seminar

Requirements/Evaluation: class presentations, research assignments, and final 16- to 20-page research paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: junior majors, followed by senior majors

Expected Class Size: 14

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH or COMP; meets Division 2 requirement if registration is under AMST or WGSS

Attributes: AMST Arts in Context Electives; ARTH post-1600 Courses; FMST Core Courses;

Not offered current academic year

AMST 334 (F) Sexual Economies (DPE)

Crosslistings: WGSS301 / ANTH301 / AMST334

Secondary Crosslisting

This course examines various forms of sexual labor around the world in order to better understand how gendered and sexual performances are used in a variety of cultures and contexts for material benefit. Our topics include “traditional” forms of sex work such as street prostitution, pornography, and escorting as well as other forms of sexualized performances for benefit such as stripping or camming. We also discuss current issues and debates about discourses of “sex trafficking.” Course readings come from a range of fields, but focus most heavily on anthropology, sociology, American studies, and gender studies. The readings for this class will frequently foreground the lived experiences of sex workers from a variety of nations, races, classes, religions, and backgrounds in order to explore the broader social implications of our subject matter. The format is largely discussion-based, with short lectures supplementing the reading with summaries of current scholarly and activist debates. We will have either guest speakers or a field
trip to hear from people working in various commercial sex sectors.

Class Format: seminar

Requirements/Evaluation: midterm essay exam, final research paper, research proposal/annotated bibliography

Prerequisites: none, though WGSS 101 and/or 202 may be helpful, but not required

Enrollment Limit: 20

Enrollment Preferences: based on statement of interest

Expected Class Size: 20

Distributions: (D2) (DPE)

Distribution Notes: DPE: We will study various questions related to sexual empowerment, agency, vulnerability, and exploitation in myriad global contexts. We pay particular attention to the intersecting questions of race, sexuality, gender, and class as we explore the political economy of commercial sex. The course teaches students to examine the underlying political and economic structures that create systems of privilege and power, thereby complicating questions and assumptions about sexual consent, coercion, agency, and empowerment with particular attention to race and gender in comparative transnational contexts.

Fall 2018

SEM Section: 01    MR 1:10 pm - 2:25 pm     Gregory C. Mitchell

AMST 335 (S) Uncovering Williams

Crosslistings: AMST335 / ARTH335

Primary Crosslisting

Sparked by current controversies around visual representations at Williams, this course--a joint effort of the Williams College Museum of Art and the American Studies Program--interrogates the history of the college and its relationship to land, people, architecture, and artifacts. Students in this course will examine the visual and material culture of Williams and the land it occupies to uncover how the long and complex history of the college reverberates in the spaces and places students, faculty, and staff traverse daily. We take seriously that objects and environments are not neutral nor are the atmospheres that they reflect and produce. Our interdisciplinary approach draws from the methods and theories of American studies, art history, material culture studies, critical race theory, gender studies, and eco-criticism. Topics of discussion may include: the foundation of the college and displacement of native populations; buildings, objects, and monuments linked to Williams' evangelical history and the role of missionaries in American imperialism; the symbolic meaning of the varied architectural styles at the college; and the visibility/invisibility of the college's relationship to slavery and Abolitionism.

Class Format: seminar

Requirements/Evaluation: participation (discussion, GLOW posts), 2-3 short papers, one 5- to 6-page midterm paper, and a 10- to 12-page final project (either a research paper or a substantial arts-type project) + bibliography

Extra Info: may not be taken on a pass/fail basis

Prerequisites: sophomore standing or permission of the instructor(s)

Enrollment Limit: 19

Enrollment Preferences: AMST majors

Expected Class Size: 19

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ARTH

Attributes: AMST Arts in Context Electives; AMST Space and Place Electives;

Spring 2019

SEM Section: 01    W 1:10 pm - 3:50 pm     Dorothy J. Wang, Kevin M. Murphy

AMST 336 (S) Two American Poets: Wallace Stevens and John Ashbery (WI)

Crosslistings: ENGL320 / AMST336 / COMP335
This tutorial focuses on the work of two major American poets who are known for their "difficult" poetry. In some respects, Stevens (1879-1955) and Ashbery (b. 1927) book-end twentieth-century poetry: Stevens is a major Modernist poet, perhaps the most philosophically oriented American poet of the twentieth century, and Ashbery is considered by most critics to be the most important American poet alive. Students will do close readings of their poems (and one play, "Three Travelers Watch a Sunrise", by Stevens), as well as read their writing on poetry and art. We will discuss the overlaps between Stevens' and Ashbery's work and lives--their having grown up in the Northeast and attended Harvard, what some see as the abstractness of their writing, their mastery of tone, among others--but also the differences: Ashbery's homosexuality, his having lived in France, the supposedly more "avant-garde" nature of Ashbery's work, and so on. Along the way, we will ask questions about the nature of poetic difficulty, of abstraction, of the (lyric) poetic speaker in their works, of poetic tone, of the link between the poem and the world (e.g., in description), of the thinking and philosophizing that poems do. We will also ask about their links to major poetry "movements" (Modernism, the New York School) and pose questions that are rarely asked about their poetry, such as "What are the politics, implicit and explicit, in their poems?" "What are their views about the United States and American society and culture?" "What assumptions about race, gender and class are embedded in their poetry?" And, always, we will be paying close attention to the question of form and language in Stevens' and Ashbery's poetry.

Class Format: tutorial
Requirements/Evaluation: typical tutorial format; papers every other week
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: ENGL majors, COMP majors, AMST majors; preference will be given to students who have already taken at least one literature class
Expected Class Size: 10
Distributions: (D2) (WI)
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP
Attributes: AMST Arts in Context Electives;

Not offered current academic year

AMST 338 (F) The American Renaissance
Crosslistings: ENGL338 / AMST338

Secondary Crosslisting
"The American Renaissance" is the name given to US literature from 1830-1860. The explosive cultural energy of this period resulted from a multitude of ideas, practices and formations: the unprecedented spread of empire under the banner of "manifest destiny"; the formation of the white middle class; the consolidation of pro- and anti-slavery political factions; religious and spiritual experimentation; new, contested definitions of self, work, race, class and gender; and the looming Civil War. In short, a historical moment not unlike our own. If you want to understand contemporary American culture, the mid-19th century provides an uncanny key. We will read works by Emerson, Thoreau, Douglass, Jacobs, Whitman, Poe, Hawthorne, Dickinson, Melville, and a host of lesser known writers. We will also make constant reference to contemporary American literature, music, and art.

Class Format: seminar
Requirements/Evaluation: 3 papers totaling about 15 pages, class participation
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors, American Studies majors
Expected Class Size: 20
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST
Attributes: ENGL Literary Histories B
AMST 339 (S)  Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality  (WI)
Crosslistings: LATS338 / WGSS338 / AMST339

Secondary Crosslisting
In this class we will investigate a wide variety of Latina/o popular musical and dance forms, with particular emphasis on questions of gender, sexuality, and ethno-racial identity. Employing interdisciplinary materials and approaches, this course focuses on the sonic and visual analysis of contemporary Latina/o popular music and the identities of its producers, performers, and audiences. We will focus on the following questions, among others: How are the various facets of Latina/o identities expressed through popular music and dance? In what ways do gender, sexuality, and ethno-racial identity inform the performance and interpretation of particular Latina/o musical forms? What unique role does sound play in our understanding of popular music and identity?

Class Format: seminar

Requirements/Evaluation: class participation, one semester-long original research project conducted in stages

Extra Info: may not be taken on a pass/fail basis

Prerequisites: prior courses in AMST, LATS, or WGSS; not open to first-year students

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, Women's, Gender, and Sexuality Studies majors, and American Studies majors by seniority

Expected Class Size: 12

Distributions: (D2) (WI)

Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives; GBST Borders, Exiles + Diaspora Studies Electives; LATS Core Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Spring 2019

SEM Section: 01   TR 11:20 am - 12:35 pm   Maria Elena Cepeda

AMST 340 (S)  Elizabeth Bishop in the Americas  (DPE)
Crosslistings: COMP342 / WGSS340 / ENGL340 / AMST340

Secondary Crosslisting
Elizabeth Bishop has emerged as one of the most important poets of the 20th century. She is admired not only for her dazzling mastery of the craft but also her adventurous life as a world traveler. Her more than two decades living in Brazil and translating the culture and literature of that country for a North American audience, for instance, make her life and work a rich focal point for cross-cultural study. At the center of the course will be Bishop's stunning meditations on childhood, memory, travel, lesbian sexuality, gender identity, ecology, and race and class in the U.S. and Brazil. We will look at how Bishop intertwines personal and global historical encounters in order to raise serious ethical questions about our shared history of conquest and sense of place in the Americas from the 16th century to the Cold War period of the twentieth. What is ultimately at stake in our claiming of a "home"? We also read a number of the writers in North and South America who were closely connected to Bishop, from Robert Lowell and Ernest Hemingway in North America, to Pablo Neruda and Clarice Lispector in South America. Ultimately, we study how craft, poetic process, and an ethical eye on the world can open up the study of poetry and poetics in the 21st century.

Class Format: seminar; seminar, three hours per week, small group discussion, archival research

Requirements/Evaluation: two short papers of 4-5 pages, one longer critical research paper of 10-12 pages, three to four discussion posts (300-500 words)

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam

Enrollment Limit: 25

Enrollment Preferences: English, Comparative Literature, Women's, Gender, and Sexuality Studies, American Studies majors

Expected Class Size: 15

Distributions: (D2) (DPE)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under AMST or WGSS DPE: This course examines difference, power, and equity in poetry and other writing produced during the Cold War period in the Americas.
As the course description indicates, Elizabeth Bishop provides the central focus of our interrogation of questions and constructions of race, class, sexuality, national identity, and power in the U.S. and Brazil during a time of intense exchange between the two nations. This course employs critical tools (case studies, translation theory, archival research, poetics, close reading, comparative approaches, postcolonial theory) to help students question and articulate the way that social injustice, such as racial inequality, poverty, and colonial conquest, shapes national and individual identities. Students will learn how to articulate how our aesthetic and cultural products also serve to shape these identities but also can challenge the dominant power structures.

Attributes: AMST Critical and Cultural Theory Electives; ENGL Criticism Courses; ENGL Literary Histories C

Spring 2019
SEM Section: 01 Cancelled

AMST 341 (S) American Genders, American Sexualities
Crosslistings: WGSS342 / AMST341 / ENGL341

Secondary Crosslisting
This course investigates how sexual identities, desires, and acts are represented and reproduced in American literary and popular culture. Focusing on two culturally rich periods—roughly 1880-1940 (when the terms "homosexual" and "heterosexual" came to connote discrete sexual identities), and the contemporary context of the "postmodern" 21-century—we will explore what it means to read and theorize "queerly." Among the questions we will ask: What counts as "sex" or "sexual identity" in a text? Are there definably lesbian, gay, bisexual, queer or transgender writing styles or cultural practices? What does sexuality have to do with gender? How are sexual subjectivities intertwined with race, ethnicity, class, and other identities and identifications? Why has "queerness" proven to be such a powerful and sometimes powerfully contested concept? We will also explore what impact particular historical events, such as the rise of sexology, the Harlem Renaissance, and the emergence of a transgender movement have had on queer cultural production. Readings may include works by the following authors: Butler, Cather, Diaz, Ferguson, Fitzgerald, Foucault, Freud, Hammonds, Hughes, James, Larsen, Lorde, Muñoz, Rich, Rodriguez, Sedgwick, and Stein, and as well as screenings of contemporary videos and films.

Class Format: discussion/seminar
Requirements/Evaluation: active class participation, several short writing assignments, two 5-page papers, and one 8- to 10-page paper
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25
Enrollment Preferences: English majors and/or students interested in WGSS
Expected Class Size: 25
Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under WGSS or AMST
Attributes: AMST Arts in Context Electives; AMST Critical and Cultural Theory Electives; ENGL Post-1900 Courses; ENGL Criticism Courses; ENGL Literary Histories C; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses

Not offered current academic year

AMST 343 (F) Representations of Racial-Sexual Violence from Enslavement to Emancipation (WI)
Crosslistings: WGSS343 / AMST343 / AFR343 / INTR343

Secondary Crosslisting
This tutorial examines representations of and resistance to racial-sexual violence in American society, from colonial America to contemporary US culture. Interdisciplinary texts cover history, politics, literature, film, feminist studies, American studies, lgbtq and ethnic/black studies. Books include Southern Horrors; Intimate Matters; Scenes of Subjection; Trauma and Recovery; The Delectable Negro; At the Dark End of the Street; films include Birth of a Nation; Bush Mama; To Kill a Mockingbird. The primary focus is on racial and sexual vulnerability to violence and mobilization for freedom from the 18th-21st centuries.

Class Format: tutorial; students provide primary and response papers and discuss their analyses and theories of social and interpersonal violence.
Requirements/Evaluation: weekly primary and response papers
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
AMST 346 (F) Latinas/os and the Media: From Production to Consumption (WI)

Crosslistings: LATS346 / AMST346

Secondary Crosslisting

This interdisciplinary course focuses on the areas of Latina/o media production, policy, content, and consumption in an attempt to answer the following questions, among others: How do Latinas/os construct identity (and have their identities constructed for them) through the media? How can we best understand the complex relationship between consumer, producer, and media text? How are Latina/o stereotypes constructed and circulated in mass media? Where do issues of Latina/o consumer agency come into play? In what ways does popular media impact our understanding of ethno-racial identities, gender, sexuality, class, language, and nation?

Class Format: seminar

Requirements/Evaluation: evaluation to be based on student participation, one 2- to 3-page close reading exercise, and an original 10- to 12 page research paper conducted in stages

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: LATS 105 or permission of the instructor; no first-year students are permitted to take this course

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators or American Studies majors by seniority

Expected Class Size: 12

Distributions: (D2) (WI)

Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses; FMST Related Courses; LATS Core Electives;

Fall 2018

SEM Section: 01    TF 2:35 pm - 3:50 pm     Maria Elena Cepeda

AMST 348 (F) Graphic Narratives as Democratic Ideals

Crosslistings: COMP348 / LATS348 / AMST348

Secondary Crosslisting

This course examines the graphic narrative in terms of how each author/illustrator employs narrative elements (plotting, structure, characterization, text, and visuals) to express social realities within the context of democratic ideals. The primary focus will be on texts that explore themes of democracy and Latinidades. We will also discuss the "graphic activism" of artists like Sharon Lee De La Cruz of Digital Citizens Lab, a design collective with a focus on civic technology. Throughout the course, students will have the opportunity to create their own graphic narratives, either digitally or in print. Possible guest speaker: comic book artist Ivan Vélez (Planet Bronx, 2015 Creative Capital Award in Visual Arts).

Class Format: seminar/workshop

Requirements/Evaluation: based on attendance and class participation, short writing exercises, 4-5 page midterm paper (close-reading a text), 10-15 page final creative paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
**Prerequisites:** none  
**Enrollment Limit:** 15  
**Enrollment Preferences:** LATS concentrators  
**Expected Class Size:** 15  
**Distributions:** (D2)  
**Distribution Notes:** meets Division 2 requirement if registration is under LATS or AMST; meets Division 1 requirement if registration is under COMP  
**Attributes:** AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; LATS Core Electives  
**Not offered current academic year**

**AMST 349 (S)  Sexuality and US Literatures of the 19th Century**

Crosslistings: AMST349 / WGSS329 / ENGL329

Secondary Crosslisting

If homosexuality and heterosexuality, as it is commonly argued, only came into being as legible identities at the end of the nineteenth century, what constituted "sexualities" before that? This course will explore how sexualities were expressed, regulated, denied and embraced "before identity" through reading closely some of the most central literary and cultural works of the period alongside a set of methodologically and theoretically diverse critical works that engage this query. Some questions we may explore include: What counts as sex and why would that be important to understanding a work of literature? What effect does race, ethnicity, gender, class and other differences make on sexual expression and regulation? How does literature itself represent, theorize, and respond to discourses of desire? Authors whose works we may explore include Emily Dickinson, Frederick Douglass, Harriet Jacobs, Henry James, Herman Melville, and Ralph Waldo Emerson.

**Class Format:** seminar  
**Requirements/Evaluation:** engaged and thoughtful discussion, in-class writings, oral presentation, one 5- to 7-page paper and one 8- to 10-page paper  
**Extra Info:** may not be taken on a pass/fail basis  
**Prerequisites:** none  
**Enrollment Limit:** 19  
**Enrollment Preferences:** ENGL, WGSS, and AMST majors  
**Expected Class Size:** 19  
**Distributions:** (D1)  
**Distribution Notes:** meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST or WGSS  
**Attributes:** ENGL Literary Histories B  
**Not offered current academic year**

**AMST 352 (S)  Grassroots Organizing and Civil Resistance (DPE)**

This course examines the ways that ordinary people exercise collective power to influence elites, access resources, and even topple authoritarian governments. We will explore a variety of case studies--from the U.S. labor movement and urban community organizing, to recent direct action campaigns to prevent climate catastrophe--in order to gain insight into the art and science of grassroots mobilization. The class will make use of scholarship from the fields of history, sociology, and peace studies to probe the nature of political consent and the efficacy of forms of nonviolent action, such as boycotts, strikes, and blockades. Most importantly, however, we will draw from the personal expertise, tool kits, and training manuals of on-the-ground organizers to develop practical skill sets that can be applied in a variety of settings. Students will gain hands-on experience with important organizing techniques, such as power-mapping, 1-on-1 conversations, and action scenario planning. We will also consider the importance of expressive cultures and artistic practices to social change efforts, and delve into abiding challenges, such as building coalitions across race and class differences. The course will prove useful for those considering careers in social work, the labor movement, international NGOs, the law, public education, or political journalism.

**Class Format:** seminar  
**Requirements/Evaluation:** attendance and participation; in-person skills assessments; group project; short essay-style final exam  
**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option  
**Prerequisites:** none
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D2) (DPE)

Distribution Notes: DPE: The class combines knowledge generated by social scientists with the practical know how of grassroots organizers on the most effective ways for people without significant financial resources to change opinions, laws, and regimes. Students practice specific skills such as one-on-one organizing conversations, power-mapping, strategic messaging, and planning of nonviolent direct actions to gain attention or bargaining leverage. We directly discuss different meanings and forms of power, and we address ways movements can build coalitions among diverse constituencies.

Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives;

Spring 2019
SEM Section: 01 MR 1:10 pm - 2:25 pm Andrew R. Cornell

AMST 353 (F) Is Science Native to Turtle Island? The History of Native Science in North America (DPE)
Settler sciences and technologies deployed by Europeans colonizing Turtle Island (what settlers called North America) were introduced as weapons of Indigenous termination. From medical violation, to anthropological theft, and industrial pollution, settler technoscience objectified and appropriated Indigenous people and lands, and attempted to displace Indigenous knowledge in the pursuit of settler supremacy. Indigenous bodies were cast as victims, objects and sometimes the tools of this project. And yet, as tools and objects, Indigenous peoples took up settler technoscience in a multitude of ways that failed (both purposefully and not) to adhere to the colonizing mission, incorporating Indigenous knowledges and orientations, subverting settler science as a source of authority, and positioning science as a site of Indigenous sovereignty. The practice of taking up science as a tool of decolonization has become explicit in recent decades as expressly Native sciences now shape tribal funding, college education, and negotiations with international governing bodies. This course will trace the history of Native science across different nations and disciplines from the antebellum period when settler sciences were taking shape in civilian institutions to the present when Native science is professionalizing and being codified. We will read primary sources and scientific treatises by Indigenous leaders, activists, and scientists alongside secondary sources in Indigenous science and technology studies (STS), history, and postcolonial and queer theory.

Class Format: seminar
Requirements/Evaluation: attendance and class participation, two 4-page research papers, and a final creative project (TBD with instructor) or 8- to 10-page paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 13
Distributions: (D2) (DPE)

Distribution Notes: DPE: This course will explore how settler sciences have been used as a technology of difference making, dispossession, and genocide in United States history. It will also provide students a theoretical toolkit and historical perspective by which they can grapple with the fact that power structures like settler technoscience can be a source of both colonization and liberation.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives;

Fall 2018
SEM Section: 01 TF 2:35 pm - 3:50 pm Eli Nelson

AMST 354 (F) Asian American Literature: Fiction and Creative Nonfiction (WI)
Crosslistings: AMST354 / ENGL354
Secondary Crosslisting
This tutorial is for students who want an opportunity to explore some of the wonderful fiction and creative nonfiction written by Asian American writers.
over the past hundred years. This course will be perfect both for students who are already familiar with Asian American studies and literature and want to dive deeper into one strand of the rich Asian American literary tradition (its prose: novels, memoirs, and short stories), as well as for students who are new to Asian American literary studies and want an introduction to this exciting and important (but too-little taught) side of American literature. The tutorial format will make it easy to pair students based on their level of familiarity with Asian American history and literature. Likely readings include: Carlos Bulosan’s *America is in the Heart* (1946); John Okada’s *No-No Boy* (1957); Maxine Hong Kingston’s *Woman Warrior* (1976); Chang-rae Lee’s *Native Speaker* (1995); lê thi diem thúy, *The Gangster We are All Looking For* (2003); Rajesh Parameswaran, *I Am An Executioner: Love Stories* (2012); Celeste Ng, *Everything I Never Told You* (2014); Viet Thanh Nguyen, *The Sympathizer* (2015); and *The Celestials* (2013) by Williams College’s own Karen Shepard (an historical novel about the experience of Chinese laborers in 1870’s North Adams). As we read, we will attend to the various ways in which the often difficult, and sometimes traumatic, historical experiences of Asian Americans have informed their acts of literary invention. And in order to better understand the broader, ever shifting, social contexts in and against which these literary works were created, we will supplement our primary readings with texts that discuss the experiences of Asian Americans from a historical and sociological perspective. Students who take this course should be prepared to read one book and two or three supplementary historical/theoretical essays each week.

Class Format: tutorial

Requirements/Evaluation: quality of tutorial papers and participation during tutorial discussions

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam; not open to first-year students

Enrollment Limit: 10

Enrollment Preferences: none; if the course is over-enrolled, I may ask students to send me an email explaining why they would like to take this course

Expected Class Size: 10

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ENGL; meets Division 2 requirement if registration is under AMST

Attributes: ENGL Post-1900 Courses; ENGL Literary Histories C;

Not offered current academic year

**AMST 355 (F) Creating Whiteness: Racial Taxonomies in 'American' Art, 1650-1900**

Crosslistings: AMST355 / ARTH515

**Secondary Crosslisting**

“What is race?” “How is a race created?” “What are the racial histories and subsequent political implications of ‘American’ art?” These are the central questions of our exploration. Drawing on two centuries of making in the Americas—from 17th century casta paintings of New Spain to the pictorialist photographs of Fred Holland Day—from 17th century casta paintings of New Spain to the pictorialist photographs of Fred Holland Day—this object-based seminar for graduate students (and undergraduates with instructor’s approval) draws upon area collections (including WCMA and The Clark Art Institute) to make the argument that racial ideologies have always been sutured to definitions of an American canon. Our approach is the case study: devoting one or two class meetings to the exploration of eight specific moments/artists in order to engage with the intersectional ideologies of personal and collective identity, e.g., self and the Divine; portraiture and the nation, armed conflict, and the constructed mutabilities of gender and sexuality. Additional artists and topics include: the Stuart family’s images of George Washington and Thomas Jefferson; advances in photographic technology vis-a-vis the amputated bodies of Civil War veterans; gender fluidity in John Singer Sargent; and the equation of homoeroticism and black bodies in pictorialism. Designed to provide breadth and specific moments of depth, we will be covering processes of making across multiple mediums and time periods. An elementary reading knowledge of French, Latin, Portuguese, and/or Spanish will not go amiss.

Class Format: seminar

Requirements/Evaluation: research paper, presentations

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: second-year graduate students, then first-year graduate students, then advanced undergraduate students

Expected Class Size: 12

Distributions: (D2)
AMST 359 (S) Spirits of Rebellion: The L.A. Rebellion Filmmakers
Crosslistings: ENGL357 / AMST359 / AFR351

When Beyoncé unveiled the *Lemonade* visual album in 2016, her production captured the artistic spirit and gave new life to an earlier work: Julie Dash’s *Daughters of the Dust* (1991), a luminous film about three generations of the Gullah people and the first motion picture by a Black woman to obtain wide theatrical release in the United States. Many, however, are unaware of the decades-long cinematic movement to which Dash belongs. In this course, we will devote our critical inquiry to the creative output of the L.A. Rebellion, a group of Black cinematic artists trained at the UCLA Film and Television School between the 1960s and 1990s. Our visual journey will take us through a diverse set of filmmakers like Charles Burnett, Ben Caldwell, Barbara McCullough, Julie Dash, Zeinabu irene Davis, Haile Gerima, Alile Sharon Larkin, Billy Woodberry, among many, many others, and how they sought to not only redefine the Black image on-screen but also reimagine the infinite possibilities of Blackness. We will pay close attention to the heterogeneity of genres, styles, and techniques that they put into practice from narrative to neorealism to documentary to avant-garde/experimental to African and African American musical and storytelling traditions. We will explore the various social and political issues that were represented by their films including: racial and class oppression, woman of color feminisms, Black Power, Afrocentrism, anti-colonialism and decolonization, police brutality and mass incarceration, radical social movements and coalition building, and the importance of community-based art and film practices. Finally, we will touch upon some of the recent works that have been inspired by the L.A. Rebellion, including the aforementioned Lemonade and Barry Jenkins’ *Moonlight* (2016). Our viewership will be supplemented with readings in Black social and cultural criticism.

Class Format: seminar
Requirements/Evaluation: attendance and participation; weekly online journal responses (1-2 pages); midterm essay (5-7 pages); final project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: previous courses in American Studies, critical studies in race and ethnicity or cultural studies, or permission of the instructor
Enrollment Limit: 19
Enrollment Preferences: American Studies majors
Expected Class Size: 19
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under ENGL
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives;

AMST 361 (F) Zen and the Art of American Literature
Crosslistings: ENGL312 / REL361 / AMST361 / COMP361

In 1844, the Transcendentalist magazine, *The Dial*, published an excerpt from the *Lotus Sutra*, translated into English by a young writer named Henry David Thoreau. It was the first English-language version of any Buddhist text to be published in the United States. At the time, very few Americans knew the first thing about what Buddhism was, but now, a little over a century and a half later, Buddhist ideas and practices seem ubiquitous (available even in the form of apps like Headspace and Calm). In this class, we’ll explore how Buddhism came to be the profoundly important cultural force in American life that it is today, looking particularly at the influence of Zen on American literature. We’ll read an array of Buddhist-influenced literary texts, from the Beat poetry of the 1950s to novels like *Middle Passage*, *A Tale for the Time Being*, and *Lincoln in the Bardo*. But we’ll also range far beyond the world of literature into a variety of other cultural domains in which Buddhism has had a deep impact, like environmentalism and deep ecology, Western psychotherapy, and Western attitudes towards death and dying. We’ll also explore the role that Buddhism is playing in the fight against racism and racial injustice (from bell hooks to Black Lives Matter). And we’ll engage in an experiential investigation of the benefits of incorporating contemplative practices like meditation into the classroom: students in the course will learn a variety of meditation techniques, and we’ll spend 20-30
minutes each week practicing and reflecting upon those practices during class hours. Students will be expected to meditate outside of class as well (2-3 times per week) and keep a meditation journal. No prior experience with meditation is necessary. Just an open mind.

Class Format: seminar

Requirements/Evaluation: a weekly meditation journal, various informal in-class and take-home writing assignments, a final 12- to 15-page essay

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: any literature course at Williams or permission of the instructor

Enrollment Limit: 30

Enrollment Preferences: if the course is over-enrolled, students will be asked to send the instructor an email explaining their reasons for wanting to take this course; these expressions of interest will be used to determine the final course roster; no first year students

Expected Class Size: 30

Distributions: (D2)

Distribution Notes: meets Division 1 requirement if registration is under ENGL or COMP; meets Division 2 requirement if registration is under REL or AMST

Attributes: ENGL Literary Histories C; EXPE Experiential Education Courses

Fall 2018

SEM Section: 01  M 7:00 pm - 9:40 pm  Bernard J. Rhie

Spring 2019

SEM Section: 01  Cancelled

AMST 364 (F) History of the Old South

Crosslistings: HIST364 / AFR364 / AMST364

Secondary Crosslisting

During the course of the semester, we shall investigate two broad, interrelated topics: slavery in the antebellum South, and the impact of slavery on Southern civilization. Our approach will be primarily topical. In the first half of the course, we shall look at subjects like the foreign and domestic slave trade, patterns of work and treatment, the nature of the master-slave relationship, resistance and rebellion, and slave cultural, social, and family life. The second half of the course will concentrate on the influence of the institution of slavery on the mind, social structure, and economy of the Old South, and slavery's impact on Southern politics and the decision for secession in 1860-61.

Class Format: discussion

Requirements/Evaluation: evaluation based on class participation, two papers of moderate length, and a comprehensive final examination

Prerequisites: none; open to first-year students with instructor's permission

Enrollment Limit: 25

Expected Class Size: 25

Distributions: (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; HIST Group F Electives - U.S. + Canada; HIST Group P Electives - Premodern

Fall 2018

LEC Section: 01  TF 1:10 pm - 2:25 pm  Charles B. Dew

AMST 365 (S) History of the New South

Crosslistings: AFR365 / HIST365 / AMST365

Secondary Crosslisting

A study of the history of the American South from 1877 to the present. Social, political and economic trends will be examined in some detail: the role of the "Redeemers" following the end of Reconstruction; tenancy, sharecropping, and the rise of agrarian radicalism; Southern Progressivism; the coming of racial segregation and the destruction of the Jim Crow system during the years of the Civil Rights movement; Southern politics during the
depression and post-World War II years.

**Class Format:** discussion

**Requirements/Evaluation:** evaluation based on class participation, 2 papers of moderate length, and a comprehensive final examination

**Prerequisites:** none; open to first-year students with instructor's permission

**Enrollment Limit:** 25

**Expected Class Size:** 25

**Distributions:** (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Space and Place Electives; HIST Group F Electives - U.S. + Canada

Spring 2019

LEC Section: 01 MR 1:10 pm - 2:25 pm Charles B. Dew

**AMST 379 (F) American Pragmatism**

Crosslistings: PHIL379 / AMST379

Secondary Crosslisting

Along with jazz, pragmatism stands as the greatest uniquely American contribution to world culture. As the music wails in the background, we will study the classic pragmatists: William James, C. S. Peirce, and John Dewey. We will continue with the contemporary inheritors of the tradition: Cornel West, Richard Rorty, and Hilary Putnam. Although it has influenced both analytic and continental philosophy, pragmatism is a powerful third philosophical movement. Always asking what practical difference would it make, our authors investigate the central questions and disputes of philosophy, from epistemology and metaphysics to ethics and religion. Rather than seeing philosophy as an esoteric discipline, the pragmatic philosophers (with the possible exception of Peirce) see philosophy as integral to our culture and see themselves as public intellectuals.

**Class Format:** seminar

**Requirements/Evaluation:** final paper, several short assignments

**Prerequisites:** at least two PHIL courses

**Enrollment Limit:** 25

**Enrollment Preferences:** Philosophy and American Studies majors, then seniors and juniors of any major

**Expected Class Size:** 12-15

**Distributions:** (D2)

**Attributes:** AMST Critical and Cultural Theory Electives; PHIL History Courses; TEAC Related Courses

Not offered current academic year

**AMST 380 (F) Freedom Dreams, Afro-Futures & Visionary Fictions**

Crosslistings: AFR380 / ENGL381 / AMST380 / WGSS380 / SCST380

Secondary Crosslisting

In this course we will examine the various ways Black scholars, artists, & writers use science fiction and visionary fiction to imagine freedom and new world orders. We will focus on the role of history, particularly slavery, in the Black radical imagination. "Freedom" is the keyword throughout the course. We will grapple with the various and sometimes conflicting meanings and uses of freedom as it relates to blackness, gender, sexuality, class and ability. We will explore multiple forms of scholarship and cultural productions, including film, music, novels, short-stories, art, poetry, and other academic texts. All students will be asked to discover and develop their writerly voices through various critical, creative, experimental and performative assignments.

**Class Format:** seminar

**Requirements/Evaluation:** active participation, completion of various short assignments, one 5-page paper and one 7- to 10-page final paper

**Extra Info:** may not be taken on a pass/fail basis

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors, then Africana Studies concentrators
Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR, SCST or AMST; meets Division 1 requirement if registration is under ENGL

Attributes: WGSS Racial Sexual + Cultural Diversity Courses

Fall 2018

SEM Section: 01    TR 11:20 am - 12:35 pm     Kai M. Green

AMST 382 (S) Transnational Asian/American Film and Video

Crosslistings: AMST382 / COMP382 / ENGL385

Primary Crosslisting

In this course, we will examine transnational Asian/American film and video through the frameworks of film and visual studies, cultural studies, and critical media literacy. We will traverse communal, national, and transnational lines with a heterogeneity of forms and genres, including narrative, documentary, experimental, short film, music video, public access television, and YouTube. We will attend to multiple modes of critical analysis: (1) the conditions of power and visibility being mediated by sites of representation, (2) the networks and platforms helping to make these sites possible, and (3) the materials, meanings, and acts being generated by them. We will also interrogate: How are Asian, American, and/or Asian American representation being produced, performed, embodied, circulated, and consumed? What are the social, political, economic, and cultural forces at play in a given historical context? What artistic and political strategies are at play in the complex nexus of producers, directors, actors, distributors, and viewers? And what are the possibilities, limits, and stakes for different strategies of invention and intervention, activism and resistance? We will consider films from the United States as well as the inter-Asian context. Students will produce a creative media project at the end of the semester.

Class Format: seminar

Requirements/Evaluation: attendance and participation; weekly online journal entries (1-2 pages); midterm paper (5-7 pages); final creative project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: American Studies majors

Expected Class Size: 19

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives;

Not offered current academic year

AMST 397 (F) Independent Study: American Studies

American Studies independent study

Class Format: independent study

Distributions: (D2)

Fall 2018

IND Section: 01    TBA     Cassandra J. Cleghorn

AMST 398 (S) Independent Study: American Studies

American Studies independent study

Class Format: independent study

Distributions: (D2)
AMST 405 (S)  Critical Indigenous Theory  (DPE) (WI)

Intellectual decolonization is not a bounded project. On one hand, it demands a vocabulary of difference and refusal that rejects colonial theories and epistemologies. On the other, it demands that we interrogate our own intellectual and cultural traditions and trauma. Critical Indigenous theory is a tool in those projects, as it offers a corrective and an opening up of both dominant critical theory traditions that violently erase Indigenous bodies and political realities and of Indigenous theory that can essentialize difference and replicate oppressive dynamics in our communities. Critical Indigenous theory seeks to understand the structures and relations of power in settler colonialism, nested sovereignty, and culturally specific Indigenous philosophical traditions, like Indigenous studies more broadly, but also questions the key concepts that define Indigenous studies: tradition, sovereignty, authenticity, identity, race, gender, and sexuality. In this course, we will read major works in critical Indigenous theory that address indigeneity as it relates to race, postcolonial theory, feminist and two-spirit critique, alternative political engagement with the settler colonial state, and questions of "colonial unknowing." We will work on cultivating the reading practices needed to parse dense theoretical texts, and over the course of the semester you will develop a research project on a topic of your choosing that will allow you to take critical Indigenous theories and employ them as analytic tools and lenses.

Class Format: seminar

Requirements/Evaluation: attendance and participation, one discussion prospectus, and a 20-page research paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: junior or senior status and some background in American Studies, Native American Studies, or Critical Theory or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: American Studies majors

Expected Class Size: 15

Distributions:  (D2) (DPE) (WI)

Distribution Notes: DPE: Students will be invited to think deeply about the intersections of race, gender, colonialism, sexuality, and epistemology, and develop skills necessary to identify the theoretical basis of decolonial activism. WI: Students will be required to take the theories we read in class and use them as analytics in a 20-page research paper on a topic of their choosing. Over the course of the semester, we will model how to do this in class work, research question development, outlining, and workshopping.

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives; AMST 400-level Senior Seminars;
AMST 408 (F)  Envisioning Urban Life: Objects, Subjects, and Everyday People  (WI)
Crosslistings: LATS408 / AMST408
Secondary Crosslisting
What is the relationship between real life in urban communities and the multiple ways in which they are imagined? What does it mean to be "urban," to live in an "urban community," or to be the product of an "urban environment"? Who do we think the people are who populate these spaces? This course takes a critical look at specific populations, periods, and problems that have come to dominate and characterize our conceptions of the quality, form, and function of U.S. urban life. A few of the topics we may cover include historical accounts of the varied ways in which poverty and "urban culture" have been studied; race, class, and housing; the spatial practices of urban youth and the urban elderly; and gendered perspectives on social mobility and community activism. Finally, this course will explore how diverse social actors negotiate responses to their socio-spatial and economic circumstances, and, in the process, help envision and create different dimensions of the urban experience.
Class Format: seminar
Requirements/Evaluation: evaluation will be based on class participation, a short essay, a series of writing exercises, and a semester-long final project
Prerequisites: prior courses in AMST, LATS, or permission of instructor; not open to first year students
Enrollment Limit: 14
Enrollment Preferences: senior Latina/o Studies concentrators and senior American Studies majors
Expected Class Size: 14
Distributions: (D2) (WI)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST 400-level Senior Seminars; AMST Space and Place Electives; ENVI Humanities, Arts + Social Science Electives; LATS 400-level Seminars;

Fall 2018
SEM Section: 01    W 1:10 pm - 3:50 pm     Mérida  Rúa

AMST 410 (F)  Black Literary and Cultural Theories
Crosslistings: COMP410 / AMST410 / ENGL410 / AFR410
Primary Crosslisting
This course will examine the writings of black twentieth- and twenty-first-century Anglophone and Francophone literary and cultural theorists in the African diaspora. We will begin with Sojourner Truth and W.E.B. Du Bois and end with current debates between the "Afro-Pessimists" and "Afro-Optimists." We will be reading writers from the United States, Britain, Africa, the Caribbean, and Europe, moving through the writings of the Harlem Renaissance, Négritude, Pan-Africanism, the Black Arts movement and Black Panthers, the Black Atlantic, and black feminism and queer studies. We will come to see that there is no easy separation between questions of politics (e.g., anti-colonialist, anti-racist, anti-capitalist) and those of
aesthetics and poetics.

Class Format: seminar

Requirements/Evaluation: midterm, participation (attendance, discussions, GLOW posts), short paper (4-5 pp.), two response papers (2-3 pp. papers), final project (10-12 pp.: analytical paper)

Extra Info: may not be taken on a pass/fail basis

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: AMST majors

Expected Class Size: 10

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST or AFR; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AMST Critical and Cultural Theory Electives;

Not offered current academic year

AMST 411 (F) Transnationalism and Difference: Comparative Perspectives (WI)

Crosslistings: AMST411 / WGSS409 / LATS409

Secondary Crosslisting

In the age of satellite television, e-mail, and mobile applications such as WhatsApp and Skype, transnational living has rapidly emerged as the norm as opposed to the exception. However, what does it really mean to “be transnational”? How are the lived experiences of transnational individuals and communities shaped by categories of difference such as gender, ethno-racial identity, sexuality, and class? What impacts do the growing number of transnational citizens and residents in the U.S. have on our understanding of “American” identity in the local, national, and global contexts? In this interdisciplinary, comparative course we will analyze recent theories regarding the origins and impacts of transnationalism. Particular attention will be paid throughout the semester to the interplay of gender, ethno-racial identity, sexuality, and class in connection with everyday transnational dynamics. The broad range of case studies examined includes China, Colombia, the Dominican Republic, Haiti, Mexico, the Philippines, Puerto Rico, and Middle East.

Class Format: seminar

Requirements/Evaluation: evaluation to be based on student participation, an original 12-15 page research paper conducted in stages, and peer editing

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: LATS 105, WGSS 101 or AMST 201; junior or senior standing

Enrollment Limit: 12

Enrollment Preferences: Latina/o Studies concentrators, Women's, Gender, and Sexuality Studies majors, and American Studies majors by seniority

Expected Class Size: 10

Distributions: (D2) (WI)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; ASAM Related Courses; GBST Borders, Exiles + Diaspora Studies Electives; LATS 400-level Seminars;

Not offered current academic year

AMST 412 (F) An Infinity of Traces: Haunting, Historical Violence, and Alternative Futures

Crosslistings: COMP412 / ENGL412 / AMST412

Primary Crosslisting

In Prison Notebooks, Antonio Gramsci writes that history has "deposited in you an infinity of traces, without leaving an inventory." In this senior seminar, we will adopt a comparative, interdisciplinary, and mixed media approach to inventory some of these uncanny traces as they manifest in the form of social hauntings through narratives of repressed or suspended historical violence. Animated by a whole host of names like "ghost," "spirit," "specter," "zombie," "things that go bump in the night," "the unborn," or "the undead," we will ask what other stories/other knowledges these halting and haunted figures might seek to tell us. How do they dis-order our experience of a modern world whose space/time is shaped by ongoing processes
of chattel slavery, settler colonialism, capitalism, mass incarceration, immigration, imperialism, militarism, and war? How do they unsettle, arrest, disrupt, and even seek revenge for a "common sense" that is structured in human dispossession, exploitation, repression, and death? Finally, how do they leave us with a radical urgency to unlearn and reorient our ways of knowing, being, living, and imagining toward alternative futures where such systems of power and domination can be dismantled for good? Texts to be considered may include: All They Will Call You by Tim Z. Hernandez, The Lone Ranger and Tonto Fistfight in Heaven and short stories by Sherman Alexie, Lose Your Mother by Saidiya Hartman, Burning Vision by Marie Clements, The Gangster We Are All Looking For by lê thi diem thúy, Daughters of the Dust by Julie Dash, and The Watermelon Woman by Cheryl Dunye.

Class Format: seminar

Requirements/Evaluation: attendance and class participation; weekly journal entries (1-2 pages); in-class group presentation; midterm paper (5-6 pages); final creative project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: previous courses in American Studies, critical studies in race and ethnicity and cultural studies, or permission of the instructor

Enrollment Limit: 15

Enrollment Preferences: American Studies majors

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under COMP or ENGL

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; AMST Critical and Cultural Theory Electives; AMST 400-level Senior Seminars; Not offered current academic year

AMST 420 (S) Senior Seminar: The Drag of Black Masculinity  (DPE)

Crosslistings: AMST420 / AFR331 / ENGL420 / WGSS420

Secondary Crosslisting

In this seminar, we will study the evolution of Black masculinities through cultural, social, and political movements from 19th century to the present. This course engages Black feminist thought, Black masculinities studies, queer theory, and performance studies. We will examine the relationship and constitutive nature of masculinity and femininity. How is blackness always already gendered? How is gender always already racialized? What are the effects of these gendering and racializing practices on Black bodies, spaces, and places? We will trouble the relationship between manhood and masculinity by examining the ways in which masculinity can move across various kinds of bodies. By examining representations and presentations of Black masculinities, we will pursue questions such as: How has dominant society attempted to define Black masculinity? In what ways have Black people undermined these narratives and redefined themselves? How do racial stereotypes about Black men's sexuality inform representations of Black masculinities? Can we/should we be moving beyond heteropatriarchy and gender binaries? What is the future of Black Gender? By reading critical and creative texts, viewing films and engaging other kinds of media, students will hone their critical theorization skills.

Class Format: seminar

Requirements/Evaluation: each student will be asked to facilitate a class discussion; students will write three short creative/critical papers; there will also be a final project

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: Women's, Gender, and Sexuality Studies majors and others with substantial background in Women's, Gender, and Sexuality Studies or Africana Studies; statements of interest will be solicited

Expected Class Size: 14

Distributions: (D2) (DPE)

Distribution Notes: meets Division 2 requirement if registration is under WGSS, AFR, OR AMST; meets Division 1 requirement if registration is under ENGL DPE: This course fulfills the DPE requirement in that it centers questions of power and privilege.

Spring 2019

SEM Section: 01 Cancelled
**AMST 440 (S) Racial Capitalism (DPE)**

Crosslistings: AMST440 / AFR342

**Primary Crosslisting**

This class will interrogate the ways in which capitalist economies have "always and everywhere" relied upon forms of racist domination and exclusion. Although the United States will be in the foreground, the subject requires an international perspective by its very nature. We will consider the ways in which the violent expropriation of land from the indigenous peoples of the Americas, paired with chattel slavery and other coercive forms of labor, made possible the rise of a capitalist world economy centered in Europe during the early modern period. We will then explore ways racial divisions have undermined the potential for unified movements of poor and working people to challenge the prerogatives of wealthy citizens, and served to excuse imperial violence waged in the name of securing resources and "opening markets". Ideas about gender and sexuality always undergird racial imaginaries, so we will study, for instance, the ways rhetoric about "welfare queens" has impacted public assistance programs, and claims about the embodiment of Asian women play into the international division of labor. We will also be attentive to the means - from interracial unionism to national liberation struggles - by which subjects of racial capitalism have resisted its dehumanizing effects. This is a reading intensive course that will challenge students to synthesize historical knowledge with concepts drawn from scholars working in the traditions of Marxist, decolonial, and materialist feminist thought, including: Angela Davis, Cedric Robinson, Anibal Quijano, Chandra Mohanty, David Roediger, Stuart Hall, Ruth Wilson Gilmore, and Silvia Federici

**Class Format:** seminar

**Requirements/Evaluation:** attendance and participation; a written mid-term exam; one in-class presentation; research paper proposal; 12-16 page research paper

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** previous course work in race and ethnicity, critical studies in neoliberalism or political economy, or permission of the instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Distributions:** (D2) (DPE)

**Distribution Notes:** DPE: Provides analysis of the creation of racial categories as means of legitimizing land theft and forced labor, which created the financial and political basis of the modern market economy. Focuses on the ways individuals have fought for equity, including interracial unionism, slave uprisings, and national liberation movements. Assignments require students to develop new educational materials (courses, museum exhibits) to challenge the knowledge/power complex that insists racial ascription and violence are incidental to capitalism.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; AMST 400-level Senior Seminars; AMST Space and Place Electives; Not offered current academic year

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**AMST 456 (F) Civil War and Reconstruction**

Crosslistings: AMST456 / AFR385 / HIST456

**Secondary Crosslisting**

An examination of one of the most turbulent periods in American history, with special emphasis on the changing status of Afro-Americans during the era. During the war years, we shall study both the war itself and homefront conditions: military, naval, political, economic, and especially social aspects will be examined in some detail. Our study of Reconstruction will concentrate on the evolution of federal policy toward the Southern states and the workings out of that policy in the South, particularly as it relates to the freedmen.

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on class participation and a substantial research paper based at least in part on primary source materials

**Enrollment Limit:** 15

**Expected Class Size:** 15

**Distributions:** (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora; HIST Group F Electives - U.S. + Canada
AMST 462 (F) Art of California: Pacific Standard Time (WI)

Crosslistings: LATS462 / AMST462 / ARTH562 / ARTH462

Secondary Crosslisting

In this course, we will study the visual arts and culture of California after 1960 and consider the region's place in modern art history. We will focus on a series of recent exhibitions organized as part of a Getty initiative entitled Pacific Standard Time. Diverse in scope, these shows explored important developments in postwar art in California, including feminist art, African American assemblage, Chicano collectives, Modernist architecture, craft, and queer activism. In this seminar, we will pursue research projects directly related to the art exhibitions we study, and examine southern California conceptualism, photography, performance, painting, sculpture (including assemblage and installation), and video by artists both canonical and lesser known. Student projects will analyze the critical responses to the exhibitions, while also exploring the roles of archives, art criticism, and curatorial practice in contemporary art history. In fall 2017, a new Getty PST initiative focused on Latin American and Latino art will commence and this class will consider these exhibitions as well.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on several short writing and research assignments, oral presentations, class participation, and a final research paper of 16-20 pages written in stages over the course of the semester

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: ARTH 102

Enrollment Limit: 15

Enrollment Preferences: senior Art major and senior Latina/o Studies concentrators

Expected Class Size: 15

Distributions: (D1) (WI)

Distribution Notes: meets Division 1 requirement if registration is under ARTH; meets Division 2 requirement if registration is under AMST or LATS

Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; ARTH post-1600 Courses; LATS Comparative Race + Ethnic Studies Electives;

Not offered current academic year

AMST 468 (S) Race, Empire, and the Birth of the American Century (DPE)

Crosslistings: AMST468 / HIST468

Secondary Crosslisting

This course examines the birth of the "American Century" by studying the extension of Manifest Destiny to the Pacific, especially the American occupation of Hawaii and the Philippines.

Class Format: seminar

Requirements/Evaluation: a series of weekly papers and a final research paper

Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: must be a History or American Studies major

Expected Class Size: 15-19

Department Notes: History Department Senior Seminar

Distributions: (D2) (DPE)

Distribution Notes: DPE: This course will examine the racial, class, gender, and international implications of the American push across the continent and into the Pacific (Hawaii and the Philippines) during the late 19th and early 20th centuries. The content will cover the unequal power relations between Anglo Americans and Native Americans, Hawaiians, and Filipinos, as evidenced in the American occupation of land both within our shores and the colonization of two island nations in the Pacific. We will also study how the American presence in these areas affected how the original
inhabitants of these areas were perceived and represented by Americans as witnessed in their presence at the Worlds Fairs of 1893 and 1904. The course will also explore the role that American education played in "civilizing" Native Americans, Hawaiians, and Filipinos.

Attributes: HIST Group F Electives - U.S. + Canada

Spring 2019
SEM Section: 01 W 1:10 pm - 3:50 pm Scott Wong

AMST 469 (F) Notions of Race and Ethnicity in American Culture
Crosslistings: AMST469 / HIST469
Secondary Crosslisting
While "race" and "ethnicity" have always played fundamental roles in shaping the course of American culture and the definition of who is or who can be an "American," our understanding of these concepts of race and ethnicity has often been less than clear. The purpose of this seminar is to examine how Americans have defined and articulated the concepts of race and ethnicity at various points in our history and how these ideas have been expressed in art, policy, practice, and theory.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on weekly response papers, an exercise with the Williams College Museum of Art, an annotated bibliography, and a final research paper of 20-25 pages; students will also be required to lead a class discussion
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: previous upper division HIST courses
Enrollment Limit: 15
Enrollment Preferences: senior History majors
Expected Class Size: 10-15
Distributions: (D2)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora; ASAM Related Courses; HIST Group F Electives - U.S. + Canada
Not offered current academic year

AMST 478 (F) Cold War Landscapes
Crosslistings: AMST478 / HIST478 / ENVI478
Secondary Crosslisting
The Cold War between the United States and the Soviet Union set in motion dramatic changes to the natural and built environments of many nations between 1945 and 1991. Nuclear test and missile launch sites, naval installations, military production operations, and border securitizations are just a few of the most obvious ways in which the stand-off between the two countries altered rural and urban landscapes around the world. But one can also see the Cold War as setting in motion less immediately direct but nonetheless profound changes to the way that many people saw and planned for the environments around them, as evidenced, for instance, by the rise of the American suburb, the reconstruction of postwar Europe, and agricultural and industrial initiatives in many developing nations. We will begin this seminar by exploring several distinct "Cold War landscapes" in the United States, then move on to examining others in Europe and the Soviet Union. We will spend the final weeks of the semester discussing examples from other parts of the world. Our approach to our topics will be interdisciplinary throughout the semester, and students are welcome to write their research papers on any geographical area of the world.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on class participation, weekly critical writing, and a final 20- to 25-page research paper
Prerequisites: none
Enrollment Limit: 10
Enrollment Preferences: History, Environmental Studies majors if over-enrolled
Expected Class Size: 15
Distributions: (D2)
Attributes: AMST Space and Place Electives; HIST Group C Electives - Europe and Russia; HIST Group F Electives - U.S. + Canada
Not offered current academic year

**AMST 490 (S)  The Suburbs  (WI)**
Crosslistings: ENVI491 / AMST490 / HIST491

**Secondary Crosslisting**
The suburbs transformed the United States. At the broadest level, they profoundly altered spatial residential geography (especially in terms of race), consumer expectations and behavior, governmental policies, cultural norms and assumptions, societal connections, and Americans’ relationship to nature. More specifically, the different waves of post-World War II suburban development have both reflected large-scale shifts in how power and money have operated in the American political economy; and set in motion deep-seated changes in electoral politics, in Americans’ understandings of how their income should be used, and in how the built landscape should be re-imagined. This tutorial will explore the rich historical literature that has emerged over the last twenty years to provide students with a history of the suburbs, to see the suburbs as more than simply collections of houses that drew individual homeowners who wanted to leave urban areas. We will focus most of our attention on the period from 1945 through the 1980s. Some of the questions we will consider will include: how did the first wave of suburban development bring together postwar racial and Cold War ideologies? Is it possible, as one historian has argued, that suburbs actually created the environmental movement of the 1960s? And how have historians understood the role that suburbs played in America’s conservative political turn, leading to the election of Ronald Reagan?

**Class Format:** tutorial

**Requirements/Evaluation:** typical tutorial format; every other week, students will write and present orally a 5- to 7-page essay on the assigned readings; on alternate weeks, students will write a 2-page critique

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** History majors and students with previous coursework in History

**Expected Class Size:** 10

**Distributions:** (D2) (WI)

**Attributes:** AMST Space and Place Electives; HIST Group F Electives - U.S. + Canada;

Spring 2019
TUT Section: T1  TBA  Karen R. Merrill

**AMST 491 (F)  Senior Honors Project: American Studies**
American Studies honors project.

**Class Format:** independent study

**Distributions:** (D2)

Fall 2018
HON Section: 01  TBA  Cassandra J. Cleghorn

**AMST 492 (S)  Senior Honors Project: American Studies**
American Studies honors project.

**Class Format:** independent study

**Distributions:** (D2)

Spring 2019
HON Section: 01  TBA  Cassandra J. Cleghorn