

## **AMERICAN STUDIES (Div II)**

**Chair: Professor Dorothy Wang**

- Hossein Ayazi, Visiting Assistant Professor of American Studies
- Maria Elena Cepeda, Chair and Professor of Latina/o Studies; affiliated with: Women, Gender & Sexuality Study, American Studies Program
- Cassandra J. Cleghorn, Senior Lecturer in English and American Studies; affiliated with: American Studies Program; on leave Spring 2021
- Anthony Y. Kim, Visiting Assistant Professor of American Studies
- Margaux L. Kristjansson, Mellon Postdoctoral Fellow in Native American and Indigenous Studies in the American Studies Program
- Alexandar Mihailovic, Visiting Lecturer in American Studies
- Eli Nelson, Assistant Professor of American Studies
- Jan Padios, Associate Professor of American Studies
- Ahmed Ragab, Richmond Visiting Professor; affiliated with: Religion Department, American Studies Program
- Mark T. Reinhardt, Chair and Class of 1956 Professor of American Civilization; affiliated with: American Studies Program
- Dorothy J. Wang, Professor and Chair of the American Studies Program

### **GENERAL PROGRAM DESCRIPTION**

The American Studies Program, a ten-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**

Seven courses: four should be chosen from your primary specialization field; the remaining three electives must represent each of the remaining three fields, to ensure breadth of your study. At least one of your seven electives should cover pre-1900 American history or culture.

### **THE DEGREE WITH HONORS IN AMERICAN STUDIES**

#### **ELIGIBILITY AND APPLICATION FOR HONORS**

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 both the chair and a prospective faculty adviser in the fall or winter of their junior year. Students who wish to pursue honors must submit a brief proposal describing their project to the Chair of the American Studies Program by the time of spring registration of their junior year. Final 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 advisers). If your thesis is approved, you will enroll in AMST 491/Winter Study/AMST 492. These courses, taken together, count as one of your required electives.

### **TIMELINE FOR AMERICAN STUDIES HONORS THESIS STUDENTS**

The fall and winter study deadlines vary widely, depending on your own rhythms, the timing of your meetings with your adviser, etc. The first part of the fall is typically devoted to refining the questions at the heart of your project, and the scope of your argument (including literature review, archival research, etc.) Most students begin this work over the summer. We encourage our students to start writing as soon as possible. Typically, we aim to have students write a draft of one substantive chapter and the introduction by the end of finals week in fall semester, though some have produced two substantive chapter drafts instead.

January is very important. Many pages of new writing and editing of previous work will can be done in this period. Occasionally, seniors will meet together in an informal thesis colloquium. The goal for Winter Study, generally speaking, is to know by the end of it what you will need to write in the last push as Spring semester begins. Your biggest push will come in February and March. All writing and revisions should be done by the end of spring break. Here are the approximate deadlines :

- Immediate after Spring Break: draft of entire thesis is due to your adviser and your two readers;
- Two – three weeks later: deadline for readers to respond to you with comments/suggestions;
- Wednesday of the last week of classes: final version of thesis due to readers.

Senior thesis writers will share their work with interested faculty and students in a public presentation in the last weeks of the spring semester. Designation of Honors or Highest Honors will be decided by the faculty at the end of the semester.

### **ADVISING**

All majors will be assigned a faculty adviser. Majors must meet with their adviser 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. Many of the courses offered by Williams at Mystic Program also count toward the major. Please see the chair if you have questions about how your study abroad may enhance your American Studies experience.

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 adviser 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 four electives should be taken from this primary field.

### **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 205 T / WGSS 207\(F\)She Speaks in Color: Examining the 'Color Complex' in Toni Morrison's Writings](#)

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 208 T / AMST 208 / REL 262Time and Blackness](#)

Taught by: [James Manigault-Bryant](#)

[Catalog details](#)

[AFR 299 / PSCI 233 / REL 261Rastafari: Dread, Politics, Agency](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

[AFR 302\(S\)Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life](#)

Taught by: [VaNatta Ford](#)

[Catalog details](#)

[AFR 315 / AMST 315 / STS 315Blackness 2.0: Race, Film and New Technologies](#)

Taught by: [Rhon Manigault-Bryant](#)

[Catalog details](#)

[AFR 317 / AMST 317 / DANC 317 / ENGL 317 / THEA 317 / COMP 319Black Migrations: African American Performance at Home and Abroad](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AFR 323 / ARTH 223 / COMP 322 / AMST 323 / ENGL 356\(S\)Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AMST 128 / COMP 128 / ENGL 128Reading Asian American Literature](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 142 T / STS 142AlterNatives: Indigenous Futurism and Science Fiction](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[AMST 300 / ENGL 300 / COMP 357\(F\)Re/Generations I: Memory Against Forgetting and the Global American Empire](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 307Experimental African American Poetry](#)

Taught by: [Dorothy Wang](#)

[Catalog details](#)

[AMST 335 / ARTH 335\(S\)Uncovering Williams](#)

Taught by: [Dorothy Wang](#), [Kevin Murphy](#)

[Catalog details](#)

[AMST 357\(S\)Re/Generations II: Contemporary Experiments in Memory, Trauma, and Self](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 403 / AFR 333 / LATS 403New Asian American, African American, Native American, and Latina/o Writing](#)

Taught by: [Dorothy Wang](#)

[Catalog details](#)

[ARTH 264 / AMST 264American Art and Architecture, 1600 to Present](#)

Taught by: [Michael Lewis](#)

[Catalog details](#)

[ARTH 265 / AMST 265Pop Art](#)

Taught by: [C. Ondine Chavoya](#)

[Catalog details](#)

[ARTH 310 / WGSS 312 / AMST 333\(S\)An American Family and "Reality" Television](#)

Taught by: [C. Ondine Chavoya](#)

[Catalog details](#)

[ARTH 462 / AMST 462 / LATS 462 / ARTH 562\(F\)Art of California: Pacific Standard Time](#)

Taught by: [C. Ondine Chavoya](#)

[Catalog details](#)

[COMP 242 / AMST 242 / ENGL 250Americans Abroad](#)

Taught by: [Soledad Fox](#)

[Catalog details](#)

[ENGL 105 / AMST 105 / WGSS 105American Girlhoods](#)

Taught by: [Kathryn Kent](#)

[Catalog details](#)

[ENGL 129 / AFR 129\(F\)Twentieth-Century Black Poets](#)

Taught by: [David Smith](#)  
[Catalog details](#)  
[ENGL 204\(F\)Hollywood Film](#)

Taught by: [John Kleiner](#), [James Shepard](#)  
[Catalog details](#)  
[ENGL 210\(F\)American Modernism](#)

Taught by: [John Limon](#)  
[Catalog details](#)  
[ENGL 220 / AFR 220 / AMST 220\(S\)Introduction to African American Literature](#)

Taught by: [David Smith](#)  
[Catalog details](#)  
[ENGL 258Poetry and the City](#)

Taught by: [Anita Sokolsky](#)  
[Catalog details](#)  
[ENGL 272 / AMST 272American Postmodern Fiction](#)

Taught by: [John Limon](#)  
[Catalog details](#)  
[ENGL 338 / AMST 338Literature of the American Renaissance](#)

Taught by: [Shawn Rosenheim](#)  
[Catalog details](#)  
[ENGL 343 TWhitman and Dickinson in Context](#)

Taught by: [Kathryn Kent](#)  
[Catalog details](#)  
[ENGL 372\(F\)Documentary Poetry](#)

Taught by: [Jessica Fisher](#)  
[Catalog details](#)  
[ENGL 450\(F\)Melville, Mark Twain, & Ellison](#)

Taught by: [David Smith](#)  
[Catalog details](#)  
[LATS 203 / ARTH 203 / WGSS 203 / AMST 205\(S\)Chicana/o/x Film and Video](#)

Taught by: [C. Ondine Chavoya](#)  
[Catalog details](#)  
[LATS 240 / COMP 210 / AMST 240Latina/o Language Politics: Hybrid Voices](#)

Taught by: [Maria Elena Cepeda](#)  
[Catalog details](#)  
[LATS 338 / WGSS 338 / AMST 339Latina/o/x Musical Cultures: Sounding Out Gender, Race, and Sexuality](#)

Taught by: [Maria Elena Cepeda](#)  
[Catalog details](#)  
[LATS 346 / AMST 346\(F\)Latinas/os and the Media: From Production to Consumption](#)

Taught by: [Maria Elena Cepeda](#)  
[Catalog details](#)  
[LATS 348 / AMST 348 / COMP 348Graphic Narratives as Democratic Ideals](#)

Taught by: [Nelly Rosario](#)  
[Catalog details](#)  
[LATS 358 / ARTH 358Latinx Installation and Site-Specific Art](#)

Taught by: [C. Ondine Chavoya](#)  
[Catalog details](#)  
[MAST 231 / ENGL 231Literature of the Sea](#)

Taught by: [Kelly Bushnell](#)  
[Catalog details](#)  
[MUS 151\(F\)History of Jazz](#)

Taught by: [Kris Allen](#)  
[Catalog details](#)  
[MUS 211\(F\)Music, Nationalism, and Popular Culture](#)

Taught by: [Corinna Campbell](#)  
[Catalog details](#)  
[MUS 252 / AFR 242Introduction to the Music of John Coltrane](#)

Taught by: [Kris Allen](#)  
[Catalog details](#)  
[MUS 254 / AFR 254Bebop: The \(R\)evolution of Modern Jazz](#)

Taught by: [Kris Allen](#)  
[Catalog details](#)  
[MUS 279 T\(F\)American Pop Orientalism](#)

Taught by: [W. Anthony Sheppard](#)  
[Catalog details](#)  
[THEA 275 T / ENGL 224 / AMST 275\(F\)American Drama: Hidden Knowledge](#)

Taught by: [Robert Baker-White](#)  
[Catalog details](#)

[THEA 330 / COMP 330 / AMST 331New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City](#)

Taught by: [Deborah Brothers](#)  
[Catalog details](#)

## 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 / AMST 132 / PSCI 132Contemporary Africana Social and Political Philosophy](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)

[AFR 200\(F, S\)Introduction to Africana Studies](#)

Taught by: [VaNatta Ford](#), [Neil Roberts](#)  
[Catalog details](#)

[AFR 208 T / AMST 208 / REL 262Time and Blackness](#)

Taught by: [James Manigault-Bryant](#)  
[Catalog details](#)

[AFR 211 / AMST 211 / ENVI 211 / SOC 211Race and the Environment](#)

Taught by: [James Manigault-Bryant](#)  
[Catalog details](#)

[AFR 299 / PSCI 233 / REL 261Rastafari: Dread, Politics, Agency](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)

[AFR 302\(S\)Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life](#)

Taught by: [VaNatta Ford](#)  
[Catalog details](#)

[AFR 310 / AMST 309 / REL 310 / WGSS 310Womanist/Black Feminist Thought](#)

Taught by: [Rhon Manigault-Bryant](#)  
[Catalog details](#)

[AFR 315 / AMST 315 / STS 315Blackness 2.0: Race, Film and New Technologies](#)

Taught by: [Rhon Manigault-Bryant](#)  
[Catalog details](#)

[AFR 317 / AMST 317 / DANC 317 / ENGL 317 / THEA 317 / COMP 319Black Migrations: African American Performance at Home and Abroad](#)

Taught by: [Rashida Braggs](#)  
[Catalog details](#)

[AFR 321\(F\)Trending Black: Race & Social Media in the 21st Century](#)

Taught by: [VaNatta Ford](#)  
[Catalog details](#)

[AFR 323 / ARTH 223 / COMP 322 / AMST 323 / ENGL 356\(S\)Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora](#)

Taught by: [Rashida Braggs](#)  
[Catalog details](#)

[AFR 332\(Anti-\)Imperialism, Race, and the Archive](#)

Taught by: TBA  
[Catalog details](#)

[AFR 360 / LEAD 360 / PHIL 360 / PSCI 370The Political Thought of Frantz Fanon](#)

Taught by: [Neil Roberts](#)  
[Catalog details](#)

[AFR 405CAPSTONE: Africana Studies and the Disciplines](#)

Taught by: [James Manigault-Bryant](#)  
[Catalog details](#)

[AFR 476 / HIST 476CAPSTONE: Black Radicalism](#)

Taught by: [Shanti Singham](#)  
[Catalog details](#)

[AMST 125\(F, S\)Introduction to Asian American and Pacific Islander Studies](#)

Taught by: [Jan Padios](#)  
[Catalog details](#)

[AMST 142 T / STS 142AlterNatives: Indigenous Futurism and Science Fiction](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[AMST 146\(F\)Introduction to Native American and Indigenous Studies](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[AMST 202 / AFR 209\(F, S\)Introduction to Racial Capitalism](#)

Taught by: [Hossein Ayazi](#)

[Catalog details](#)

[AMST 209Introduction to Black, Brown, and Queer Theory](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[AMST 223Eating Empire: Asian/Pacific Islander/American Foodways and Culture](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 239Asian/Pacific Islander/American Documentary Cinemas](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 243 / AFR 243Asian/American and Black Literary and Cultural Thought](#)

Taught by: [Dorothy Wang](#)

[Catalog details](#)

[AMST 256 / HIST 256 / AFR 257Social Justice Traditions: 1960s to #Black Lives Matter](#)

Taught by: [Andrew Cornell](#)

[Catalog details](#)

[AMST 307Experimental African American Poetry](#)

Taught by: [Dorothy Wang](#)

[Catalog details](#)

[AMST 324 / WGSS 324 / HIST 362Indigenous Women's History](#)

Taught by: [Tyler Rogers](#)

[Catalog details](#)

[AMST 353 / STS 353Is Science Native to Turtle Island? The History of Native Science in North America](#)

Taught by: [TBA](#)

[Catalog details](#)

[AMST 357\(S\)Re/Generations II: Contemporary Experiments in Memory, Trauma, and Self](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 359 / AFR 351 / ENGL 357\(F, S\)Spirits of Rebellion: The L.A. Rebellion Filmmakers](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 382 / COMP 382Transnational Asian/American Film and Video](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 403 / AFR 333 / LATS 403New Asian American, African American, Native American, and Latina/o Writing](#)

Taught by: [Dorothy Wang](#)

[Catalog details](#)

[AMST 405\(F\)Critical Indigenous Theory](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[ENGL 220 / AFR 220 / AMST 220\(S\)Introduction to African American Literature](#)

Taught by: [David Smith](#)

[Catalog details](#)

[ENVI 246 / AMST 245 / HIST 265\(F\)Race, Power, & Food History](#)

Taught by: [April Merleaux](#)

[Catalog details](#)

[HIST 152 / WGSS 152The Fourteenth Amendment and the Meanings of Equality](#)

Taught by: [Sara Dubow](#)

[Catalog details](#)

[HIST 167 / AFR 167 / AMST 167\(S\)Let Freedom Ring? African Americans and Emancipation](#)

Taught by: [Gretchen Long](#)

[Catalog details](#)

[HIST 243Modern Latin America, 1822 to the Present](#)

Taught by: [Roger Kittleson](#)

[Catalog details](#)

[HIST 284 / AMST 284 / ASST 284Introduction to Asian American History](#)

Taught by: [Scott Wong](#)

[Catalog details](#)

[HIST 380\(F\)Comparative American Immigration History](#)

Taught by: [Scott Wong](#)

[Catalog details](#)

[HIST 384 / AMST 384 / ASST 384 Selected Topics in Asian American Studies](#)

Taught by: [Scott Wong](#)

[Catalog details](#)

[HIST 443 / AFR 383 Race and Ethnicity in Latin America](#)

Taught by: [Roger Kittleson](#)

[Catalog details](#)

[INTR 322 / PSCI 313 / AFR 322 / AMST 322 Race, Culture, Incarceration](#)

Taught by: TBA

[Catalog details](#)

[LATS 105\(F\) Latina/o Identities: Constructions, Contestations, and Expressions](#)

Taught by: [C. Ondine Chavoya](#), [Maria Elena Cepeda](#)

[Catalog details](#)

[LATS 203 / ARTH 203 / WGSS 203 / AMST 205\(S\) Chicana/o/x Film and Video](#)

Taught by: [C. Ondine Chavoya](#)

[Catalog details](#)

[LATS 220 / AMST 221 / ENVI 221 Introduction to Urban Studies: Shaping and Living the City](#)

Taught by: Mérida Rúa

[Catalog details](#)

[LATS 224 / AMST 224 / REL 224 U.S. Latinx Religions](#)

Taught by: [Jacqueline Hidalgo](#)

[Catalog details](#)

[LATS 240 / COMP 210 / AMST 240 Latina/o Language Politics: Hybrid Voices](#)

Taught by: [Maria Elena Cepeda](#)

[Catalog details](#)

[LATS 246 / AMST 246 Aesthetics and Place-making in Latina/o New York](#)

Taught by: Sebastian Perez

[Catalog details](#)

[LATS 252 / AMST 252 Puerto Rico and its Diaspora](#)

Taught by: Mérida Rúa

[Catalog details](#)

[LATS 286 / HIST 286\(F\) Conquests and \(Im\)migrations: Latina/o History, 1848 to the Present](#)

Taught by: [Carmen Whalen](#)

[Catalog details](#)

[LATS 312 / AMST 312 / ENVI 313 Chicago](#)

Taught by: Mérida Rúa

[Catalog details](#)

[LATS 313 / AMST 313 / WGSS 313 / AFR 326\(S\) Gender, Race, and the Power of Personal Aesthetics](#)

Taught by: [Maria Elena Cepeda](#)

[Catalog details](#)

[LATS 327 / REL 314 / AMST 327 / AFR 357 Racial and Religious Mixture](#)

Taught by: [Jacqueline Hidalgo](#)

[Catalog details](#)

[LATS 338 / WGSS 338 / AMST 339 Latina/o/x Musical Cultures: Sounding Out Gender, Race, and Sexuality](#)

Taught by: [Maria Elena Cepeda](#)

[Catalog details](#)

[LATS 346 / AMST 346\(F\) Latinas/os and the Media: From Production to Consumption](#)

Taught by: [Maria Elena Cepeda](#)

[Catalog details](#)

[LATS 348 / AMST 348 / COMP 348 Graphic Narratives as Democratic Ideals](#)

Taught by: [Nelly Rosario](#)

[Catalog details](#)

[LATS 386 / HIST 386 / WGSS 386 Latinas in the Global Economy: Work, Migration, and Households](#)

Taught by: [Carmen Whalen](#)

[Catalog details](#)

[LATS 408 / AMST 408 Envisioning Urban Life: Objects, Subjects, and Everyday People](#)

Taught by: Mérida Rúa

[Catalog details](#)

[LATS 409 / WGSS 409 / AMST 411\(S\) Transnationalism and Difference: Comparative Perspectives](#)

Taught by: [Maria Elena Cepeda](#)

[Catalog details](#)

[LATS 471 / HIST 471 Comparative Latina/o Migrations](#)

Taught by: [Carmen Whalen](#)

[Catalog details](#)

[MUS 151\(F\) History of Jazz](#)

Taught by: [Kris Allen](#)

[Catalog details](#)

[PSCI 248 TThe USA in Comparative Perspective](#)

Taught by: [James Mahon](#)

[Catalog details](#)

[PSCI 349 TCuba and the United States](#)

Taught by: [James Mahon](#)

[Catalog details](#)

[PSYC 341 / WGSS 339Stereotypes, Prejudice, and Discrimination](#)

Taught by: [Steven Fein](#)

[Catalog details](#)

[REL 237 / AFR 237 / AMST 237\(S\)Islam in the United States: From Black Muslims to the War on Terror](#)

Taught by: [Zaid Adhami](#)

[Catalog details](#)

## 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 / AMST 132 / PSCI 132Contemporary Africana Social and Political Philosophy](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

[AFR 299 / PSCI 233 / REL 261Rastafari: Dread, Politics, Agency](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

[AFR 310 / AMST 309 / REL 310 / WGSS 310Womanist/Black Feminist Thought](#)

Taught by: [Rhon Manigault-Bryant](#)

[Catalog details](#)

[AFR 360 / LEAD 360 / PHIL 360 / PSCI 370The Political Thought of Frantz Fanon](#)

Taught by: [Neil Roberts](#)

[Catalog details](#)

[AMST 209Introduction to Black, Brown, and Queer Theory](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[AMST 219 / WGSS 217 / RUSS 218\(S\)Extreme Persuasions: The Far Right in the United States and Russia](#)

Taught by: [Alexandar Mihailovic](#)

[Catalog details](#)

[AMST 243 / AFR 243Asian/American and Black Literary and Cultural Thought](#)

Taught by: [Dorothy Wang](#)

[Catalog details](#)

[AMST 260 / WGSS 262\(F\)Indigenous Feminisms](#)

Taught by: [Margaux L Kristjansson](#)

[Catalog details](#)

[AMST 353 / STS 353Is Science Native to Turtle Island? The History of Native Science in North America](#)

Taught by: TBA

[Catalog details](#)

[AMST 359 / AFR 351 / ENGL 357\(F, S\)Spirits of Rebellion: The L.A. Rebellion Filmmakers](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 382 / COMP 382Transnational Asian/American Film and Video](#)

Taught by: [Anthony Kim](#)

[Catalog details](#)

[AMST 405\(F\)Critical Indigenous Theory](#)

Taught by: [Eli Nelson](#)

[Catalog details](#)

[ANSO 305\(F\)Social Theory](#)

Taught by: [Christina Simko](#)

[Catalog details](#)

[ANTH 328 TEMotions and the Self](#)

Taught by: [Peter Just](#)

[Catalog details](#)

[COMP 340 / ENGL 363Literature and Psychoanalysis](#)

Taught by: [Gail Newman](#)



[Catalog details](#)

[COMP 380 / ENGL 370\(S\)Literary and Critical Theory in the Twentieth Century](#)

Taught by: [Christopher Bolton](#)

[Catalog details](#)

[ENGL 113 / AMST 113 / WGSS 113The Feminist Poetry Movement](#)

Taught by: [Bethany Hicok](#)

[Catalog details](#)

[ENGL 117 / COMP 117\(S\)Introduction to Cultural Theory](#)

Taught by: [Christian Thorne](#)

[Catalog details](#)

[ENGL 230 / COMP 240Introduction to Literary Theory](#)

Taught by: Christopher Pye

[Catalog details](#)

[ENGL 302 / AMST 310 / WGSS 330\(S\)"A language to hear myself": Advanced Studies in Feminist Poetry and Poetics](#)

Taught by: [Bethany Hicok](#)

[Catalog details](#)

[ENGL 340 / AMST 340 / WGSS 340 / COMP 342Elizabeth Bishop in the Americas](#)

Taught by: [Bethany Hicok](#)

[Catalog details](#)

[ENVI 217 / AMST 216Landscape, Place and Power](#)

Taught by: [Nicolas Howe](#)

[Catalog details](#)

[ENVI 348 / AMST 347Beyond Cli-Fi: Climate Change Histories & the Arts of Resilience](#)

Taught by: [April Merleaux](#)

[Catalog details](#)

[INTR 320 / LEAD 319 / PSCI 376\(F\)Angela Davis: Political Theory, Activism, and Alliances](#)

Taught by: [Joy James](#)

[Catalog details](#)

[INTR 322 / PSCI 313 / AFR 322 / AMST 322Race, Culture, Incarceration](#)

Taught by: TBA

[Catalog details](#)

[INTR 343 T / AFR 343 / AMST 343 / WGSS 343Representations of Racial-Sexual Violence from Enslavement to Emancipation](#)

Taught by: TBA

[Catalog details](#)

[LATS 338 / WGSS 338 / AMST 339Latina/o/x Musical Cultures: Sounding Out Gender, Race, and Sexuality](#)

Taught by: [Maria Elena Cepeda](#)

[Catalog details](#)

[PHIL 228 / STS 228 / WGSS 228Feminist Bioethics](#)

Taught by: [Julie Pedroni](#)

[Catalog details](#)

[PHIL 327 T / WGSS 327Foucault on Power and Knowledge](#)

Taught by: [Jana Sawicki](#)

[Catalog details](#)

[PHIL 379 / AMST 379American Pragmatism](#)

Taught by: [Steven Gerrard](#)

[Catalog details](#)

[POEC 250 / PSCI 238 / ECON 299\(F\)Economic Liberalism and Its Critics](#)

Taught by: [Jon Bakija](#), [James Mahon](#)

[Catalog details](#)

[PSCI 235 / ENVI 235Survival and Resistance: Environmental Political Theory](#)

Taught by: TBA

[Catalog details](#)

[PSCI 273 / ENVI 273 / STS 273Politics without Humans?](#)

Taught by: [Laura Ephraim](#)

[Catalog details](#)

[PSCI 312 T / LEAD 312\(S\)American Political Thought](#)

Taught by: [Justin Crowe](#)

[Catalog details](#)

[PSCI 330 / GBST 330\(S\)American Political Thought in Hemispheric Context](#)

Taught by: [Arturo Chang](#)

[Catalog details](#)

[WGSS 101\(F, S\)Introduction to Women's, Gender & Sexuality Studies](#)

Taught by: [Greta Snyder](#), [Alison Case](#), [Emily Mitchell-Eaton](#), [Kelly I Chung](#)

[Catalog details](#)

[WGSS 202\(F, S\)Foundations in Sexuality Studies](#)

Taught by: [Kelly I Chung](#), [Gregory Mitchell](#)

[Catalog details](#)

## 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 / AMST 211 / ENVI 211 / SOC 211](#)[Race and the Environment](#)

Taught by: [James Manigault-Bryant](#)

[Catalog details](#)

[AFR 317 / AMST 317 / DANC 317 / ENGL 317 / THEA 317 / COMP 319](#)[Black Migrations: African American Performance at Home and Abroad](#)

Taught by: [Rashida Braggs](#)

[Catalog details](#)

[AMST 200\(F, S\)](#)[Ethnographic Directions](#)

Taught by: [Jan Padios](#)

[Catalog details](#)

[AMST 335 / ARTH 335\(S\)](#)[Uncovering Williams](#)

Taught by: [Dorothy Wang](#), [Kevin Murphy](#)

[Catalog details](#)

[ARTH 264 / AMST 264](#)[American Art and Architecture, 1600 to Present](#)

Taught by: [Michael Lewis](#)

[Catalog details](#)

[ARTH 405](#)[Seminar in Architectural Criticism](#)

Taught by: [Michael Lewis](#)

[Catalog details](#)

[ARTH 462 / AMST 462 / LATS 462 / ARTH 562\(F\)](#)[Art of California: Pacific Standard Time](#)

Taught by: [C. Ondine Chavoya](#)

[Catalog details](#)

[ARTH 501 / LEAD 301 / ARTH 303\(S\)](#)[Museums: History and Practice](#)

Taught by: [Michael Conforti](#)

[Catalog details](#)

[ECON 228 T / ENVI 228](#)[Water as a Scarce Resource](#)

Taught by: [Ralph Bradburd](#)

[Catalog details](#)

[ECON 383\(S\)](#)[Cities, Regions and the Economy](#)

Taught by: [Stephen Sheppard](#)

[Catalog details](#)

[ENGL 312 / ENVI 315](#)[Ecocriticism](#)

Taught by: [Jessica Fisher](#)

[Catalog details](#)

[ENGL 378 / ENVI 378](#)[Nature/Writing](#)

Taught by: [David Smith](#)

[Catalog details](#)

[ENVI 101\(F\)](#)[Nature and Society: An Introduction to Environmental Studies](#)

Taught by: [Nicolas Howe](#), [April Merleaux](#)

[Catalog details](#)

[ENVI 110 T](#)[The Anthropocene: Nature and Culture in the Human Age](#)

Taught by: [Nicolas Howe](#)

[Catalog details](#)

[ENVI 217 / AMST 216](#)[Landscape, Place and Power](#)

Taught by: [Nicolas Howe](#)

[Catalog details](#)

[ENVI 283 / PSCI 283](#)[Dirty Politics: Regulating Hazardous Chemicals and Wastes](#)

Taught by: [Pia Kohler](#)

[Catalog details](#)

[ENVI 291 / REL 291 / SOC 291](#)[Religion and the American Environmental Imagination](#)

Taught by: [Nicolas Howe](#)

[Catalog details](#)

[ENVI 302 / AMST 302\(F\)](#)[Environmental Planning Workshop: Community-Based Experience](#)

Taught by: [Sarah Gardner](#)

[Catalog details](#)

[ENVI 307 / PSCI 317\(F\)](#)[Environmental Law](#)

Taught by: [David Cassuto](#)

[Catalog details](#)

[GEOS 305 / ENVI 205](#)[Geomorphology](#)

Taught by: [José Constantine](#)  
[Catalog details](#)

[HIST 372The North American West: Histories and Meanings](#)

Taught by: [Karen Merrill](#)  
[Catalog details](#)

[HIST 379 / AFR 379 / WGSS 379\(S\)Black Women in the United States](#)

Taught by: [Gretchen Long](#)  
[Catalog details](#)

[HIST 380\(F\)Comparative American Immigration History](#)

Taught by: [Scott Wong](#)  
[Catalog details](#)

[HIST 478 / AMST 478 / ENVI 478Cold War Landscapes](#)

Taught by: [Karen Merrill](#)  
[Catalog details](#)

[HIST 491 T / AMST 490 / ENVI 491\(F\)The Suburbs](#)

Taught by: [Karen Merrill](#)  
[Catalog details](#)

[INTR 322 / PSCI 313 / AFR 322 / AMST 322Race, Culture, Incarceration](#)

Taught by: TBA  
[Catalog details](#)

[LATS 220 / AMST 221 / ENVI 221Introduction to Urban Studies: Shaping and Living the City](#)

Taught by: Mérida Rúa  
[Catalog details](#)

[LATS 246 / AMST 246Aesthetics and Place-making in Latina/o New York](#)

Taught by: Sebastian Perez  
[Catalog details](#)

[LATS 252 / AMST 252Puerto Rico and its Diaspora](#)

Taught by: Mérida Rúa  
[Catalog details](#)

[LATS 312 / AMST 312 / ENVI 313Chicago](#)

Taught by: Mérida Rúa  
[Catalog details](#)

[LATS 358 / ARTH 358Latinx Installation and Site-Specific Art](#)

Taught by: [C. Ondine Chavoya](#)  
[Catalog details](#)

[LATS 408 / AMST 408Envisioning Urban Life: Objects, Subjects, and Everyday People](#)

Taught by: Mérida Rúa  
[Catalog details](#)

[MAST 352 / HIST 352American Maritime History](#)

Taught by: Alicia Maggard  
[Catalog details](#)

[PSCI 349 TCuba and the United States](#)

Taught by: [James Mahon](#)  
[Catalog details](#)

[PSCI 410Senior Seminar in American Politics: The Politics of Belonging](#)

Taught by: TBA  
[Catalog details](#)

[PSYC 346 / ENVI 346Environmental Psychology](#)

Taught by: TBA  
[Catalog details](#)

[SOC 216The City](#)

Taught by: Marketa Rulikova  
[Catalog details](#)

[THEA 330 / COMP 330 / AMST 331New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City](#)

Taught by: [Deborah Brothers](#)  
[Catalog details](#)

### **AMST 101 (F)(S) America: The Nation and Its Discontents (DPE)**

American Studies is a capacious, interdisciplinary, and extraordinarily varied field encompassing ethnic studies, women and gender studies, political science, media studies, history, anthropology, literature, ethnography, and more. "America" as a term is itself contentious. Is America transnational and transhistorical? Does America mean the United States? Is it a settler colonial empire? A symbol of liberal democracy? Who or what is American and who or what makes America? In asking and answering these questions, American Studies scholars value scholarship and teaching rooted in

praxis, political relevance, intersectionality, and solidarity. In this course, we will anchor the dizzying array of methods and questions surrounding who, what, where, when (and why) is America(n) by focusing on the very real ways these subjects are embodied -- in environments, practices and artifacts, and in the bodies of people who labor under, are colonized and oppressed by, who resist, refuse, reform, and reimagine "America." The goal of this course is to explore the myriad and contradictory ways in which America has been made and unmade, training students in primary source analysis, including political manifestos, autobiographies, historical and archival materials, legal documents, ethnography, art, literature, music, and film.

**Class Format:** This course will be taught remotely, with a combination of synchronous and asynchronous meetings, assignments, short lectures, and opportunities for engagement (e.g. Zoom, Glow, Panopto & Loom). In the time slots assigned to this course, there will be a single, collective meeting every week, as well as weekly meetings of small groups in which readings are further discussed.

**Requirements/Evaluation:** Evaluation will be based on class participation, weekly reading questions (via Glow quiz), and series of written assignments (three 3-page papers; and one 5- to 7-page paper).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first- and second-year students

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

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

**Difference, Power, and Equity Notes:** 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.

Fall 2020

SEM Section: R1 MW 11:45 am - 1:00 pm Cassandra J. Cleghorn

Spring 2021

SEM Section: R1 MW 10:00 am - 11:15 am Eli Nelson

**AMST 105 (S) American Girlhoods** (DPE) (WS)

**Cross-listings:** AMST 105 WGSS 105 ENGL 105

**Secondary Cross-listing**

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.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 105 (D1) WGSS 105 (D1) ENGL 105 (D1)

**Writing Skills Notes:** Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** 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.

**Attributes:** AMST Arts in Context Electives

Not offered current academic year

**AMST 113 (F) The Feminist Poetry Movement (DPE) (WS)**

**Cross-listings:** WGSS 113 ENGL 113 AMST 113

**Secondary Cross-listing**

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:** 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:** first years

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 113 (D1) ENGL 113 (D1) AMST 113 (D1)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: weekly p/f discussion posts, three four-to-five-page graded papers, one creative assignment, and a final digital research project (10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

**Difference, Power, and Equity Notes:** 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

Not offered current academic year

**AMST 114 (S) Of Caravans and Narcos: U.S. Media Narratives about Central and South America (DPE)**

**Cross-listings:** LATS 114 AMST 114

**Secondary Cross-listing**

What do contemporary U.S. media discourses about Central and South America reveal about relationships of power in the Americas? How does the systematic analysis of visual, textual, and sonic media discourse enhance our comprehension of broader social dynamics? How do South and Central Americans in the diaspora actively counter dominant media narratives about their communities? And what does it mean to center the unique histories, cultures, and political contexts of diasporic Central and South Americans within Latina/o/x Studies? Drawing from a wide range of scholarly materials

and media platforms, this interdisciplinary course assumes a transnational approach to these issues, with an emphasis on how to conduct effective discourse analysis of everyday media texts. Above all, we will highlight the ways in which ethno-racial identity, gender, sexuality, class, and nation intersect to inform mainstream U.S. media narratives and our understandings of past and present modes of representation.

**Class Format:** discussion

**Requirements/Evaluation:** two short (5- to 7-page) essays; one class presentation; final take-home examination (5-7 pages)

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** LATS concentrators by seniority; AMST majors by seniority

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 114 (D2) AMST 114 (D2)

**Difference, Power, and Equity Notes:** This course encourages students to develop critical thinking skills regarding the intersection of categories of difference (including ethno-racial identity, gender, sexuality, class, and nation) employing a variety of scholarly materials and every day media texts. Students will be encouraged to consider past and current relationships of power across the Americas with an eye towards how attitudes towards Central and South Americans shape representations of these communities in the Global North.

**Attributes:** LATS Core Electives LATS Countries of Origin + Transnationalism Elect

Not offered current academic year

### **AMST 125 (F)(S) Introduction to Asian American and Pacific Islander Studies (DPE)**

This course covers topics and approaches salient to contemporary Asian American and Pacific Islander (AAPI) Studies as an interdisciplinary field of scholarship and activism. Drawing on primary source documents, scholarship, visual media, and creative work, we will look at cross-racial solidarity and organizing, anti-Asian exclusion and xenophobia, war and refugee communities, public and mental health, and immigration histories and experiences. We will ground our inquiry in the social movements from which the field emerged in the late-1960s and 1970s, then move on to address foundational terms for Asian American and Pacific Islander scholars, such as *race*, *citizenship*, *queerness*, *empire*, *transnationalism*, and *Indigeneity*. Throughout the course we will stay attentive to overlapping histories between AAPI and Native, Indigenous, Black, and Latinx people and communities. Students will also have a number of opportunities to practice analytic writing, do creative work, engage in personal reflection, and participate in community building.

**Class Format:** This course will be conducted remotely. International students should contact the professor by email if interested.

**Requirements/Evaluation:** Weekly: an average of 50 pages of reading and/or watch a documentary film; view a pre-recorded mini-lecture made by the professor; submit 200-300-word responses to readings and a 75-100-word discussion question; participate in synchronous class discussions or synchronous small-group discussions with the professor. Three free passes on these assignments. 3x per semester: 3-page writing or creative assignments, including letter writing, interviewing a classmate, analyzing a passage from a historical document, or close reading a scene from a film or story. Final: Each student will participate in a class-wide final project.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** If over enrolled: first-year students, AMST majors, or graduating students without prior experience with the topic

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

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

**Difference, Power, and Equity Notes:** This course defines "Asian," "Asian American," and "Pacific Islander" as categories of social difference created through historical conditions (e.g. migration, imperialism) that change over time. These terms also refer to forms of personhood with racial, national, and ethnic meaning determined by unequal distribution of power and resources. Students in the course are asked to understand, engage, and articulate these differences, historical, and social process.

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

Fall 2020

SEM Section: R1 TF 1:30 pm - 2:45 pm Jan Padios

Spring 2021

SEM Section: R1 TF 1:30 pm - 2:45 pm Jan Padios

### **AMST 128 (S) Reading Asian American Literature**

**Cross-listings:** COMP 128 ENGL 128 AMST 128

#### **Primary Cross-listing**

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 poetics. This 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?"

**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)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** prospective AMST or ENGL majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 128 (D2) ENGL 128 (D1) AMST 128 (D2)

**Attributes:** AMST Arts in Context Electives

**Not offered current academic year**

### **AMST 132 (F) Contemporary Africana Social and Political Philosophy**

**Cross-listings:** AMST 132 AFR 132 PSCI 132

#### **Secondary Cross-listing**

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.

**Requirements/Evaluation:** attendance and participation, two 5- to 7-page essays, and one 10-page final paper

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Enrollment Preferences:** first- and second-year students

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 132 (D2) AFR 132 (D2) PSCI 132 (D2)

**Attributes:** AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives GBST Borders, Exiles + Diaspora Studies Electives JLST Interdepartmental Electives PSCI Political Theory Courses

Not offered current academic year

**AMST 142 (F) AlterNatives: Indigenous Futurism and Science Fiction (DPE)**

**Cross-listings:** AMST 142 STS 142

**Primary Cross-listing**

Indigenous people occupy a paradoxical position in time. On one hand, as survivors of genocide and occupation, they are already post-apocalyptic, occupying what many Indigenous thinkers argue is "our ancestor's dystopia." On the other hand, Indigenous people are relegated to the past in settler and colonial discourses, which, in relying heavily on notions of contact, authenticity, and vanishing, preclude Indigenous peoples from not only futurity, but from modernity and associated visions of science and technology too. This tutorial explores how Native science fiction imagines and enacts futurity from this paradoxical Indigenous temporality. Looking across numerous national and transnational Indigenous contexts, in addition to different kinds of media, including short stories, novels, visual art, video games, films, and online platforms like second life, this tutorial foregrounds the ways in which science fiction functions as a mode of Indigenous theory, knowledge production, and claiming of not only the future but of the past and present, as well. Pairing media readings with works in science fiction and Indigenous studies, we will explore the role of indigeneity in the founding and tropes of European and settler science fiction, Native "slipstream" and eco SF, post-post-apocalyptic thinking, space travel and frontiers, Native pessimism, and Indigenous technologies and epistemologies cast into the future. We will pay careful attention to the political stakes of these narratives and expression for Indigenous sovereignty and self-determination.

**Requirements/Evaluation:** attendance and participation, weekly 2- to 4-page written responses to class readings, short fiction prompts, and your partner's writing

**Prerequisites:** permission of instructor

**Enrollment Limit:** 10

**Enrollment Preferences:** American Studies majors and Science and Technology Studies concentrators

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 142 (D2) STS 142 (D2)

**Difference, Power, and Equity Notes:** This course will underscore the ways in which structures like race, gender, sexuality, and colonialism are deeply imbedded in every form of cultural production, and will highlight how imagining the future otherwise has real impact and import in the lives and political existence colonized people.

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

Not offered current academic year

**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:** This course will be taught remotely. Class sessions will include asynchronous lectures and Zoom-based discussion sections. Additionally, we will interact through online message boards and group film screenings.



**Requirements/Evaluation:** attendance and class participation, three 3- to 5-page essays, and one in-class presentation

**Prerequisites:** none

**Enrollment Limit:** 25

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

**Expected Class Size:** 19

**Grading:** yes pass/fail option, no fifth course option

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

**Difference, Power, and Equity Notes:** 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 2020

SEM Section: R1 MR 3:15 pm - 4:30 pm Eli Nelson

### **AMST 157 (S) 1960s and U.S. History (WS)**

**Cross-listings:** HIST 157 AMST 157

#### **Secondary Cross-listing**

This 100--level seminar will introduce students to the craft of history through the study of the 1960s, an important decade in American history (indeed, the world). In the U.S., this decade was marked by the on-going war in Vietnam, the struggle against racial inequality and racist oppression, changes in attitudes toward sex and sexuality, music, the role of youth culture, advances in technology, the rise of new expressions of American conservatism, and other tumultuous transformations in politics, culture, and the economy.

**Requirements/Evaluation:** two 3-- to 5--page papers based on readings; a 5-- to 7-page oral history project; research precis, annotated bibliography; final 10--page research paper; class participation

**Prerequisites:** first-years

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 157 (D2) AMST 157 (D2)

**Writing Skills Notes:** Precises and annotated bibliography will receive critical feedback from professor and peers, and dedicated time in class to discuss assignments and traits of effective history writing. On all papers students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

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

**Not offered current academic year**

### **AMST 167 (S) Let Freedom Ring? African Americans and Emancipation (WS)**

**Cross-listings:** AFR 167 HIST 167 AMST 167

#### **Secondary Cross-listing**

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.

**Requirements/Evaluation:** research paper, short writing assignments, class participation

**Prerequisites:** first-years and sophomores

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years, and then sophomores who have not previously taken a 100-level seminar

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 167 (D2) HIST 167 (D2) AMST 167 (D2)

**Writing Skills Notes:** Students will work throughout the semester on research paper that concerns Emancipation in the US. Students will turn in segments of this paper in separate assignments. During the final weeks of the course students will stitch these components together. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement."

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

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am Gretchen Long

### **AMST 200 (F)(S) Ethnographic Directions (DPE)**

This course introduces students to the practice and politics of ethnography, broadly defined as the study and representation of people, culture, and society. We begin the semester by looking at the history of ethnographic methodologies in anthropology and sociology, and examining how ethnography can be decolonized. We then read several examples of ethnographic research related to marginalized or minority groups in the U.S. -- such as undocumented migrants from Latin America, formerly unsheltered Black girls, or Diné fighting resource extraction on the reservation -- along with articles that illuminate issues of power, observation, consent, and representation in ethnographic research. Through readings, discussion, and engagement in ethnographic exercises, students will gain familiarity with the different phases or components of conducting ethnographic research, while also considering different styles of ethnographic production, including creative work. While this course is designed to look specifically at ethnographic directions that intersect with the interdisciplinary field of American Studies, it is open to any student interested in exploring many of the pressing social issues of our time (such as mass incarceration, refugee resettlement, and drug addiction); committed to thinking critically about how to study these problems; and creating communities of care and solidarity for fighting, and quite possibly, solving them.

**Class Format:** This course will be conducted remotely. International students should contact the professor by email if interested.

**Requirements/Evaluation:** Weekly: Average 50 pages of reading; submit 200-300-word responses to readings and a 75-100-word discussion question; participate in synchronous class discussions. Three free passes given on these assignments. Three times per semester: Short ethnographic research assignments, such as conducting (socially distant) observation or an interview; coding a transcript; or writing a mini-research proposal. Final: 1) a 5-page scholarly book review of one single-authored ethnographic work. OR 2) a 5-page scholarly blog post about a particular issue in ethnography.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Enrollment preferences if over enrolled: AMST majors, students seeking methods courses

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

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

**Difference, Power, and Equity Notes:** This course covers a range of ethnographic studies of people and cultures around the world, with particular attention to scholarship in which power relations and structural analysis are central. Students are asked to discover how scholars use ethnographic methods to account for differences within and between communities.

**Attributes:** AMST Space and Place Electives

Fall 2020

SEM Section: R1 TR 6:45 pm - 8:00 pm Jan Padios

Spring 2021

SEM Section: R1 TR 6:45 pm - 8:00 pm Jan Padios

**AMST 201 (S) Cold War Intellectuals: Civil Rights, Writers and the CIA (DPE)**

**Cross-listings:** AFR 224 PSCI 221 AMST 201 LEAD 220 INTR 220

**Secondary Cross-listing**

This tutorial focuses on US-based views of the Cold War. It examines how intelligence agencies and intellectuals, as well as government officials, viewed civil rights, human rights, and US hegemony. Readings include: Williams J. Maxwell (*F. B. Eyes: How J. Edgar Hoover's Ghostreaders Framed African American Literature*); James Baldwin (*The Fire Next Time*); Ralph Ellison (*The Collected Essays of Ralph Ellison*); Report to the President by the Commission on CIA Activities Within the United States (1975, VP Nelson Rockefeller, chair); Hugh Wilford (*The Mighty Wurlitzer: How the CIA Played America*); Hannah Arendt (*The Origins of Totalitarianism; On Violence; "Reflections on Little Rock"*); Frances Stonor Saunders (*Who Paid the Piper? The CIA and the Cultural Cold War*). Students alternate weekly between 5-page primary and 2-page secondary papers on assigned readings.

**Requirements/Evaluation:** Attend all classes; submit completed papers 24hours before seminar meets.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Juniors and Seniors.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 224 (D2) PSCI 221 (D2) AMST 201 (D2) LEAD 220 (D2) INTR 220 (D2)

**Difference, Power, and Equity Notes:** This tutorial examines the Cold War between the US and the USSR and attempts to use intellectuals to shape and promote the objectives of powerful state entities. The power struggle between the two "superpowers" impacted cultural production and authors. Some of those authors influenced or enlisted into the Cold War sought equity and equality for their communities and eventually fought against the very political powers that employed them.

Spring 2021

TUT Section: RT1 TBA Joy A. James

**AMST 202 (F)(S) Introduction to Racial Capitalism (DPE) (WS)**

**Cross-listings:** AMST 202 AFR 209

**Primary Cross-listing**

The historical relationship between race and capitalism is one of the most enduring debates in U.S. historiography, shaping modes of inquiry and analysis across history, law, economics, sociology, anthropology, and other fields. This course seeks to introduce students to the concept of "racial capitalism"--which rejects treatments of race (and racism) as external to the so-called real workings of capitalism--as a way to understand this relationship and as an activist hermeneutic through which to identify and respond to the conditions that American Studies must reckon with. Students will gain familiarity with the global history of racial capitalism and the power of the concept itself through secondary sources and a wide range of primary sources, and through engaged discussion and short essays. Throughout the course, we will pay special attention to the cultural politics, political geographies, and historical development of racial capitalism, thus attending to how the social relations of racial capitalism have been known, lived, and resisted across time and space. The course is organized around three key themes: the land question; race, capitalism, and nation; and the banalities of racial capitalism. Across these themes, the course will address such issues and topics as North American settler colonialism, circum-Caribbean plantation slave and "Coolie" labor, mass incarceration, the subprime mortgage crisis, and the War on Terror. The course will do so through and against a history of racial capitalism that privileges the U.S. nation-state in particular. By the end of this course, students should be able to: detail and analyze the historical development of and resistance to racial capitalism, doing so in relation to the global itineraries of racial slavery, settler colonialism, imperialism, and white supremacy; trace the history of the concept of racial capitalism itself; and identify how the concept continues

to shape the field of American Studies.

**Class Format:** This course is designated as remote. However, international students who want to take this course but need it to be designated as a hybrid course in order to do so may instead register for an independent study with Prof. Ayazi. As a hybrid course, this independent study will have the same requirements as the listed course, with the exception of a limited number of face-to-face meetings in Williamstown or Boston. Please contact Prof. Ayazi at ha5@williams.edu to discuss such an arrangement.

**Requirements/Evaluation:** Evaluation will be based on the following requirements: Class Participation: 25%; Weekly Responses (350-500 words): 25%; Essay 1--First submission (5 pgs): 10%; Essay--Revision (5 pgs): 10%; Essay 2 (5 pgs): 15%; Essay 3 (5 pgs): 15%. Class will meet twice per week. Tu. meetings will be asynchronous and Th. meetings will be synchronous. Asynchronous components of the course include pre-recorded lectures, discussion boards, and other exercises that promote as much connection as possible within the constraints of remote education. Toward this end, synchronous meetings will center engaged discussion in small groups and as a class.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors, students specializing in Native American and Indigenous Studies, Africana majors, History majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 202 (D2) AFR 209 (D2)

**Writing Skills Notes:** Emphasis on writing process and revision: Three thesis papers at 5 pages each (each receiving critical feedback from professor and peers); one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** Throughout, the course addresses the issues of difference, power, and equity amongst groups and the nature of the theoretical tools or perspectives used to understand these issues. It does so familiarizing students with "racial capitalism" as both a way of understanding the historical relationship between race and capitalism, and as an activist hermeneutic to respond to the conditions that American Studies and other fields must reckon with in the present.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora GBST Economic Development Studies Electives

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Hossein Ayazi

Spring 2021

SEM Section: R1 TR 9:45 am - 11:00 am Hossein Ayazi

SEM Section: R2 TR 11:30 am - 12:45 pm Hossein Ayazi

## **AMST 204 (F) Modern Rebels: Revolt, Resistance, Reconstruction and Revelation**

**Cross-listings:** AMST 204 DANC 205

### **Secondary Cross-listing**

"Dance is the fist with which I fight the sickening ignorance of prejudice." -Pearl Primus Early 20th century modern dance exemplified embodied rebellion. The body as a tool for expression, social critique and resistance evolved radically, as the work of modern dance artists in the U.S. exposed and dismantled restrictive aspects of the racial and social dynamics of the 20th century, especially for women and people of color. We will examine particular artists' voices that arose with new aesthetic and thematic concerns in the struggle for artistic freedom and social justice, while examining why some, and not others, had opportunities to advance their art. We will investigate key artists and works in the historic canon in order to understand the ways in which bodies rebel, overtly and covertly, to guide us in the power and importance of embodied resistance. Virtual class visits with artists active in the reconstruction and performance of works of protest such as Talley Beatty's *Mourne's Bench*, Jane Dudley's *Time is Money and Harmonica Breakdown*, Martha Graham's *Chronicle and Deep Song*, Pearl Primus' *Strange Fruit* and *Hard Time Blues*, Sophie Maslow's *Dustbowl Ballads*, and Anna Sokolow's *Slaughter of the Innocents* and *Rooms* will enhance our dialogue. We will also connect these historic pieces to the work of current artists such as Dr. Shamell Bell and Akram Khan. We will learn to "read" dance as a language and to develop a critical framework by examining, for example, how we define bodily innovation, what a work reflects about its time, its creator, and the place of dance in society, how the body is

constructed/deconstructed in the work, spiritual practice in relation to dance-making, the social identity of the creator and the performers, and the role of music/sound/text in relation to movement expression. We will periodically practice movement ideas in workshops designed for any student; no previous dance experience is expected or required. The class will collaboratively develop final project(s) on our chosen themes, using movement, sound, and research to develop our own call(s) to action. These will be activated in spaces both physical and virtual.

**Class Format:** Hybrid

**Requirements/Evaluation:** Students are expected to complete course readings and viewings in order to actively participate in discussions, generate periodic short written responses, and develop and present a final project.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference given via lottery if over-enrolled

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 204 (D2) DANC 205 (D1)

Fall 2020

SEM Section: H1 TF 1:30 pm - 2:45 pm Erica Dankmeyer

### **AMST 205 (S) Chicana/o/x Film and Video**

**Cross-listings:** AMST 205 WGSS 203 LATS 203 ARTH 203

#### **Secondary Cross-listing**

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 Chicanxs 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/x-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/x representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

**Class Format:** Remote. Discussion-oriented lecture class. The course will feature synchronous online class meetings. In addition to class meetings and readings, students will be expected to watch 3-5 hours of film per week on GLOW or in the library.

**Requirements/Evaluation:** one short paper, mid-term exam, final exam and take home essays

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** Art majors; LATS concentrators

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 205 (D2) WGSS 203 (D2) LATS 203 (D2) ARTH 203 (D1)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora ARTH post-1800 Courses FMST Core Courses GBST Borders, Exiles + Diaspora Studies Electives LATS Core Electives

Spring 2021

LEC Section: R1 MW 11:45 am - 1:00 pm C. Ondine Chavoya

## AMST 208 (F) Time and Blackness

Cross-listings: AFR 208 REL 262 AMST 208

### Secondary Cross-listing

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"?

**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

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 208 (D2) REL 262 (D2) AMST 208 (D2)

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

Not offered current academic year

## AMST 209 (F) Introduction to Black, Brown, and Queer Theory (DPE)

Have you ever tried to relate your experiences, rooted in your own complex identities, history, and social networks, to those of others you perceive as different and perhaps allied, but found you lacked some fundamental vocabulary? This is a common problem, even for critical theorists who take as their object of study political, affective, and epistemological structures of difference and power. Critical race, postcolonial, Indigenous, and queer theories have often centered the relationship between the normative and non-normative, between straight and queer, colonizer and colonized, and white and black. Connections between the differently non-normative can sometimes be pushed to the periphery. But what if we were to center that periphery? What views of complex power structures and new avenues of thought and solidarity would arise if we took as our starting point the social and theoretical interconnectedness and overlap of black, brown, and queer folks? This course will serve as an introduction to critical race, postcolonial, Indigenous, and queer theories as conceptually and phenomenologically interlocking and allied fields. By reading with theorists in all these traditions and at their intersections, we will explore how blackness, indigeneity, and brownness are constructed and function in the context of colonialism and settler colonialism, how differently racialized bodies are sexed and sexualized, and how queerness as method can speak across these issues. No background in critical theory is required for this course. We will focus on how to read and discuss theory, and how to think holistically about the structures that work to keep us divided.

**Requirements/Evaluation:** attendance and class participation, two 4-page reflection papers, and a final creative project (TBD with instructor) or take-home exam

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

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

**Difference, Power, and Equity Notes:** This course introduces students to theories of difference and power, such as critical race, postcolonial, Indigenous, and queer theories. The aim of the course is to establish the skills and frameworks needed to think about how these categories and

theories interact, overlap, and constitute one another.

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

Not offered current academic year

### **AMST 211 (F) Race and the Environment**

**Cross-listings:** AMST 211 ENVI 211 AFR 211 SOC 211

Secondary Cross-listing

In contemporary societies, race remains an enduring impediment to the achievement of equality. Generally understood as a socially meaningful way of classifying human bodies hierarchically, race manifests itself in a number of arenas, including personal experience, economic production and distribution, and political organization. In this course, we will explore how race emerges in local and global environmental issues, like pollution and climate change. We will begin with a review of some of the landmark texts in Environmental Studies that address "environmental racism," like Robert Bullard's *Dumping in Dixie* and David Pellow's *Garbage Wars*. We will examine how and to what extent polluting facilities like landfills, oil refineries, and sewage treatment plants are disproportionately located in communities of color; we will also pay attention to how specific corporations create the underlying rationale for plotting industrial sites. After outlining some of the core issues raised in this scholarship, we will turn to cultural productions--like literature, film, and music--to understand how people of color respond to environmental injustice and imagine the natural world.

**Class Format:** discussion

**Requirements/Evaluation:** class participation, 2-3 short papers (5-7 pages), and a self-scheduled final

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 211 (D2) ENVI 211 (D2) AFR 211 (D2) SOC 211 (D2)

**Attributes:** AFR Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives PHLH Nutrition, Food Security+Environmental Health PHLH Social Determinants of Health

Not offered current academic year

### **AMST 212 Moving While Black**

Opening your apartment door, driving down the highway, taking a knee, raising a fist, sitting at the lunch counter then or sitting in a café now, these movements have historically and presently prompted fear at a minimum and in the most grave cases death for black people. Whether in the U.S. or globally, moving in the world as a black person often means being perceived as different, foreign and threatening. Crawling, dancing, running and boxing, these movements have countered fear and articulated the beauty, pride, creativity and political resistance of black people. In both cases, black movement matters and means much. While many consider movement to be just organized dance moves, this course expands students' definitions of black movement and teaches them to analyze multiple perceptions, uses, and reactions to it. "Moving while Black" offers examples of physical movement in improvised and practiced performance, quotidian movement, geographical movement across national borders and symbolic, politicized gestures. Students will investigate black movement via interdisciplinary sources that reflect various time periods and locations. Students may analyze such texts as Jacob Lawrence's visual art in *The Migration Series*, the movement of the rumba dance form between Cuba and the Democratic Republic of Congo, the Alvin Ailey American Dance Theater's "Revelations," William Pope.L's choreographed crawls, the 1995 World Rugby Cup in South Africa, and the 2018 case of a Kansas resident arrested while moving into his own home. Additionally, this course features an important practice element, in which students experiment with in-class movement exercises and workshops, engage with dance archives at Jacob's Pillow, interview participants of Kusika, and create and perform their own choreographies. While no previous experience in performance is required, curiosity and openness to learning through one's own body movement is expected.

**Class Format:** classes will rotate throughout the semester between seminar discussions in the classroom and performance exercises in the studio

**Requirements/Evaluation:** multiple reading/viewing responses in a movement journal, an essay closely analyzing movement; a presentation, and multiple movement-based performances including a final project with outside research and a proposal

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 10

**Grading:**

**Distributions:** (D2)

**Attributes:** AFR Core Electives

Not offered current academic year

**AMST 213 (S) Asian/American Identities in Motion (DPE)**

**Cross-listings:** GBST 214 ASST 214 THEA 216 DANC 216 AMST 213

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian-American (including South-Asian) communities are cultivated, expressed, and contested. It will orient students towards "reading" and analyzing live and mediated performances within historical, social, and political frameworks. Students will explore how socio-historical contexts influence the processes through which dance performances are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies, and will engage with issues such as nation formation, race and ethnicity, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include film screenings, discussion with guest artists and scholars, and opportunities for creative projects. No previous dance experience is required.

**Class Format:** This course will be taught in a virtual format and will be remote.

**Requirements/Evaluation:** reading responses, essays, in-class writing assignments, class participation, and group presentations.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

GBST 214 (D2) ASST 214 (D1) THEA 216 (D1) DANC 216 (D1) AMST 213 (D2)

**Difference, Power, and Equity Notes:** This course introduces students to the role of performance in nation formation in Asia and the history of Asian-Americans in the US through analysis of dance performances and practices. Student will explore how race was central to the formation of Asian and the American nation, and how social and legal discriminatory practices against minorities influenced popular culture. The assigned material provide examples of how artists address these inequalities and differences in social power.

Spring 2021

SEM Section: R1 MR 3:15 pm - 4:30 pm Munjulika Tarah

**AMST 214 (F) Performance Ethnography (DPE)**

**Cross-listings:** GBST 215 DANC 214 ANTH 215 AMST 214 THEA 215

**Secondary Cross-listing**

The course aims to explore the theory, practice, and ethics of ethnographic research with a focus on dance, movement, and performance. 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) readings in ethnographic studies of dance and performance practices from different parts of the world, and (iii) field research in the local community for their own ethnographic projects. This is primarily a discussion-based seminar course and may include fieldwork, attendance at live performances, film screenings, workshop with guest artists etc. No previous dance or performance experience is assumed or required.

**Class Format:** community-based field work



**Requirements/Evaluation:** class participation, reading responses, fieldwork and field notes, short papers, and final essay

**Prerequisites:** none

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GBST 215 (D2) DANC 214 (D1) ANTH 215 (D2) AMST 214 (D1) THEA 215 (D1)

**Difference, Power, and Equity Notes:** This course focuses on ethnographic research with an emphasis on the ethics of doing ethnography in field sites and making performances based on that research. In fieldwork and performance work, there is a difference in social, cultural, and political (broadly conceived) power between researcher and interlocutors. In the course, students' critical analytical skills are developed for them to be self-reflective about these power differentials and to address issues of social inequality.

Not offered current academic year

### **AMST 216 (F) Landscape, Place and Power**

**Cross-listings:** AMST 216 ENVI 217

Secondary Cross-listing

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.

**Requirements/Evaluation:** three 5- to 7-page essays; several shorter writing assignments

**Prerequisites:** ENVI 101 or permission of instructor

**Enrollment Limit:** 19

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 216 (D2) ENVI 217 (D2)

**Attributes:** AMST Critical and Cultural Theory Electives AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EVST Culture/Humanities

Not offered current academic year

### **AMST 218 (S) Gender and Sexuality in the Neo-slave Narrative (DPE) (WS)**

**Cross-listings:** AMST 218 ENGL 218 AFR 218 WGSS 218

Secondary Cross-listing

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, blackness, gender, sexuality, and archive. 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, visual art, and film. Course texts include: Octavia E. Butler's *Kindred*, Jewelle Gomez's *Gilda Stories*, Glenn Ligon's "Runaways", and Jordan Peele's *Get Out*. Critical theories of blackness, gender, and sexuality are also central texts in this course including that by Darieck Scott, Saidiya Hartman, Hortense Spillers, Matt Richardson, and others. Given that neo-slave narratives intervene in the sexual and gendered silences of slave narratives and the power relations that produced them, students who are hesitant to study sexual violence might consider taking another course.

**Requirements/Evaluation:** mandatory participation in discussion, four papers including one critical revision (total 20 pages), keyword glossary

**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:** sophomores

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 218 (D2) ENGL 218 (D1) AFR 218 (D1) WGSS 218 (D1)

**Writing Skills Notes:** Three thesis papers at 5 pages each (each receiving critical feedback from professor); one thesis paper revision with critical feedback from professor and peers including one letter of revision explaining the student's revision process; one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course examines the work of black 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 including and especially the silences around sexual abuse and sexual assault practiced by beneficiaries of white supremacy.

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

Not offered current academic year

**AMST 219 (S) Extreme Persuasions: The Far Right in the United States and Russia** (DPE) (WS)

**Cross-listings:** AMST 219 RUSS 218 WGSS 217

Primary Cross-listing

The purpose of this course is to explore the unexpected recent confluence of the American and Russian far-right movements, among advocates for authoritarianism in both countries who have traditionally understood the 'other' superpower to be an implacable enemy. How have nationalist movements in the United States come to see the Russian Federation as a vanguard for 'whiteness' and traditional masculinity in European identity, overturning the perception of Russia as a racial Other that was prevalent among American conservatives during the Cold War? What are the affinities between the imperial and openly patriarchal aspirations of Putinism and the goals of American religious Reconstructionism, with its interpretation of the Confederacy as a God-given model for racial separatism and gender complementarianism? We will discuss repressive historical legacies and homophobia in both countries, devoting particular attention to debates about protest art and the removal of monuments, and to movements that situate themselves in opposition to neoliberal forms of ethno-nationalism.

**Requirements/Evaluation:** On average, there will be 100 pages of reading per week. Over the course of the semester, students will be required to view three films, which will be discussed in class. Class participation counts for 25% of the course grade; each of the first three response papers, 15%; the term paper, 25%; the in-class presentation of the term paper, 5%.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** Majors and concentrators in AMST, Russian, and Women's and Gender Studies.

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 219 (D2) RUSS 218 (D1) WGSS 217 (D2)

**Writing Skills Notes:** The written work is comprised of three response papers (5-7 pages each), a rough draft of the term paper (8-10 pages) that will be ungraded but extensively commented upon, and the term paper itself (10-15 pages). Each student to discuss their writing strategies prior to the deadlines for the essay assignments. For the essays, students may choose from among a range of prompts, or design a topic of their own.

**Difference, Power, and Equity Notes:** Students will use the assigned readings as points of departure for analyzing and responding to traditionalist configurations of gender and ethno-nationalism in the United States and the Russian Federation. Particular attention will be devoted to the proliferation

of different conceptions of power and privilege in both countries, and to ways in which a parsing of them may facilitate an engagement with the arguments of far right movements while retaining the concept of social justice.

**Attributes:** AMST Critical and Cultural Theory Electives

Spring 2021

SEM Section: H1 TR 11:30 am - 12:45 pm Alexandar Mihailovic

### **AMST 220 (S) Introduction to African American Literature**

**Cross-listings:** AMST 220 ENGL 220 AFR 220

#### **Secondary Cross-listing**

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.

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 25

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 220 (D2) ENGL 220 (D1) AFR 220 (D2)

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

Spring 2021

SEM Section: R1 MWF 11:45 am - 1:00 pm David L. Smith

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

**Cross-listings:** AMST 221 ENVI 221 LATS 220

#### **Secondary Cross-listing**

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:** discussion

**Requirements/Evaluation:** 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)

**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:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 221 (D2) ENVI 221 (D2) LATS 220 (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 223 (F) Eating Empire: Asian/Pacific Islander/American Foodways and Culture (DPE)**

"War is probably the single most powerful instrument of dietary change in human experience." --Sidney Mintz. Cans of spam, bars of chocolate, and bubbling pots of military stew. A motley mix of sucrose, sodium, monosodium glutamate, and spices; often overprocessed, constantly repackaged, sometimes illicitly exchanged, and daily consumed. In this course, we will take an interdisciplinary approach to exploring the historical processes, social practices, and cultural politics of food in the age of U.S. empire, mapping out reverse pathways from our palates, plates, counters, and kitchens towards the lands and seas that connect the Americas, the Pacific Islands, and Asia in the 20th and 21st centuries. We will examine food through a range of contexts and case studies, including but not limited to scholarship, (auto)ethnography, literature, film, television, advertising, social media, and blogs. We will ask: how is food entangled within histories and patterns of war, imperialism, settler colonialism, capitalism, diaspora, and migration? What does food tell us about our attachments, investments, and (dis)taste for narratives around democracy and multiculturalism, authenticity and appropriation, gentrification and privilege, "tradition" and change? Finally, how can food help us reimagine the social and political dimensions of the places we live in and nourish pathways to decolonial futures and possibilities? This will be primarily a discussion-based seminar although a minimal amount of cooking may also be required.

**Requirements/Evaluation:** participation (attendance, discussion, posts), reading responses, short video, fieldwork, final analytical paper/project

**Prerequisites:** AMST 101

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

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

**Difference, Power, and Equity 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

Not offered current academic year

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

**Cross-listings:** REL 224 AMST 224 LATS 224

Secondary Cross-listing

In this course, we will engage aspects of Latinx religious experiences, practices, and expressions in the United States of America. Given the plurality of Latinx communities and religious lives in the U.S.A., we can only consider select contexts that help us understand the challenges of studying and defining the "religious" and "hybridity" in Latinx contexts. We will survey 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.

**Class Format:** discussion

**Requirements/Evaluation:** class participation, short writing exercises, a 3-page essay, a 5-page essay, and an 8-12-page final review essay/project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** LATS concentrators and AMST and REL majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 224 (D2) AMST 224 (D2) LATS 224 (D2)

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

Not offered current academic year

### **AMST 225 Black Outside the U.S.**

This course explores multiple ways Black identity evolves, adapts and is experienced differently depending on location. Students analyze Black experience in the U.S., France and Senegal through a range of texts from books and social media to music and film. One key aspect of the course is a study abroad trip to Senegal, which increases cultural awareness through experiential learning. This combination of textual learning with experiential knowledge exemplifies how language, religion, gender, geography, and performance shape one's racial identity. In the first section of the course, students investigate Black experience in the U.S., focusing on such topics as the one-drop rule, racial profiling and where mixed people fit within Black/White tensions. The second section highlights the politics of language in France. Students explore how words like "Black," "noir" and "race" have strong political connotations in France and spur both resistance to and alliance with Black American civil rights history. In the third part of the course, students visit Dakar, Senegal, and analyze Blackness through their own observations and encounters. Their trip insights jumpstart the final focus of the course on Senegal. Students investigate the influence of French colonialism on Black identity in Senegal, which makes the two geographical experiences of Blackness very different but still forever linked.

**Class Format:** seminar, the course includes a required spring break trip to Dakar, Senegal, which is no additional cost to students

**Requirements/Evaluation:** evaluation will be based on class participation, short weekly reading responses, two 4-5 page papers, a presentation based on the spring break trip, and a final presentation including a short 2-page report

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** students who have taken other AFR courses, Francophone speakers and students

**Expected Class Size:** 8

**Grading:**

**Distributions:** (D2)

**Attributes:** AFR Core Electives GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

### **AMST 226 (S) Gender and the Dancing Body (DPE)**

**Cross-listings:** WGSS 226 THEA 226 AMST 226 DANC 226

Secondary Cross-listing

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 ideologies. We will examine a wide range of dance genres, from stage performances 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 and will also include film screenings, discussions with guest artists, and opportunities for creative projects. No previous dance experience required.

**Class Format:** This course will be taught in a virtual format and will be remote.

**Requirements/Evaluation:** class participation, reading responses, essays, in-class writing assignments, and group presentations

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10-15

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 226 (D2) THEA 226 (D1) AMST 226 (D2) DANC 226 (D1)

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's

historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2021

SEM Section: R1 TF 3:15 pm - 4:30 pm Munjulika Tarah

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

**Cross-listings:** AFR 228 AMST 228 REL 223 LATS 228

**Secondary Cross-listing**

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.

**Requirements/Evaluation:** participation, short writing exercises, a 5- to 6-page take-home midterm essay, and an 8- to 12-page final review essay

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** majors and concentrators

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 228 (D2) AMST 228 (D2) REL 223 (D2) LATS 228 (D2)

**Attributes:** GBST Latin American Studies Electives LATS Core Electives

**Not offered current academic year**

### **AMST 230 (S) Contemporary American Fiction**

**Cross-listings:** AMST 230 ENGL 229

**Secondary Cross-listing**

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.

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

**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

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 230 (D2) ENGL 229 (D1)

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

Not offered current academic year

**AMST 232 Bewilderment: Contemporary U.S. Poetry and the Ethics of Unknowing (DPE) (WS)**

"I perceive I have not really understood any thing, not a single object, and that no man ever can," wrote Walt Whitman in a great poem of 1860. "Tell all the truth, but tell it slant," answered Emily Dickinson a few years later, as if suggesting a strategy for how to write one's way into Whitman's radical uncertainty. These articulations of knowing and unknowing, of telling and untelling, continue to thread their way into U.S. poetry today. This course will explore bewilderment as both a poetic strategy and an ethical position. How do error, randomness, contradiction, obliquity, and dissociation serve the poem and the poet? How do such strategies counter ideas of literary mastery, heroism, virtuosity, privilege and celebrity? What are the political possibilities of such counter stances, especially as embodied and expressed by poets who speak from outside the stronghold of the white male establishment? We will primarily read from recently published work in the U.S., but will also be interested to track the literary traditions that have shaped how contemporary poets think and write. Authors read may include: Wanda Coleman, Eileen Myles, Anne Carson, Layli Long Soldier, Vanessa Angelica Villarreal, Fanny Howe, Terrance Hayes, Jennifer Chang, Tiana Clark, Brenda Hillman, Jane Wong, Tommy Pico, Paisley Rekdahl, Brian Teare, Diana Khoi Nguyen, and C. D. Wright.

**Requirements/Evaluation:** Classroom participation in discussion, several papers of graduated lengths and complexity (for a total of 20 pages of writing).

**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:** potential sophomore English majors have first choice, then prospective or current American Studies majors

**Expected Class Size:** 19

**Grading:**

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** Gateway courses in English traditionally emphasize writing skills, and this course is no exception. Attention will be paid to drafts and revisions of essays.

**Difference, Power, and Equity Notes:** The vast majority of works read are authored by poets outside the white male straight cisgender establishment. More importantly, we will constantly engage the question of how poetry may serve the needs of equity and inclusion in the U.S. contemporary literary marketplace.

**Attributes:** ENGL 200-level Gateway Courses

Not offered current academic year

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

**Cross-listings:** SOC 236 AMST 236 ARTH 237 ENGL 237

Secondary Cross-listing

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.

**Requirements/Evaluation:** full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project; in addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Anthropology and Sociology majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

SOC 236 (D2) AMST 236 (D2) ARTH 237 (D1) ENGL 237 (D2)

**Attributes:** EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

### **AMST 237 (S) Islam in the United States: From Black Muslims to the War on Terror**

**Cross-listings:** REL 237 AMST 237 AFR 237

Secondary Cross-listing

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.

**Requirements/Evaluation:** in-class participation and presentations; 3 short essays; final project

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 237 (D2) AMST 237 (D2) AFR 237 (D2)

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

Spring 2021

SEM Section: R1 MW 11:45 am - 1:00 pm Zaid Adhami

### **AMST 238 (F) Zen and the Art of American Literature**

**Cross-listings:** ENGL 239 REL 228 AMST 238

Secondary Cross-listing

Just one hundred years ago, few Americans knew the first thing about Buddhism. But in 2020, who hasn't heard of (or even tried) mindfulness or meditation? Buddhist ideas and practices now seem ubiquitous, available even in the form of smartphone apps like Headspace and Ten Percent Happier. In this class, we'll explore how Buddhism came to be the profoundly important cultural force in American life that it is today. We'll read a



variety of Buddhist-influenced literary texts, from the Beat poetry of the 1950s to contemporary novels like Ruth Ozeki's *A Tale for the Time Being*. And we'll range far beyond the world of literature into other cultural domains in which Buddhism has had a deep impact, like environmentalism, psychotherapy, and Western attitudes towards death and dying. We'll also give special attention to the role that Buddhism is playing in the struggle for racial justice (from bell hooks to Black Lives Matter). And we'll engage in an experiential investigation of the benefits of incorporating contemplative practices like mindfulness into higher education: students will learn a variety of meditation techniques, and we'll spend time each week practicing and reflecting upon those practices. Students will be expected to maintain a daily meditation practice outside of class (10-15 minutes a day), with the help of one of those newfangled meditation apps no less! No prior experience with meditation is necessary. Just an open mind. (For detailed information about the format of this hybrid course, please visit: [www.tinyurl.com/Engl239info](http://www.tinyurl.com/Engl239info))

**Class Format:** This is a hybrid course. The class will be divided into small discussion groups of 6-7 students (two of the groups will be in-person; one of them remote). In a typical week, the whole class will meet together once on Zoom for 45-60 minutes and each discussion group will meet once for 60 minutes (either in-person or remote). For more info about the class format, please visit: [www.tinyurl.com/Engl239info](http://www.tinyurl.com/Engl239info) (students who are interested in this course should visit this URL).

**Requirements/Evaluation:** Regular attendance will be strictly required; weekly Glow posts; and a final critical or creative project (like an 8-10 page essay, podcast episode, or zine).

**Prerequisites:** none

**Enrollment Limit:** 21

**Enrollment Preferences:** preference will go to juniors and seniors; students who pre-register should email [brhie@williams.edu](mailto:brhie@williams.edu) an explanation of why they want to take this course, which will be used to decide enrollment. The class For more info: [www.tinyurl.com/Engl239info](http://www.tinyurl.com/Engl239info)

**Expected Class Size:** 21

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 239 (D1) REL 228 (D2) AMST 238 (D2)

**Attributes:** ENGL Literary Histories C EXPE Experiential Education Courses

Fall 2020

SEM Section: H1 MWF 8:15 am - 9:30 am WF 1:30 pm - 2:45 pm Bernard J. Rhie

### **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.

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

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

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

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

**Difference, Power, and Equity 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

Not offered current academic year

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

**Cross-listings:** AMST 240 COMP 210 LATS 240

Secondary Cross-listing

In this course we will focus on issues of language and identity in the contemporary cultural production and lived experience of various Latina/o/x communities. As such, how are cultural values and material conditions expressed through Latina/o/x language and literature? How does Latina/o/x identity challenge traditional notions of the relationship between language, culture, and nation? In what ways might Latina/o/x literary and linguistic practices serve as tools for social change? Departing from an overview of common linguistic ideologies, we will examine code-switching, 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 autobiography, novels, and poetry. Both directly and/or indirectly, these texts address Latina/o/x language politics, as well as the broader themes of power, community, ethno-racial identity, gender, sexuality, class, and hybridity.

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

**Prerequisites:** none

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 240 (D2) COMP 210 (D2) LATS 240 (D2)

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

Not offered current academic year

### **AMST 241 (S) Performing Masculinity in Global Popular Culture (DPE)**

**Cross-listings:** WGSS 240 THEA 241 SOC 240 AMST 241 LATS 241

Secondary Cross-listing

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, 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.

**Requirements/Evaluation:** masculinity journal, mid-term essay exam, visual rhetorical analyses of pop culture images

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** a short statement of interest will be solicited

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 240 (D2) THEA 241 (D1) SOC 240 (D2) AMST 241 (D2) LATS 241 (D2)

**Difference, Power, and Equity Notes:** This course examines the construction of masculinity as it relates to intersecting identities such as race, sexuality, class, and global political economic considerations. Key to understanding masculinity are questions about the diversity of experiences of masculinity, cultural variations of gender norms, privilege, agency, patriarchy, heteronormativity, and interlocking systems of oppression.

**Attributes:** EXPE Experiential Education Courses FMST Related Courses LATS Comparative Race + Ethnic Studies Electives

Spring 2021

SEM Section: R1 MW 6:45 pm - 8:00 pm Gregory C. Mitchell

**AMST 242 (S) Americans Abroad (DPE)**

**Cross-listings:** AMST 242 COMP 242 ENGL 250

**Secondary Cross-listing**

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.

**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

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

**Enrollment Limit:** 18

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 242 (D1) COMP 242 (D1) ENGL 250 (D1)

**Difference, Power, and Equity Notes:** 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

**Not offered current academic year**

**AMST 243 (S) Asian/American and Black Literary and Cultural Thought**

**Cross-listings:** AMST 243 AFR 243

**Primary Cross-listing**

One durable legacy of white settler colonialism has been to its divide-and-conquer management of minority populations--an amazingly effective strategy still widely practiced in a variety of forms today. While Asian Americans have been deemed "model minorities" in contrast to "unmodel" minorities--namely, African Americans--and racial minorities have been pitted against one another in the oppression Olympics and on the issue of affirmative action, there has, in fact, been a long history of political, literary, and cultural thought that have joined blacks and Asian/Asian Americans, from W.E.B. Du Bois to current ideas about digital possibilities (and constraints). In this course we will examine the theory, political writings, art, music and literature that sprang from and attended the early Marxist-Communist fight for universal brotherhood; movements against colonialism, capitalism,

and the Vietnam War; Yellow Power and Black Power; and topics such as black and Asian diasporas, Afro-futurism, multiculturalism, "Afro-pessimism", racial melancholia, and digital futurities.

**Requirements/Evaluation:** one shorter paper (4-6 pages), midterm; final paper/project (10-12 pages), response papers and/or posts on GLOW; participation (class discussion and attendance)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors, sophomores

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 243 (D2) AFR 243 (D2)

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

Not offered current academic year

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

**Cross-listings:** SOC 244 HIST 366 AMST 244

Secondary Cross-listing

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.

**Requirements/Evaluation:** A midterm examination, two short essays, and a final paper.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Priority given to Sociology, History, Anthropology, and American Studies majors.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

SOC 244 (D2) HIST 366 (D2) AMST 244 (D2)

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

Spring 2021

SEM Section: H1 TR 11:30 am - 12:45 pm James L. Nolan

### **AMST 245 (F) Race, Power, & Food History (DPE)**

**Cross-listings:** HIST 265 ENVI 246 AMST 245

Secondary Cross-listing

Have you ever wondered why Spam is so popular in Hawaii and why Thai food is available all across the United States? Are you curious why black-eyed peas and collards are considered "soul food"? In this course, we will answer these questions by digging in to the histories of global environmental transformation through colonialism, slavery, and international migration. We will consider the production and consumption of food as a locus of power over the last 300 years. Beginning with the rise of the Atlantic slave trade and continuing through the 20th century, we trace the global movement of plants, foods, flavors, workers, businesses, and agricultural knowledge. Major units include rice production by enslaved people in the

Americas; Asian American food histories during the Cold War; and fat studies critiques of obesity discourse. We will discuss food justice, food sovereignty, and contemporary movements for food sustainability in the context of these histories and our contemporary world. Readings are interdisciplinary, but our emphasis will be on historical analyses of race, labor, environment, health, and gender.

**Class Format:** Fall 2020 only: The course will be taught in a hybrid format that accommodates students on campus and those learning remotely. Depending on enrollment, some break-out discussions may need to be scheduled outside of the allotted time block (as would be the case in a tutorial). Discussion will be supplemented with a mix of synchronous and asynchronous online activities.

**Requirements/Evaluation:** two to three papers on assigned topics (4-6 pages); one longer final paper (8-10 pages); participation in discussion and online activities

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Environmental Studies majors and concentrators; American Studies majors; Public Health concentrators; history majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 265 (D2) ENVI 246 (D2) AMST 245 (D2)

**Difference, Power, and Equity Notes:** This course considers the production and consumption of food as a locus of power over the last 300 years, and contextualizes current movements for food justice and sovereignty in light of those histories. Students will have opportunities to reflect on questions of power, privilege, and racism in contemporary food movements. Our final unit focuses on challenges to critical food studies from fat liberation and body positivity

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora ENVI Humanities, Arts + Social Science Electives EVST Culture/Humanities HIST Group F Electives - U.S. + Canada PHLH Nutrition, Food Security+Environmental Health

Fall 2020

SEM Section: R1 WF 1:30 pm - 2:45 pm April Merleaux

### **AMST 246 (S) Aesthetics and Place-making in Latina/o New York**

**Cross-listings:** AMST 246 LATS 246

#### **Secondary Cross-listing**

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:** 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

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** LATS concentrators and AMST majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 246 (D2) LATS 246 (D2)

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

Not offered current academic year

**AMST 248 (F) Black Women in African American Literature and Culture**

**Cross-listings:** AMST 248 ENGL 248 WGSS 258

**Secondary Cross-listing**

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*.

**Requirements/Evaluation:** active class participation, four short papers totaling about 20 pages; final project on the hashtag #blackgirlmagic

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 248 (D2) ENGL 248 (D1) WGSS 258 (D1)

**Attributes:** ENGL 200-level Gateway Courses

Not offered current academic year

**AMST 249 (F) Asian American Performance: Activism and Aesthetics (DPE)**

**Cross-listings:** GBST 246 THEA 246 AMST 249

**Secondary Cross-listing**

This seminar will explore contemporary Asian American plays, stand-up comedy, performance art, and spoken word with an eye to how artists do politics through their cultural labor. We will begin with a brief survey of images from popular media to identify legacies of Orientalism. From here we will move towards examining the ways in which Asian American artists from various eras subvert stereotypes and pursue projects of social justice. In watching performances and reading scripts, essays, and interviews, we will attend to narratives, acting methods, theatrical design, spectatorship, and the political economy of cultural production that shapes how Asian American artists make and show work. In addition, we will explore how artists stake political claims in the public sphere through teaching and community organizing.

**Requirements/Evaluation:** two 5-page critical essays, reading responses, class presentations, and active discussion participation

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** sophomores and juniors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GBST 246 (D1) THEA 246 (D1) AMST 249 (D2)

**Difference, Power, and Equity Notes:** Course fosters critical engagement with artistic practices that seek to address the concerns of populations in the US who have historically had unequal access to resources and audiences for representing themselves and their political concerns. Students will ask questions about how Asian American artists address legacies of Orientalism, as well as how they facilitate community engagement and approach

projects of social justice.

Not offered current academic year

### **AMST 251 North American Histories to 1865 (DPE)**

This course surveys North American histories from ancient Indigenous pasts to the U.S. Civil War. Beginning with the diverse Native societies that have long lived and interacted in specific Indigenous homelands, it then traces Indigenous encounters with a range of expansionist European colonial projects, and the dynamic, contested quality of these relationships and resistances. The course delves into the origins, evolution, and violences of the transatlantic slave trade, and the ways that peoples of African descent created new lives and identities in the Caribbean and North America. The transformations of the seventeenth and eighteenth centuries are examined in detail, including political, economic, cultural, and religious transformations and upheavals that fostered new senses of individual and collective identities. Connecting the pivotal Seven Years War and American Revolution, the course traces out the legacies of these contestations for multiple empires, nations, and communities. The last section of the course examines the antebellum era, multiple struggles for rights, land, and autonomy, and the coming of the U.S. Civil War as well as its ongoing legacies. The course introduces students to a wide range of historical methodologies and critical approaches to the past, and moves from large-scale vantages to on-the-ground accounts of how specific people experienced historical changes. The course conveys a sense of how key debates and struggles from the past have shaped North American presents and futures, and how scholars and communities have grappled with these topics. It also provides opportunities for engaging original archival and material culture collections at Williams College.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** class participation, short writing assignments, reading responses, final essay

**Prerequisites:** none; open to all

**Enrollment Limit:** 30

**Enrollment Preferences:** first- and second-year students

**Expected Class Size:** 15-20

**Grading:**

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

**Difference, Power, and Equity Notes:** This course deeply engages a multiplicity of communities' experiences in North America over many millennia, including Native American/Indigenous people and sovereign nations, and African diasporic populations and transatlantic networks. It introduces students to a wide range of critical approaches, methodologies, and historiographies, including decolonizing and indigenizing techniques. It emphasizes the inherent and long-term diversity, plurality, and contestation of North American histories.

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

Not offered current academic year

### **AMST 252 (S) Puerto Rico and its Diaspora**

**Cross-listings:** AMST 252 LATS 252

Secondary Cross-listing

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:** 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)

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 252 (D2) LATS 252 (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives EXPE Experiential Education Courses LATS Core Electives

Not offered current academic year

**AMST 254 (F) Sovereignty, Resistance, and Resilience: Native American Histories to 1865 (DPE)**

**Cross-listings:** HIST 254 AMST 254 LEAD 254

Secondary Cross-listing

This course surveys Native American/Indigenous North American histories from creation through the U.S. Civil War, tracing the complex ways that tribal nations and communities have shaped North America. It also introduces foundational methodologies in Native American and Indigenous Studies and strategies for pursuing decolonizing scholarship and action. Beginning with the diverse Indigenous societies that inhabited the Americas millennia before Columbus's arrival, it discusses the cultural complexity of Native peoples, nations, and worldviews rooted in particular ecosystems and homelands, as well as accounts of beginnings and migrations. It addresses how Native peoples confronted grievous epidemics resulting from the "Columbian Exchange," and contended with Euro-colonial projects of "discovery" and colonization. Indigenous nations' multifaceted efforts to maintain sovereignty and lands through eras of pervasive violence and removal are discussed, as well as the important yet under-recognized ways that Native communities negotiated the tumultuous era and conflicting allegiances of the Civil War. The course centers on Indigenous actors-intellectuals, diplomats, legal strategists, knowledge keepers, spiritual leaders, artists, and others-and consistently connects historical events with present-day debates over land, historical memory, education, and activism. Additionally, it provides an opportunity to engage with original materials pertaining to Native histories in the Williams College Archives/Special Collections and Art Museum. While the scope of the course is continental and transoceanic, it devotes significant attention to the Native Northeast and the particular Indigenous homelands in which Williams College is located.

**Class Format:** Remote class. Class will blend short pre-recorded lectures with weekly Zoom discussion sections/seminar format, plus time for virtual one-on-one conversations with the instructor.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, (virtual) museum/archives exercise, final essay

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** History or American Studies majors, followed by first- and second-year students

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 254 (D2) AMST 254 (D2) LEAD 254 (D2)

**Difference, Power, and Equity Notes:** This course intensively explores Native American/Indigenous North American histories, experiences, and forms of critical and creative expression, as well as responses to and engagements with Euro-American settler colonialism. It guides students into methodologies central to Native American and Indigenous Studies (NAIS), and gives opportunities for oral and written reflections on NAIS approaches to historical themes and sources, as well as decolonizing methodologies more broadly.



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

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Christine DeLucia

**AMST 256 (F) Social Justice Traditions: 1960s to #Black Lives Matter (DPE)**

**Cross-listings:** AFR 257 AMST 256 HIST 256

**Primary Cross-listing**

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.

**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

**Prerequisites:** none

**Enrollment Limit:** 35

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

**Expected Class Size:** 25

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 257 (D2) AMST 256 (D2) HIST 256 (D2)

**Difference, Power, and Equity Notes:** 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. 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

**Not offered current academic year**

**AMST 259 (S) New England Environmental History (WS)**

**Cross-listings:** AMST 259 HIST 259 ENVI 259

**Secondary Cross-listing**

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

**Requirements/Evaluation:** several short essays, final project

**Prerequisites:** ENVI 101 or permission of the instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Environmental Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 259 (D2) HIST 259 (D2) ENVI 259 (D2)

**Writing Skills Notes:** Six response papers for which the instructor will provide consistent feedback on writing skills as well as content. Sequenced writing workshops that lead toward a final research paper.

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

Not offered current academic year

### **AMST 260 (F) Indigenous Feminisms (DPE)**

**Cross-listings:** AMST 260 WGSS 262

#### Primary Cross-listing

Indigenous women, Two Spirit and trans people have always stood on the frontlines of decolonization struggles in the Americas, from treaty negotiations to self defense against settler invasion, to the Standing Rock Sioux struggle against the Dakota Access Pipeline, to creating independent databases and mutual support networks amongst the loved ones of Missing and Murdered Indigenous Women, Girls, Trans and Two Spirit people. This course maps out some of the intellectual and political interventions of Indigenous feminists in analyzing and struggling against genocide, heteropatriarchy, conquest and racial capitalism in settler states like the US and Canada. This course will focus on how Indigenous women, Two Spirit and trans people have analyzed and struggled against the imposition of colonial constructs of gender and sexuality that mark Indigenous lives and lands as sites of extraction. It will examine how carceral regimes of control produced by the intertwined histories of conquest and Transatlantic slavery have been imposed upon Indigenous lives through the child protection system and the prison industrial complex. Students will be invited to consider how Indigenous feminist practices 'make a future' (Brant 1981) against and beyond the settler state. This course aims to familiarize students with historical and contemporary Indigenous feminist works, as well as provide an overview of Indigenous feminist political formations, poetry, fiction, and making practices. Pedagogically, this course will also facilitate the development and sharpening of skills in social analysis, writing and argumentation.

**Class Format:** Hybrid online/in-person

**Requirements/Evaluation:** Three one page reading responses, 30%; One two-page critical peer response 10%; One Final paper, 50%; Course participation and attendance 10%

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies majors or potential majors have first preference, WGSS majors have next priority.

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 260 (D2) WGSS 262 (D2)

**Difference, Power, and Equity Notes:** This course has as its core mission -- both in subject matter and in pedagogical approaches -- the exploration of difference, power and equity.

**Attributes:** AMST Critical and Cultural Theory Electives

Fall 2020

SEM Section: H1 TF 3:15 pm - 4:30 pm Margaux L Kristjansson

### **AMST 264 (F) American Art and Architecture, 1600 to Present**

**Cross-listings:** AMST 264 ARTH 264

#### Secondary Cross-listing

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.

**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

**Expected Class Size:** 60

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 264 (D1) ARTH 264 (D1)

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

Not offered current academic year

### **AMST 265 (S) Pop Art (WS)**

**Cross-listings:** AMST 265 ARTH 265

Secondary Cross-listing

The use of commercial and mass media imagery in art became recognized as an international phenomenon in the early 1960s. Items such as comic strips, advertising, movie stills, television programs, soup cans, "superstars," and a variety of other accessible and commonplace objects inspired the subject matter, form, and technique. This course will critically examine the history and legacy of Pop Art by focusing on its social and aesthetic contexts. An important component of the course involves developing skills in analyzing visual images, comparing them with other forms, and relating them to their historical context.

**Requirements/Evaluation:** one final research paper (15 pages) written in stages over the semester including revisions; bibliographic research, writing exercises, and oral presentations

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Art majors

**Expected Class Size:** 18

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 265 (D1) ARTH 265 (D1)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AMST Arts in Context Electives ARTH post-1800 Courses

Not offered current academic year

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

**Cross-listings:** COMP 228 AMST 266 ENGL 268 REL 266

Secondary Cross-listing

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.

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

**Prerequisites:** none

**Enrollment Limit:** none

**Enrollment Preferences:** none

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 228 (D1) AMST 266 (D2) ENGL 268 (D1) REL 266 (D2)

**Difference, Power, and Equity Notes:** This course will explore the 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 in 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 in the texts, and how to analyze their workings in nuanced multidimensional ways.

Not offered current academic year

### **AMST 267 (F) The Roaring Twenties and the Rough Thirties**

**Cross-listings:** AMST 267 HIST 266

Secondary Cross-listing

This course will probe the domestic history of the U.S. from 1919 to 1939 and the cultural, economic, political, and social changes accompanying America's evolution into a modern society. Themes include: developments in work, leisure, and consumption; impact of depression on the organization of the public and private sectors; persistence of traditional values such as individualism and the success ethos in shaping responses to change; and the evolving diversity of America and the American experience.

**Class Format:** This course will be taught remotely and will feature both asynchronous and synchronous instruction. Virtual course meetings will revolve around synchronous discussion and remote learners will be expected to attend class regularly and participate actively in each session held via Zoom (or a similar platform).

**Requirements/Evaluation:** Students will be graded on class participation and will have two take-home essay examinations (a midterm and a final, each 6-8 pages). In addition, students will write two short response papers and will complete an interpretative essay (5-7 pages) focused on art from the WPA Federal Art Project.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** HIST and AMST majors as well as students with demonstrated interest in the material

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 267 (D2) HIST 266 (D2)

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

Fall 2020

SEM Section: R1 MW 10:00 am - 11:15 am Tyran K. Steward

### **AMST 272 (S) American Postmodern Fiction**

**Cross-listings:** AMST 272 ENGL 272

Secondary Cross-listing

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*.

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

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 272 (D2) ENGL 272 (D1)

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

Not offered current academic year

### **AMST 275 (F) American Drama: Hidden Knowledge**

**Cross-listings:** THEA 275 AMST 275 ENGL 224

Secondary Cross-listing

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. For Fall 2020, the tutorial will be conducted primarily online. Depending on enrollments, we may divide into groups with three students, instead of the traditional two-student tutorial format.

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

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Theatre and English majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

THEA 275 (D1) AMST 275 (D2) ENGL 224 (D1)

**Attributes:** AMST Arts in Context Electives

Fall 2020

TUT Section: RT1 TBA Robert E. Baker-White

**AMST 276 (S) Southern Literary Aesthetics (DPE) (WS)**

**Cross-listings:** ENGL 275 AFR 275 AMST 276

**Secondary Cross-listing**

Hip-Hop artists signify as "the dirty South" the distinct sounds, rhythms, landscapes, gestures, desires as well as frustrations of Black residents living in the southernmost regions of the U.S. American continent. In this course, students will examine what the South means to American concepts and how the South is used to make meaning in literature, music, art, digital archives, and film. We will give particular attention to how representations of the South are informed by region, gender, sexuality, and class. At the end of the course, students will be able to identify Black southern aesthetics across various genres and mediums with attention to historical and regional specificity despite the opacity of these categories. Potential artists include Jean Toomer, Alice Walker, Ernest Gaines, William Faulkner, Jesmyn Ward, Zora Neale Hurston, Natasha Trethewey, E. Patrick Johnson, Trudier Harris, Kiese Laymon, Julie Dash, Spike Lee, Askia Muhammad Touré, Alexis Pauline Gumbs, Alison Janae Hamilton, Outkast, DJ Khalid, Beyoncé Knowles, and Solange Knowles.

**Requirements/Evaluation:** four or five writing assignments that total about 20 pages; discussion facilitation

**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-years and sophomores

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 275 (D1) AFR 275 (D1) AMST 276 (D2)

**Writing Skills Notes:** Students will develop a writing practice through short in-class assignments that culminate in four or five formal submissions. Students will receive group as well as one-on-one feedback on useful writing principles. Feedback will focus on structure, style, argumentation, and audience.

**Difference, Power, and Equity Notes:** Students will analyze the "shaping of social differences, dynamics of unequal power, and processes of change" in the South. Students will discover how region impacts race, gender, sexuality, and class.

**Attributes:** ENGL 200-level Gateway Courses

**Not offered current academic year**

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

**Cross-listings:** WGSS 283 AMST 283 ENGL 286 AFR 283

**Secondary Cross-listing**

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.

**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

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 283 (D2) AMST 283 (D2) ENGL 286 (D2) AFR 283 (D2)

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

Not offered current academic year

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

**Cross-listings:** HIST 284 ASST 284 AMST 284

Secondary Cross-listing

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:** discussion

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

**Prerequisites:** none

**Enrollment Limit:** 40

**Expected Class Size:** 25

**Grading:** no pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 284 (D2) ASST 284 (D2) AMST 284 (D2)

**Difference, Power, and Equity Notes:** This course 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 US.

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

Not offered current academic year

**AMST 300 (F) Re/Generations I: Memory Against Forgetting and the Global American Empire (DPE)**

**Cross-listings:** COMP 357 AMST 300 ENGL 300

Primary Cross-listing

This is a two-part junior seminar in which we take an expansive approach to memoir as a form, genre, and practice, with specific attention given to texts reckoning with the traumas, transgressions, and transformations of what we understand as "America" and its many discontents. As such, the courses are remote and may be taken in sequence or autonomously. In this first part, we focus on authors charting the lives and afterlives of chattel slavery, settler colonialism, genocide, war, and the expansion of the global American empire, from the 19th through 20th centuries. How do these authors remediate the critical (il)legibility of personhood and place, community and nation? What myths must be dispelled and/or rewritten? What structural elements are deployed to tackle the obstacles of hegemonic power and historical amnesia, and how do these authors re/generate "what remains of lost histories and histories of loss" (Eng and Kazanjian)? Texts to be considered may include: *Narrative of the Life of Frederick Douglass, an American Slave*; *Hawaii's Story by Hawaii's Queen* (Lili'oukalani); *Notes of a Native Son* (James Baldwin); *Borderlands/La Frontera* (Gloria Anzaldúa); *Dictee* (Theresa Hak Kyung Cha).

**Class Format:** Remote

**Requirements/Evaluation:** weekly reading responses, midterm and final papers

**Prerequisites:** American Studies 101 and/or 301, previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 357 (D1) AMST 300 (D2) ENGL 300 (D1)

**Difference, Power, and Equity 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 cultural productions of these groups.

**Attributes:** AMST Arts in Context Electives

Fall 2020

SEM Section: R1 TR 11:30 am - 12:45 pm Anthony Y. Kim

### **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:** Class participation; short writing assignments (3 to 5 pages in length) and a final paper or multimedia project: total of 20 pp; one oral presentation.

**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

**Grading:** yes pass/fail option, yes fifth course option

**Unit Notes:** required of junior majors

**Distributions:** (D2)

Spring 2021

SEM Section: R1 MW 6:45 pm - 8:00 pm Eli Nelson

### **AMST 302 (F) Environmental Planning Workshop: Community-Based Experience**

**Cross-listings:** AMST 302 ENVI 302

#### **Secondary Cross-listing**

This interdisciplinary, experiential workshop introduces students to the field of planning through hands-on community projects. Environmental Planning includes a range of disciplines pertaining to the natural and built landscape such as city planning, housing, transportation, energy, open space and recreation, municipal services, ecological design, landscape architecture, neighborhood design, and community development, to list a few. This year, the foci will be issues currently at the forefront of the field: planning for public health and pandemics, racist planning legacies and anti-racist approaches, poverty and affordable housing, climate resilience planning, alternative transportation and transit, and agriculture and food systems. The class is organized into two parts. Part 1 involves reading and discussion of the planning literature: history, theory, policy, ethics, legal framework, and case studies. Labs include GIS mapping, hands-on planning exercises and project development. Part 2 involves project work: tackling an current planning problem in your home community. The includes primary research, conducting interviews with policymakers, stakeholders and residents, site



visits, attending meetings, and other activities as demanded by the particular project. The project work draws on students' academic training and extracurricular activities, and applies creative solutions to thorny problems. Labs will be small group work and project work. The course includes several class presentations; students will gain skills in interacting with public officials, interviewing, preparing presentations, public speaking, report-writing, and teamwork. The class culminates in a public presentation.

**Class Format:** Classes will be remote; some lab sessions will be in-person (held outside) for those on campus and others will be remote; there will be some in-person small group meetings held outside for those on campus. Scheduled class time and lab times will include small group discussion and collaborative group work and individual project work.

**Requirements/Evaluation:** Response papers (about four 1-page papers), planning exercises, class discussion, reports submitted in segments (total about 30 pp), collaborative small group work, class presentations frequently during semester, final class presentations over zoom.

**Prerequisites:** ENVI 101; open to seniors only

**Enrollment Limit:** 16

**Enrollment Preferences:** Environmental Studies majors and concentrators

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** Required course for Environmental Studies major and concentration

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 302 (D2) ENVI 302 (D2)

**Attributes:** AMST Space and Place Electives ENVI Core Courses EVST Core Courses EXPE Experiential Education Courses

Fall 2020

LAB Section: H2 T 2:00 pm - 4:00 pm Sarah Gardner

LAB Section: H3 R 2:00 pm - 4:00 pm Sarah Gardner

SEM Section: R1 TR 11:30 am - 12:45 pm Sarah Gardner

**AMST 303 (S) Feminist Disability Studies: Bodyminds in Place and Space (DPE)**

**Cross-listings:** WGSS 309 AMST 303

**Secondary Cross-listing**

In this course we will engage anti-racist feminist theory, disability (or 'crip') theory, and human geography to think critically about disability. We will draw on critical geographies of disability to understand the built environment and institutional design; geographic scales of the body and the bodymind; spaces of the home and institutions; and im/mobility and spatial access. We will also consider how disability is shaped by (and shapes) practices of care and mutual aid; experiences of embodiment and impairment; and structures of vulnerability and agency. The course will trace, historically, how ableism has been produced through slavery, colonization, surveillance, and incarceration as well as through movements like eugenics and white liberal feminism. The course will also analyze disability's construction through medicalized notions of wellness, illness, pathology, and cure. Throughout the course, we will consider disability as intersecting with gender, race and ethnicity, queerness, trans\*ness, fatness, class, nationality, and citizenship. Most centrally, we will ask: What is the spatiality of dis/ability, and how can space be occupied and reappropriated for radically inclusive uses? How can we understand both normality and deviance as socially constructed concepts that nonetheless have real, and uneven, implications for people's lives?

**Class Format:** This class will be taught online only.

**Requirements/Evaluation:** Student participation; two short (2-pg) reflection papers; two longer (4-5-pg) papers; and a final (12-15 pg) research paper

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** WGSS and AMST majors; permission of instructor

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 309 (D2) AMST 303 (D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it examines the political, social, and ideological constructions and theorizations of difference, power, and equity. The course explores the ways in which disability is mutually constructed with other axes of identity and difference, and how different groups of people have defined (and redefined) disability to meet various political aims.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2021

SEM Section: R1 MW 10:00 am - 11:15 am Emily Mitchell-Eaton

### **AMST 305 The Gay Menagerie: Gay Male Subcultures (DPE)**

Bears. Cubs. Otters. Pups. Twinks. Radical Fairies. Leathermen. Mollies. Drag queens. Dandies. Sisters of Perpetual Indulgence. Gay men, including gay trans men, have organized themselves into various subcultures within their community for centuries. This seminar is devoted to exploring these subcultures in (a mostly US-context) in greater detail using ethnographic texts, anthropological studies, historical accounts (including oral histories), and media. Topics include cruising and flagging, the anthropological significance of gay bars, histories of bath house culture, rural vs urban queer experiences, the ball scene, drag, diva worship, the reclamation of "fabulousness and faggotry," the leadership roles of trans women and effeminate gay men in activist movements, gay gentrification, the growth of gay consumerism/ gay tourism/homonationalism, hierarchies of masculinity in the gay community (i.e., masc for masc culture), HIV/AIDS and the politics of PrEP, chemsex, the role of racialized dating "preferences," genealogies of BDSM and leather culture, sexual health and discourses of "risk," the politics of barebacking and other sexual practices, queering consent, and the effects of hookup apps on gay culture. In addition to lectures, and discussions, there will also be some low-key performance-studies based exercises in queer praxis (e.g., drag workshops, mock debates, animal improvisation, role playing, etc.)

**Class Format:** There will be some minor performance elements such as workshops during class.

**Requirements/Evaluation:** Quizzes, journaling assignment, short diva report, 10 page research paper on a gay subcultural group

**Prerequisites:** None; WGSS 202 (Foundations in Sexuality Studies) will be helpful but is not required

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors; in the event of over-enrollment there statements of interest will be solicited

**Expected Class Size:** 12

**Grading:**

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

**Difference, Power, and Equity Notes:** This course examines the how marginalized communities respond to their oppression through creative forms. It takes as central to its curriculum the role of sexual diversity and the relationship of the gay community to power through the central idiom of "difference."

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

### **AMST 307 (F) Experimental African American Poetry**

**Cross-listings:** AMST 307 ENGL 327 AFR 301

Primary Cross-listing

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.

**Requirements/Evaluation:** two papers (6-8 pages and 8-10 pages), 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

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 307 (D2) ENGL 327 (D1) AFR 301 (D2)

**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**

**Cross-listings:** WGSS 308 COMP 300 AMST 308 ENGL 309

Secondary Cross-listing

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.

**Requirements/Evaluation:** weekly reading responses, presentations, one 10-page paper, engaged feedback process, and thoughtful class participation

**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

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 308 (D2) COMP 300 (D1) AMST 308 (D2) ENGL 309 (D1)

**Attributes:** ENGL Criticism Courses GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

### **AMST 309 (F) Womanist/Black Feminist Thought**

**Cross-listings:** WGSS 310 AFR 310 AMST 309 REL 310

Secondary Cross-listing

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:** discussion

**Requirements/Evaluation:** 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

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 310 (D2) AFR 310 (D2) AMST 309 (D2) REL 310 (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

Not offered current academic year

**AMST 310 (S) "A language to hear myself": Advanced Studies in Feminist Poetry and Poetics (DPE) (WS)**

**Cross-listings:** AMST 310 WGSS 330 ENGL 302

Secondary Cross-listing

The title of this course comes from Adrienne Rich's 1969 poem "Tear Gas," grounding our study in 1960s, 70s, and 80s feminist activist poetry but also in our current moment to answer a fundamental question: what can poetry do for us? In this period, feminist activist poets were at the center of a revolutionary social justice movement that changed the world. Feminist presses published much of the new poetry. This course focuses on the theory and practice of feminist poetry and print culture during this period, and how feminist experiments in language changed how we understand American poetry. We focus on the theoretical writings and poetry chapbooks of a diverse group of poets who powered the movement, including Audre Lorde, Mitsuye Yamada, Nelly Wong, Robin Morgan, June Jordan, Joy Harjo, Gloria Anzaldúa, Sonia Sanchez, Adrienne Rich, Judy Grahn, and Pat Parker. We also read the work of some later feminist theorists, such as Judith Butler, as we analyze the kinds of performances that brought together feminist poetry and political activism. We spend some time in the archives, analyzing documents from the period, including original publications of poetry chapbooks often published by the period's many feminist presses and consider how such attention allows us to construct alternative narratives for feminism and American poetry. Writing at the intersections of race, class, gender, and sexuality, and of multiple social justice movements (Civil Rights, anti-Vietnam War, LGBTQ activism, and Black Power), these poets gave us a new language to "hear," not only ourselves, but the experience and pain of others, and, in so doing, they moved personal experience into public discourse around issues of inequality and human flourishing in a democratic society.

**Class Format:** I anticipate that this class will be a hybrid course for students who are both remote and in-person, with a mix of synchronous and asynchronous elements.

**Requirements/Evaluation:** two short analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), short presentation, longer final researched paper (10-12 pages)

**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, or permission of instructor

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 310 (D2) WGSS 330 (D2) ENGL 302 (D1)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: weekly p/f discussion posts, critical summaries of feminist criticism, two four-to-five-page graded papers, one creative assignment, a longer, final researched paper (10-12 pages), written in stages over a period of several weeks with feedback at each stage. Critical feedback on written assignments a week prior to due date through conferences and Google Docs and on graded assignments within one week.

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the feminist 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 period.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural

Spring 2021

SEM Section: H1 TF 1:30 pm - 2:45 pm Bethany Hicok

**AMST 311 Four Poets: Gwendolyn Brooks, Frank O'Hara, Sylvia Plath, and Amiri Baraka**

The study of literature often relies on seemingly "objective" labels to sort and group writers. These four major American poets from the last century were often segregated into different categories: Gwendolyn Brooks (1917-2000) and Amiri Baraka (1934-2014) clumped together as black poets; Sylvia Plath (1932-1963) labelled a "Confessional Poet" and/or taught as a female poet but not a "white poet"; Frank O'Hara (1926-1966), designated a "New York School" poet but not a "white poet" or "male poet." In looking closely at the poetry of these four writers, whose work is usually not taught side by side, we will ask questions about the assumptions implicit in the concepts and categories of American (and English-language) poetics and how literary history usually gets written. For example, who is the presumed "universal" poetic speaker? Who is the assumed reader? Do our attitudes about raced and gendered bodies influence how we read raced and gendered poets? Is a queer poet read with the same particularity as a black poet?

**Requirements/Evaluation:** Two short papers (4-5 pp.) = 25%; One final paper (8-10 pp.) = 50%; Two short response papers = 15%; Participation = 10%

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST majors

**Expected Class Size:** 15

**Grading:**

**Distributions:** (D2)

Not offered current academic year

**AMST 312 (S) Chicago**

**Cross-listings:** LATS 312 ENVI 313 AMST 312

Secondary Cross-listing

"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 of 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:** attendance and class participation, group presentations and discussions, 5 critical briefs ( 2-pages) and a book review essay (15 pages)

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 312 (D2) ENVI 313 (D2) AMST 312 (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 (S) Gender, Race, and the Power of Personal Aesthetics**

**Cross-listings:** WGSS 313 AFR 326 AMST 313 LATS 313

### **Secondary Cross-listing**

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/x," "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:** This remotely taught, synchronous course follows a discussion format.

**Requirements/Evaluation:** participation, one student-led discussion period, two written essays of 5-7 pages, final oral exam.

**Prerequisites:** LATS 105, AMST 201, AFR 200, 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, Africana Studies majors, and Women's, Gender and Sexuality Studies majors by seniority. If the class is overenrolled students may be asked to submit a brief writing sample.

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 313 (D2) AFR 326 (D2) AMST 313 (D2) LATS 313 (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora ASAM Related Courses LATS Core Electives WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Spring 2021

SEM Section: R1 MW 10:00 am - 11:15 am Maria Elena Cepeda

## **AMST 315 (S) Blackness 2.0: Race, Film and New Technologies**

**Cross-listings:** AFR 315 STS 315 SCST 315 AMST 315

### **Secondary Cross-listing**

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.

**Requirements/Evaluation:** participation and attendance, creation and maintenance of a personal blog, structural analyses for film, and design of an original multimedia project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 315 (D2) STS 315 (D2) SCST 315 (D2) AMST 315 (D2)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses

Not offered current academic year

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

**Cross-listings:** AFR 317 COMP 319 AMST 317 DANC 317 ENGL 317 THEA 317

#### **Secondary Cross-listing**

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:** discussion

**Requirements/Evaluation:** 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

**Prerequisites:** none; open to all

**Enrollment Limit:** 15

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 317 (D2) COMP 319 (D2) AMST 317 (D2) DANC 317 (D2) ENGL 317 (D2) THEA 317 (D1)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives GBST Borders, Exiles + Diaspora Studies Electives

Not offered current academic year

### **AMST 322 (S) Race, Culture, Incarceration**

**Cross-listings:** AMST 322 INTR 322 AFR 322 PSCI 313

#### **Secondary Cross-listing**

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.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 322 (D2) INTR 322 (D2) AFR 322 (D2) PSCI 313 (D2)

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives JLST Interdepartmental Electives

Not offered current academic year

## AMST 323 (S) Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora

**Cross-listings:** ENGL 356 AFR 323 AMST 323 ARTH 223 COMP 322

### Secondary Cross-listing

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 the late Congressman John Lewis' *March* and Ebony Flowers' *Hot Comb*, this course illustrates and critiques multiple ways the graphic novel commingles 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 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 build comic creation and analysis skills through short exercises, eventually building up to the final project of a graphic short story that illustrates historical and/or autobiographical narratives. No art experience is required, only an openness to expanding one's visual awareness and composition skills. This course is often taught in collaboration with the Williams College Museum of Art's Object Lab program, which allows the class to have its own space and art objects that are directly related to the course topic. Although it is a remote course this year, this class may still feature Object Lab participation, film screenings, and collaborations with guest speakers.

**Class Format:** This is a remote class that will primarily feature synchronous sessions with some asynchronous sessions.

**Requirements/Evaluation:** class participation, 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)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If the enrollment limit is exceeded, preference will be given to Africana Studies concentrators or students who have taken AFR 200, the department's introductory course.

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** this course is part of the Gaudino Danger Initiative

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 356 (D1) AFR 323 (D2) AMST 323 (D2) ARTH 223 (D1) COMP 322 (D1)

**Attributes:** AFR Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora GBST Borders, Exiles + Diaspora Studies Electives

Spring 2021

SEM Section: R1 MW 11:45 am - 1:00 pm Rashida K. Braggs

## AMST 324 (S) Indigenous Women's History (DPE) (WS)

**Cross-listings:** WGSS 324 AMST 324 HIST 362

### Primary Cross-listing

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.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies, History, and Women's Studies, Gender and Sexuality majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option



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

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 324 (D2) AMST 324 (D2) HIST 362 (D2)

**Writing Skills Notes:** With substantial focus on students' development of independent research papers, this course satisfies the Writing Skills requirement.

**Difference, Power, and Equity Notes:** 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.

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

Not offered current academic year

**AMST 326 (F) Feminist and Queer Performance at the Limit of Action (DPE)**

**Cross-listings:** THEA 322 AMST 326 WGSS 321 AFR 328

Secondary Cross-listing

What counts as feminist and queer activism? This course challenges what we dominantly understand as activism--key to the emergence of ethnic studies and feminist and queer theory. Moving away from political actions centered in these fields, such as strikes, protests, and boycotts, this course will turn to visual and performance art works by artists of color, who consider other forms of action that are not overtly visible, resistant, oppositional, agentive, militant, loud, liberatory, and documentable. Each week, we will examine a performance at the limit of action, including silence, sexual abjection, concealment, melancholia, and waiting, alongside issues related to race, gender, sexuality, labor, and migration among others. How might we approach and reconcile with performances that once again reify notions of racialized and gendered bodies as apolitical, passive, submissive, and compliant? Drawing on scholarship within black and women of color feminist criticism, queer of color critique, critical ethnic studies, and performance studies, this course will attune students to the role of aesthetics to interrogate and expand what we typically conceive of as activism, resistance, power, and survival from racialized, feminized, and queer positions.

**Requirements/Evaluation:** In-class discussion, short weekly reading posts, class presentation, final paper/project

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors and students with experience in American Studies or performance studies coursework

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

THEA 322 (D1) AMST 326 (D2) WGSS 321 (D2) AFR 328 (D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of activism is valued over other forms.

**Attributes:** WGSS Theory Courses

Fall 2020

SEM Section: R1 MR 1:30 pm - 2:45 pm Kelly I Chung

**AMST 327 (S) Racial and Religious Mixture (DPE)**

**Cross-listings:** REL 314 LATS 327 AFR 357 AMST 327

Secondary Cross-listing

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:** mostly discussion

**Requirements/Evaluation:** participation, short writing exercises, a 3-page first essay, a 5- to 8-page second essay, and a 10- to 14-page final paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** seniors, concentrators, majors, those with prior relevant coursework

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 314 (D2) LATS 327 (D2) AFR 357 (D2) AMST 327 (D2)

**Difference, Power, and Equity Notes:** Focusing on how different peoples have critically theorized and made meaning about and out of racial and religious differences and interconnections, this Difference, Power, and Equity course investigates the ways that knowledge about mixture and difference--and their roles in hierarchical distributions of social and political power--have been critically constructed and transformed.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora GBST Latin American Studies Electives

Not offered current academic year

**AMST 329 (F) Marxist Feminisms: Race, Performance, and Labor** (DPE)

**Cross-listings:** THEA 323 WGSS 323 AFR 329 AMST 329

Secondary Cross-listing

Who is considered the dominant subject of labor? This course offers an overview of queer, women of color feminist, decolonial, and black and critical ethnic studies critiques of orthodox Marxism. Starting with core texts from the Marxist tradition, we will explore a range of social positions and forms of labor that complicate Marx's emphasis on the white male industrial worker. Each unit, we will study key scholarship that centers reproduction, slavery, care and domestic work, indentured servitude, sex work, and low wage flexible labor, to name a few, alongside queer and feminist modes of performance that respond to and/or provide strategies to live and survive under racial capitalism. We will discuss seminal works by theorists, including Karl Marx, Luce Irigaray, Cedric Robinson, Jennifer Morgan, Hortense Spillers, Lisa Lowe, Gayatri Chakravorty Spivak, Dorothy Roberts, Angela Davis, José Esteban Muñoz, and Leo Bersani, in tandem with performances, such as paintings, performance art, poetry, protests, photography, prints, music, and sculptures. This course will equip students with a critical understanding of the ways racial capitalism has centrally relied upon the mass capture and recruitment of racialized and gendered labor in and beyond the U.S. and how, through performance, life under these conditions have been reimagined.

**Requirements/Evaluation:** In-class discussion, short weekly reading posts, class presentation, final paper

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors and students with experience in American Studies or performance studies coursework

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

THEA 323 (D1) WGSS 323 (D2) AFR 329 (D2) AMST 329 (D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor is valued over other forms.

**Attributes:** WGSS Theory Courses

Fall 2020

SEM Section: R1 TF 1:30 pm - 2:45 pm Kelly I Chung

**AMST 330 (Anti-)Imperialism, Race, and the Archive (DPE) (WS)**

What is U.S. imperialism? How are the social relations of racial capitalism important to U.S. imperialism? How have anti-imperial, anti-racist, and anti-capitalist struggles taken shape within, against, and beyond the U.S. nation-state, and how have these struggles shaped the U.S. nation-state itself? Finally, what kind of anti-imperial activist hermeneutics does American Studies offer and how can they be strengthened to reckon with the specific conditions of the U.S. imperial present? Anchored in these questions, this course seeks to introduce students to the history of U.S. imperialism. It does so beyond the traditional understanding of empire as a one-way agglomerating imposition of power in distant areas, and instead accounts for the co-constitution of reigning state-capitalist orders and global processes of spatial and social differentiation. Following such an approach to the history of U.S. imperialism, this course is organized around four time periods: 1770s to 1890s; 1890s to 1930s; 1930s to 1980s; and 1980s to the present. Across each period, we will attend to processes of U.S. imperial expansion, capital accumulation, and racial domination, and resistance to these processes. We will do so using secondary sources and a wide range of primary sources, including published fiction, legal documents, newspaper articles, speeches, films, and photos. By the end of this course, students should be able to detail a genealogy of the U.S. imperial present that accounts for: the significance of imperial and inter-imperial relations in the formation of U.S. national culture, institutions, and public areas such as law and public policy; how U.S. territorial colonialization has underpinned the development of U.S. imperial infrastructure, the imperial state form, and imperial culture; and how U.S. territorial and extraterritorial sovereignty exist in perpetual reaction to the primary claims of Indigenous peoples and other threats to reigning state-capitalist orders.

**Requirements/Evaluation:** Evaluation will be based on the following assessments: Class Participation: 25%; Weekly Response (350-500 words): 25%; Essay 1--First submission (5 pgs.): 10%; Essay 1--Revision (5 pgs.): 10%; Essay 2 (5 pgs.): 15%; Essay 3 (5 pgs.): 15%

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies majors, students specializing in Native American and Indigenous Studies, Africana majors, History majors,

**Expected Class Size:** 15

**Grading:**

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

**Writing Skills Notes:** Emphasis on writing process and revision: Three thesis papers at 5 pages each (each receiving critical feedback from professor and peers); one keyword glossary where students develop rigorous definitions of course key terms; one roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** Throughout, the course addresses the issues of difference, power, and equity amongst groups and the nature of the theoretical tools or perspectives used to understand these issues. It does so familiarizing students with "racial capitalism" as both a way of understanding the historical relationship between race and capitalism, and as an activist hermeneutic to respond to the conditions that American Studies and other fields must reckon with in the present.

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

Not offered current academic year

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

**Cross-listings:** AMST 331 COMP 330 THEA 330

Secondary Cross-listing

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* (Lafcadio 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.

**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

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 331 (D1) COMP 330 (D1) THEA 330 (D1)

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

Not offered current academic year

### **AMST 333 (S) An American Family and "Reality" Television (WS)**

**Cross-listings:** ARTH 310 WGSS 312 AMST 333

**Secondary Cross-listing**

*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 14- to 18-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:** Remote seminar. The course will feature synchronous online class meetings.

**Requirements/Evaluation:** class presentations, research assignments and annotated bibliographies, and final 14- to 18-page research paper. Student presentations will be recorded offline and posted to GLOW.

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** junior Art majors, followed by senior majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 310 (D1) WGSS 312 (D2) AMST 333 (D2)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Attributes:** AMST Arts in Context Electives ARTH post-1800 Courses FMST Core Courses

Spring 2021

SEM Section: R1 MW 6:45 pm - 8:00 pm C. Ondine Chavoya

### **AMST 334 (S) Sexual Economies (DPE)**

**Cross-listings:** ANTH 301 WGSS 301 AMST 334

**Secondary Cross-listing**

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 have a variety of guest speakers to share their diverse lived experiences related to this topic.

**Requirements/Evaluation:** midterm essay exam, short quizzes, participation, Marco Polo video chat posts

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

**Enrollment Limit:** 14

**Enrollment Preferences:** based on statement of interest

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

ANTH 301 (D2) WGSS 301 (D2) AMST 334 (D2)

**Difference, Power, and Equity Notes:** 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.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2021

SEM Section: R1 MW 8:30 pm - 9:45 pm Gregory C. Mitchell

### **AMST 335 (S) Uncovering Williams**

**Cross-listings:** AMST 335 ARTH 335

#### **Primary Cross-listing**

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.

**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) and bibliography

**Prerequisites:** sophomore standing or permission of the instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 335 (D2) ARTH 335 (D1)

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

Spring 2021

SEM Section: R1 T 1:10 pm - 3:10 pm Dorothy J. Wang, Kevin M. Murphy

**AMST 337 (S) Queer in the City (DPE)**

**Cross-listings:** AFR 337 AMST 337 WGSS 346

**Secondary Cross-listing**

In this course we will examine the various ways scholars and filmmakers have used ethnography as a critical tool for understanding the intersections of race, place, space, gender and sexuality. We will foreground studies that examine unfamiliar sites of Black struggle, resistance, and survival. We will examine Black gender variant and sexual minorities and how they produce, reproduce and struggle for spaces and places of desire, community, pleasure, love, and loss. We will explore these stories through primarily ethnographic modalities. We will discuss the political and ethical ramifications of these ethnographic narratives paying particular attention to the usefulness and limitations of both 'Thin' and 'Thick' descriptions. We will use ethnography to center debates regarding the politics of representation of racialized queer space, place, and people through both filmic and written accounts. All students will be asked to discover and develop their ethnographic voices through various critical, creative, experimental and performative assignments.

**Requirements/Evaluation:** facilitated class discussion; weekly critical response papers; creative projects

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** WGSS majors; students may be asked to write a short statement of interest in the event of over-enrollment

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 337 (D2) AMST 337 (D2) WGSS 346 (D2)

**Difference, Power, and Equity Notes:** Course directly discusses structural oppression, forms of inequality, and social redress through the intersecting matrices of race, gender, sexuality and other ontological forms.

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

**Not offered current academic year**

**AMST 338 (S) Literature of the American Renaissance**

**Cross-listings:** COMP 337 ENGL 338 AMST 338

**Secondary Cross-listing**

The decades leading up to the Civil War have often been described as the "American Renaissance" because of the breathtaking explosion of literary achievements in that period (including *Walden*; *Moby-Dick*; *The Scarlet Letter*; *Narrative of the Life of Frederick Douglass*; and the groundbreaking poetry of Walt Whitman and Emily Dickinson). For the first time, American writers were broadly the equal or more of their European counterparts. We will explore the distinctive character of this achievement, paying close attention to the transformational power of language, and the promises it offered to refigure personal and political identity in a time when the American experiment approached the brink of collapse.

**Class Format:** discussion

**Requirements/Evaluation:** in addition to actively participating in class, students will be required to submit very short reading entries on Glow, and to write two comparative essays (of 8 and 12 pages).

**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; Comparative Literature majors

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 337 (D1) ENGL 338 (D1) AMST 338 (D2)

**Attributes:** AMST Arts in Context Electives ENGL Literary Histories B

Not offered current academic year

**AMST 339 (S) Latina/o/x Musical Cultures: Sounding Out Gender, Race, and Sexuality (WS)**

**Cross-listings:** LATS 338 AMST 339 WGSS 338

Secondary Cross-listing

In this class we will investigate a wide variety of Latina/o/x popular musical forms, with particular attention to issues 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/x popular music and the identities of its producers, performers, and audiences. We will focus on the following questions, among others: How are hybrid Latina/o/x 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?

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

**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

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 338 (D2) AMST 339 (D2) WGSS 338 (D2)

**Writing Skills Notes:** Students are required to complete a semester-long research paper in steps, each of which is evaluated and completed again as needed. These include an abstract (1-2 pages), annotated bibliography (2-5 pages), outline (2-7 pages), rough draft (2 at 6-10 pages), peer editing exercise, and final draft (10-12 pages). The intention is that students learn practical skills related to effective writing and to encourage them to engage in writing in planned stages with consistent feedback.

**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

Not offered current academic year

**AMST 340 (S) Elizabeth Bishop in the Americas (DPE)**

**Cross-listings:** ENGL 340 AMST 340 WGSS 340 COMP 342

Secondary Cross-listing

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:** three hours per week, in addition to small group discussion and 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

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 340 (D1) AMST 340 (D2) WGSS 340 (D2) COMP 342 (D1)

**Difference, Power, and Equity Notes:** 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 GBST Borders, Exiles + Diaspora Studies Electives GBST Latin American Studies Electives

Not offered current academic year

### **AMST 343 (S) Representations of Racial-Sexual Violence from Enslavement to Emancipation**

**Cross-listings:** INTR 343 AFR 343 AMST 343 WGSS 343

Secondary Cross-listing

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:** students provide primary and response papers and discuss their analyses and theories of social and interpersonal violence

**Requirements/Evaluation:** weekly primary and response papers

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** preference given to juniors and seniors

**Expected Class Size:** 8

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

INTR 343 (D2) AFR 343 (D2) AMST 343 (D2) WGSS 343 (D2)

**Attributes:** AMST Critical and Cultural Theory Electives JLST Interdepartmental Electives WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

### **AMST 344 (F) Pacific-New England Material Histories (DPE)**

**Cross-listings:** ARTH 344 AMST 344

Secondary Cross-listing

This course looks at the indigenous, colonial, maritime, and missionary histories that connect New England to island nations in the Pacific in the eighteenth and nineteenth centuries. Rather than thinking of Hawai'i and Massachusetts merely as opposite ends of United States colonial expansion, we will focus on the heterogeneous cast of historical actors—from queens to whalers—who interacted in these places and generated new forms in architecture, painting, printmaking, the decorative arts, textiles, and publishing. Particular attention will be paid to the politics of Hawaiian visual culture and the histories of Williams alumni in Hawai'i, but the readings, discussions, and student papers will not be limited exclusively to those subjects. Our time together will be split between lecture and class discussion, with some meetings devoted to archival research and object-based case studies in collections on campus. As a group, we will establish a corpus of objects and conceptual frameworks for analyzing what "Pacific-New England" means and how that might challenge our existing assumptions about regional art histories. Finally, we will experiment as a class with the best ways to convey what we've learned through our collective inquiry—whether in different forms of writing or by workshopping more creative approaches.



**Requirements/Evaluation:** participation in discussion, two short papers, final research project, and presentation; note: one required field trip, scheduled in consultation with the students

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 8

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 344 (D1) AMST 344 (D2)

**Difference, Power, and Equity Notes:** This course traces the ways that systemic biases regarding race, religion, gender, and class impacted and continue to affect relations of power, wealth, and ultimately sovereignty in the United States and in Hawai'i.

Not offered current academic year

### **AMST 346 (F) Latinas/os and the Media: From Production to Consumption**

**Cross-listings:** LATS 346 AMST 346

Secondary Cross-listing

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?

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

**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

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 346 (D2) AMST 346 (D2)

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

Fall 2020

SEM Section: R1 MR 1:30 pm - 2:45 pm Maria Elena Cepeda

### **AMST 347 (S) Beyond Cli-Fi: Climate Change Histories & the Arts of Resilience (DPE)**

**Cross-listings:** AMST 347 ENVI 348

Secondary Cross-listing

This interdisciplinary environmental humanities seminar begins with the premise that our present climate crisis is a political project of globalization propelled by capitalism and its cultural logic. Causes and consequences of climate change can only be understood by examining the historical trajectories of carbon-based economic, political, and cultural systems since the 19th century. We trace the intellectual genealogy of modern climate science, consider the politics of indigenous knowledge as related to extractivism, and examine literary and artistic engagements with the natural world. We pay particular attention to the narrative strategies that scientists and policymakers use to talk about climate, and we develop creative critiques of the dominant discourses. We use historical and cultural analysis to study social movement strategy and tactics among advocates for climate

mitigation, adaptation, and resilience. We begin and end with creative responses to climate crisis, always asking: How can we move beyond dystopia and defeatism? How might history inform social movements for climate resilience? How can the arts, theater, and literary production articulate a new politics of survival? What narrative forms enable and inspire climate action?

**Requirements/Evaluation:** one short creative writing assignment; several short critical papers (3-4 pages); final essay (10-15 pages)

**Prerequisites:** ENVI 101 or instructor permission

**Enrollment Limit:** none

**Enrollment Preferences:** ENVI or AMST majors or concentrators; people with demonstrated interest in the course topics

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 347 (D2) ENVI 348 (D2)

**Difference, Power, and Equity Notes:** This course considers the historical differences in economic, political, and cultural power which have shaped our present climate crisis. We consider both who drives environmental change and who experiences it first hand. We consider in particular how differences of class, race, and gender shape capacities for resilience and resistance and we examine social movement strategy, with particular attention to Indigenous and POC social movement thinkers and leaders.

**Attributes:** AMST Critical and Cultural Theory Electives ENVI Humanities, Arts + Social Science Electives

Not offered current academic year

### **AMST 348 (F) Graphic Narratives as Democratic Ideals**

**Cross-listings:** COMP 348 AMST 348 LATS 348

Secondary Cross-listing

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:** workshop

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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 348 (D2) AMST 348 (D2) LATS 348 (D2)

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

Not offered current academic year

### **AMST 350 (S) Black Masculinities (DPE)**

**Cross-listings:** AMST 350 ENGL 375 AFR 331 WGSS 318

Secondary Cross-listing

In this seminar, we will study the evolution of Black masculinities through cultural, social, and political movements from 20th 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. By examining representations and presentations of Black masculinities, we will pursue questions such as: 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? 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? What is the future of Black Gender? We will trouble the relationship between manhood and masculinity by examining the ways in which masculinity can move across various kinds of bodies. In addition to reading critical and creative texts, we will view films and engage other kinds of media. Students will be responsible for 2 short papers and a final project.

**Requirements/Evaluation:** students will be responsible for 2 short papers and a final project

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS Majors will get preference, then Juniors and Seniors

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 350 (D2) ENGL 375 (D1) AFR 331 (D2) WGSS 318 (D2)

**Difference, Power, and Equity Notes:** This course engages content and materials that explore various forms of difference, power, and equity, along with facilitating the development of skills that will help students address the implications of said forms. This course considers current examples and historical examples of Black masculinity. This course fosters difficult conversations about how difference works and has worked, how identities and power relationships have been grounded in lived experience.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Not offered current academic year

### **AMST 351 Queer Tongues & Lavender Linguistics (DPE)**

This course in linguistics provides an introduction to linguistic anthropology, sociolinguistics, and folklore studies using topics and approaches related to gender and sexuality. It is a methods course based in empirical research principles, but a basic familiarity with the broad strokes of queer/feminist theory may be helpful. One goal of the class will be learning to read and write in IPA (International Phonetic Alphabet) and how to construct and use IPA "change charts." We then build on this as we turn to sociolinguistics as students will learn how to do Discourse Analysis and Conversation Analysis, using WGSS-oriented topics (e.g., upspeak, vocal fry, so-called "gay voice," the gendered nature of turn-taking and interrupting.) We then turn to an extended unit on queer folklore and folklife, learning how anthropologists and folklorists use motif type indexes (e.g., Propp Functions, Thompson Type Index, etc) to study oral narratives and how feminist/queer theorists can use these to analyze gender in folk/fairytales and other stories. We also read several linguistic anthropologists' ethnographies of queer communities' language practices in global context. The semester concludes with a unit on LGBT slang, argots, and profanity.

**Requirements/Evaluation:** IPA Quizzes (reading/writing), Conversation Analysis/Turntaking Transcription Assignment, Urban Legends Tale Type Analysis, Short Analytical Paper on Feminist/Queer Folk Figures

**Prerequisites:** None; prior coursework in WGSS may be helpful, but is not required

**Enrollment Limit:** 12

**Enrollment Preferences:** WGSS majors; short statements of interest will be solicited in the event of overenrollment

**Expected Class Size:** 12

**Grading:**

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

**Difference, Power, and Equity Notes:** This course examines the centrality of power in communication as broken down along axes such as sex, gender, and sexuality. It deliberately takes a canonical field (i.e., linguistic anthropology) that often neglected the gendered nature of communication and puts these questions at the center of the curriculum. Assignments are structured in such a way as to build awareness of the role of gender and sexuality within human interactions and how sociolinguistics reveal power imbalances.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

## **AMST 353 (S) Is Science Native to Turtle Island? The History of Native Science in North America (DPE)**

**Cross-listings:** STS 353 AMST 353

### **Primary Cross-listing**

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.

**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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors and Science and Technology Studies concentrators

**Expected Class Size:** 13

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 353 (D2) AMST 353 (D2)

**Difference, Power, and Equity Notes:** 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

**Not offered current academic year**

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

**Cross-listings:** AMST 355 ARTH 515

### **Secondary Cross-listing**

"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--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.

**Requirements/Evaluation:** research paper, presentations

**Prerequisites:** none

**Enrollment Limit:** 16

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 355 (D1) ARTH 515 (D1)

Not offered current academic year

**AMST 356 (S) Settler Colonialism, Care, Kinship and Social Reproduction (DPE) (WS)**

**Cross-listings:** AFR 359 AMST 356

**Primary Cross-listing**

AMST 356 Settler Colonialism, Care, Kinship and Social Reproduction Contemporary understandings of family, kinship and care were shaped through the invasion of the Indigenous Americas and Transatlantic slavery. Indigenous nations came to be understood by anthropologists and settler states as governed by a logic of kinship, and this understanding was weaponized by the US and Canada to target Indigenous governance for elimination. At the same time, dominant kinship narratives were defined by the property claims made upon Black lives under settler law and by the state-enforced maternal inheritance of racialized bondage. This course will analyze kinship and care as both mechanisms of state control of Indigenous and Black lives and lands, and as sites of insurgency against colonial states. We will analyze how Canada and the U.S. have deployed Child Protective Services, reproductive regulation, Boarding Schools, plantation economies, land dispossession, and the prison industrial complex to target Indigenous, Black, Brown, working class and trans/queer support systems. Applying methodologies and theoretical interventions in Indigenous studies, Black studies and critical political economy to primary texts to US and Canadian law, autobiography, and anthropology, our focus will move from 17th and 18th century British colonial law to autobiographical accounts of slavery and emancipation, to Canada's 19th century Indian Act, to mid-20th century social scientific debates on Black and Indigenous families. We will end by thinking about insurgent practices of organizing care and kinship outside and against the confines of whiteness, capital and the state. The pedagogical aims of the course are to illustrate how kinship narratives anchor settler colonial nationhood and property regimes, and to facilitate the development of skills in writing and independent research, primary source analysis, and critical analysis of law, anthropology, and policy.

**Requirements/Evaluation:** Class Participation and three critical response papers at three to five pages each (each receiving critical feedback from professor); one response paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process. One final paper (15-20 pages) and one roundtable presentation based on the final paper.

**Prerequisites:** Prerequisites: one or more of the following courses: AMST 146, Introduction to Indigenous Studies or AFR 200, Introduction to Africana Studies; HIST 254 / AMST 254(F), Sovereignty, Resistance, and Resilience: Native American Histories to 1865 or AMST 204:

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors have first priority, AFRICANA majors have second priority.

**Expected Class Size:** 19

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** This course satisfies EITHER the Space and Place elective OR the Comparative Studies in Race, Ethnicity and Diaspora elective

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 359 (D2) AMST 356 (D2)

**Writing Skills Notes:** Explanation: Three critical response papers at three to five pages each (each receiving critical feedback from professor); one response paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process. One final paper (15-20 pages) and one roundtable presentation based on the final paper.

**Difference, Power, and Equity Notes:** This course focuses upon the operations of difference, power and equity in settler colonial governance in the Americas, particularly in terms of how the legal and extralegal regulation of family, kinship and care are sites where racial, colonial, ethnic, gender and sexual difference are produced and reproduced. It aims to provide students with critical tools to become responsible agents of change, by informing them of the ways that concerns for social equity in the field of kinship and family h

**Attributes:** AMST pre-1900 Requirement

Spring 2021

SEM Section: R1 WF 1:30 pm - 2:45 pm Margaux L Kristjansson

**AMST 357 (S) Re/Generations II: Contemporary Experiments in Memory, Trauma, and Self (DPE)**

This is a two-part junior seminar in which we take an expansive approach to memoir as a form, genre, and practice, with specific attention given to texts reckoning with the traumas, transgressions, and transformations of what we understand as "America" and its many discontents. As such, the courses are remote and may be taken in sequence or autonomously. In this second part, we convene on a selection from our historical present and explore how categories of *identity* and *experience*, *memory* and *history* are being constructed and deconstructed, reimagined and remade anew. We will ask: how do these authors narrate the overlapping cycles of loss, pain, grief, survival, resilience, and resistance in the face of historical violence? What possibilities for (individual and collective) healing can exist in and beyond the world as we know it? What 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 American present-future tense? Texts to be considered may include: *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); *Heart Berries* (Terese Marie Mailhot); *Know My Name* (Chanel Miller); *On Earth We're Briefly Gorgeous* (Ocean Vuong).

**Class Format:** Remote

**Requirements/Evaluation:** weekly reading responses, midterm and final papers

**Prerequisites:** American Studies 101 and/or 301, previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies Majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

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

**Difference, Power, and Equity 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 cultural productions of these groups.

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

Spring 2021

SEM Section: R1 MR 1:30 pm - 2:45 pm Anthony Y. Kim

**AMST 359 (F)(S) Spirits of Rebellion: The L.A. Rebellion Filmmakers (DPE)**

**Cross-listings:** ENGL 357 AFR 351 AMST 359

**Primary Cross-listing**

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, Black 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.

**Requirements/Evaluation:** weekly online journal responses (1-2 pages); midterm essay (5-7 pages); final project

**Prerequisites:** AMST 101 and/or 301, critical studies in race and ethnicity or cultural studies, or permission of the instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 357 (D1) AFR 351 (D2) AMST 359 (D2)

**Difference, Power, and Equity Notes:** This course contributes to the Difference, Power, and Equity designation by examining the social, political, cultural, and historical forces that contribute to Black cinematic representation.

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

Fall 2020

SEM Section: R1 MR 1:30 pm - 2:45 pm Anthony Y. Kim

Spring 2021

SEM Section: R1 MR 3:15 pm - 4:30 pm Anthony Y. Kim

**AMST 360 (F) The Atlantic World: Connections, Crossings, and Confluences** (DPE)

**Cross-listings:** HIST 361 AMST 360

**Secondary Cross-listing**

Early Americans inhabited an interconnected world through which people, beliefs, and objects circulated. This course explores the "Atlantic World" as both a place and a concept: an ocean surrounded by diverse communities and empires, and an imagined space of shared or competing affiliations. Moving from the tenth century to the nineteenth, it examines ecological, cultural, political, economic, intellectual, and religious exchanges among Native Americans, Europeans and colonizers, and Africans and African Americans. It introduces both conceptual dimensions of this Atlantic paradigm and case studies that investigate its human subtleties, with the goal of examining early American history through a transnational lens. The course will take up the stories of Wabanaki mariners and Norse/Viking expansionists; Pocahontas, a trio of Inuit people, and myriad other Indigenous travelers to Europe; West African survivors of the Middle Passage and their enslaved descendants who pushed for survival and recognition of their humanity overseas; New England religious dissidents, intellectuals, and profiteers from Caribbean slavery; Touissant L'Ouverture and the reverberations of the Haitian Revolution; and whaling ship crews who pursued cetaceans ever farther out at sea, among other topics. The course also delves into new methodologies for telling histories that have been unevenly presented or seemingly silenced in traditional documentary archives, probing ways that oral traditions, songs, archaeology, material culture, and other forms of expression and representation can help recast the nature and meanings of these connected spaces and histories. Additionally, it provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Class Format:** will alternate with seminar-type discussion of readings

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives exercise, final essay

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** sophomore, junior, and senior History majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 361 (D2) AMST 360 (D2)

**Difference, Power, and Equity Notes:** This course examines the formation, expression, and articulation of racial, ethnic, cultural, and other forms of difference in the historical Atlantic World, and the ways that peoples of Indigenous and African descent engaged with and challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in older literatures, and helps students build fluencies in recovering and analyzing these lives.

**Attributes:** GBST Borders, Exiles + Diaspora Studies Electives HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Not offered current academic year

**AMST 368 (F) Framing American Slavery (DPE)**

**Cross-listings:** AFR 363 AMST 368 HIST 368

**Secondary Cross-listing**

**Readings in American Slavery** This course will delve into how and what historians have written about US slavery for the last century or so. Rather than marching through time, like we might in a survey course, we'll explore the nooks and crannies of slavery's history. We'll consider gender and sexuality, labor and capitalism, regional difference, maritime culture, and every day life. We'll compare histories produced well before the Civil Rights Movement to books written afterward. We'll consider the obstacles and challenges Black scholars faced in the academy and consider the significance of their work. Finally, we'll examine slavery's role in today's world, beginning with the institution's relationship with American universities and continuing on to the recent protests against monuments and statues.

**Requirements/Evaluation:** Four written essays/reviews, final paper. Students must also complete reading and contribute to class discussions.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to History, American Studies, and Africana Studies concentrators/ majors.

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 363 (D2) AMST 368 (D2) HIST 368 (D2)

**Difference, Power, and Equity Notes:** This course will explicitly examine how power worked and changed during the centuries of legal slavery in the United States. Since lawmakers joined power and violence to definitions of whiteness and blackness, we will study how these definitions emerged and changed over time. Students will address issues of violence, legal and extra legal means of continuing slavery through changing political and economic conditions. Additionally, the course will consider the racial barriers in the academy.

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

Fall 2020

SEM Section: R1 TR 9:45 am - 11:00 am Gretchen Long

**AMST 376 (F) Landscapes in American Literature**

**Cross-listings:** ENGL 376 STS 377 AMST 376

**Secondary Cross-listing**

This course examines representations of American landscapes in selected texts from the British colonial era to the present. Critical approaches will include narrative theory, formalism, eco-criticism, and science and technology studies. The central questions are: (1) How do authors adapt narrative and poetic forms to the representation of particular landscapes? (2) How do literary landscape representations change when new technologies arise for traversing and transforming them? (3) What effects can literary landscapes have on the landscapes we live in? Landscapes include settlements, cities, wildernesses, "frontiers," suburbia, and infrastructural scenes. Relevant technologies include the postal service, the railroad, the telegraph and telephone, the automobile, commercial aviation, and Skype. Texts may include: letters of Columbus, American Indian creation stories, early American religious texts, captivity narratives, slave narratives, and poems, short stories, and novels from the 17th to the 21st centuries, as different from one another as Dickinson's "Nature-sometimes sears a Sapling-" and Annie Proulx's *Brokeback Mountain*.

**Requirements/Evaluation:** discussion participation; five brief response papers (~2 pages); a mid-semester essay (~5 pages); a final essay (12- to 15-pages)

**Prerequisites:** none

**Enrollment Limit:** 15

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1)



**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 376 (D1) STS 377 (D2) AMST 376 (D1)

**Attributes:** ENGL Criticism Courses

Not offered current academic year

### **AMST 379 (F) American Pragmatism**

**Cross-listings:** PHIL 379 AMST 379

Secondary Cross-listing

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.

**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

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PHIL 379 (D2) AMST 379 (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**

**Cross-listings:** AFR 380 SCST 380 WGSS 380 AMST 380 ENGL 381 STS 380

Secondary Cross-listing

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.

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

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 380 (D2) SCST 380 (D2) WGSS 380 (D2) AMST 380 (D2) ENGL 381 (D1) STS 380 (D2)

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

**AMST 381 (S) The Legal History of Asian America (DPE)**

**Cross-listings:** HIST 381 AMST 381

**Secondary Cross-listing**

This course will focus on how certain legal structures have shaped the Asian American experience. We will examine the impact of the laws that are part of the anti-Chinese movement, the Chinese Exclusion Act, the incarceration of Japanese Americans during WWII, school desegregation, citizenship cases, and other legal decisions that have influenced the development of Asian American history.

**Requirements/Evaluation:** two 2- to 3-page response papers, two 5- to 7-page essays, one final paper of 15 pages

**Prerequisites:** none, open to all students

**Enrollment Limit:** 25

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 381 (D2) AMST 381 (D2)

**Difference, Power, and Equity Notes:** This class will cover immigration law, civil rights law, and gender relations, all under the umbrella of legal decisions which determined the racial, class, and gender makeup of the Asian American population from the late-1800s to the present.

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

Not offered current academic year

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

**Cross-listings:** AMST 382 COMP 382

**Primary Cross-listing**

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.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 382 (D2) COMP 382 (D1)

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

Not offered current academic year

**AMST 384 (F) Selected Topics in Asian American Studies (DPE)**

**Cross-listings:** ASST 384 AMST 384 HIST 384

**Secondary Cross-listing**

Assuming some previous knowledge of Asian American history, this course will examine a number of specific topics in Asian American Studies. Using historical sources, monographs, graphic memoirs, novels, and films, potential topics include Asians of mixed race, Orientalism, adoption, food culture, the "model minority," legal studies, Asian Americans and the environment, and the impact of war on Asian American history.

**Requirements/Evaluation:** papers

**Prerequisites:** none; open to all

**Enrollment Limit:** 25

**Enrollment Preferences:** seniors first, then anyone

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASST 384 (D2) AMST 384 (D2) HIST 384 (D2)

**Difference, Power, and Equity Notes:** This class is focused on race, immigration, gender relations, and labor issues; all of which can be seen through the lens of power dynamics and inequality.

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

**Not offered current academic year**

**AMST 397 (F) Independent Study: American Studies**

American Studies independent study

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

Fall 2020

IND Section: H1 TBA Dorothy J. Wang

**AMST 398 (S) Independent Study: American Studies**

American Studies independent study

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

Spring 2021

IND Section: R1 TBA Dorothy J. Wang

**AMST 403 (S) New Asian American, African American, Native American, and Latina/o Writing**

**Cross-listings:** AMST 403 LATS 403 AFR 333

**Primary Cross-listing**

The most exciting and forward-thinking writing in the English language today is being done by formally experimental writers of color. Their texts push the boundaries of aesthetic form while simultaneously engaging questions of culture, politics, and history. This course argues not only for the centrality of minority experimental work to English literature but a fundamental rethinking of English literary studies so as to confront the field's imbedded assumptions about race, a legacy of British colonialism, and to make the idea of the aesthetic more open to ideas generated in critical race studies, diaspora studies, American studies, and those fields that grapple more directly with history and politics. In the critical realms of English, work by minority writers is often relegated to its own segregated spaces, categorized by ethnic identity, or tokenized as "add-ons" to more "central" or "fundamental" categories of literature (such as Modernism, poetics, the avant-garde). Recent work by Asian American, African American, Native American and Latino/a writers challenges our assumptions and preconceptions about ethnic literature, American literature, English literature, formal

experimentation, genre categorization, and so on. This writing forces us to examine our received notions about literature, literary methodologies, and race. Close reading need not be opposed to critical analyses of ideologies. Formal experimentation need not be opposed to racial identity nor should it be divorced from history and politics, even, or especially, a radical politics.

**Requirements/Evaluation:** one shorter paper (7-8 pp.), one final paper or creative project (10-12 pp.), two short response papers, a presentation, and participation

**Prerequisites:** none but those with some previous experience with literature and/or literary analysis might be helpful

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 403 (D2) LATS 403 (D2) AFR 333 (D2)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST 400-level Senior Seminars LATS Comparative Race + Ethnic Studies Electives

Not offered current academic year

#### **AMST 404 New Works in Asian American & Pacific Islander Studies (DPE)**

In this seminar, we will consider new and/or newly intensifying debates and conversations in Asian American and Pacific Islander Studies. Topics may include white settler colonialism; indigeneity, the Pacific, and the transpacific; refugee experiences; political participation, conservatism, and religion; affirmative action; sexual violence; mental health; and comparative and relational racialization. We will also consider some new works of Asian American film and literature, and the criticism it generates. In addition to reading very recent scholarship on these topics in the field, we will also look at related media coverage, policy proposals, law, and/or activism. Students will therefore not only gain an understanding of the field's recent concerns but also become familiar with the broader political, social, and cultural contexts from which they emerge. Course material will focus on scholarship and issues that critically engage race, gender, sexuality, indigeneity, and/or disability as key terms. Students will be asked to develop a final project or paper based on one of the topics covered in the course.

**Requirements/Evaluation:** Participation, weekly bibliographic annotations, one 3-5 page paper, one final presentation (8-10 page paper plus in-class presentation)

**Prerequisites:** Permission of Instructor/AMST recommended

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors, Seniors, Juniors

**Expected Class Size:** 12

**Grading:**

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

**Difference, Power, and Equity Notes:** This course is organized around Asian American and Pacific Islander (AAPI) scholarship that foregrounds systems of power and hierarchies of identity. Students will consider how AAPI experiences throughout the history of the U.S. are shaped by uneven and often unjust processes, such as war or economic liberalism, and aspects of identity, such as race, indigeneity, gender/sexuality, class, and religion.

**Attributes:** AMST 400-level Senior Seminars

Not offered current academic year

#### **AMST 405 (F) Critical Indigenous Theory (DPE)**

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:** This course will be taught remotely. Class sessions will include Zoom based seminar meetings during the designated course times, as well as asynchronous peer-editing and collaboration on final papers.

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

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

**Enrollment Limit:** 10

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 10

**Grading:** yes pass/fail option, no fifth course option

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

**Difference, Power, and Equity Notes:** 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.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars

Fall 2020

SEM Section: R1 MW 6:45 pm - 8:00 pm Eli Nelson

### **AMST 408 (F) Envisioning Urban Life: Objects, Subjects, and Everyday People**

**Cross-listings:** LATS 408 AMST 408

#### **Secondary Cross-listing**

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.

**Requirements/Evaluation:** 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

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 408 (D2) AMST 408 (D2)

**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

**Not offered current academic year**

### **AMST 411 (S) Transnationalism and Difference: Comparative Perspectives**

**Cross-listings:** LATS 409 WGSS 409 AMST 411

**Secondary Cross-listing**

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 seminar we will analyze recent theories regarding the origins and impacts of transnationalism. Particular attention will be paid throughout the semester to the intersections of gender, ethno-racial identity, sexuality, and class in connection with everyday transnational dynamics. The broad range of case studies examined includes Central American, Colombia, the Dominican Republic, Haiti, Indonesia, Jamaica, Mexico, the Middle East, and Peru.

**Class Format:** This remotely taught, synchronous course will follow a discussion format.

**Requirements/Evaluation:** student participation, an original 12-15 page semester-long research paper conducted in stages, and peer editing

**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. If the course is overenrolled students may be asked to submit a brief writing sample.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 409 (D2) WGSS 409 (D2) AMST 411 (D2)

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

Spring 2021

SEM Section: R1 MR 1:30 pm - 2:45 pm Maria Elena Cepeda

**AMST 430 (F)(S) Race, Identity, Nature (DPE) (WS)**

**Cross-listings:** ENVI 430 AFR 390 AMST 430

**Primary Cross-listing**

From 18th-century claims that climate determined character to the 21st-century proliferation of DNA tests underwriting claims to Indigenous ancestry, race, colonialism, identity, and "nature" operate as interconnected terrains of power. Anchored in the contexts of U.S. colonialisms, racialization, and accumulation, this course aims to expose students to the cultural politics of "nature" as a way of "doing" American Studies. Specifically, this course investigates formations of and struggles against U.S. colonialisms, racialization, and accumulation via the many symbolic and material iterations, negotiations, and contestations of the contingent relations between and among human and non-human natures. Organized around a significant research paper and weekly written responses, this course ultimately aims to foster students' critical writing, reading, analytical thinking, and comparative inquiry skills across such contexts and sites of contestation, and across texts of different genres and media. We will work with a wide range of primary sources, including published fiction and poetry, legal documents, newspaper articles, speeches, recorded songs, and films, photos, paintings and other visual culture. By the end of this course, students should be able to describe the historical foundations of dominant ideas, attitudes, and practices toward non-human natures, as well as analyze how ideas of "nature" mediate the ways in which colonial, racial, gender, and sexual categories and structures inform and are (re)produced by U.S. institutions and in public areas such as the law, public policy, and property. Finally, students should be able to interpret how racialized and colonized peoples' visions, representations, and practices of liberation with regard to relations with non-human natures and the materiality of land precede, contend with, and exceed normative political, economic, and social categories of governance and systems of dispossession and exploitation.

**Class Format:** This course is designated as remote. However, international students who want to take this course but need it to be designated as a hybrid course in order to do so may instead register for an independent study with Prof. Ayazi. As a hybrid course, this independent study will have the same requirements as the listed course, with the exception of a limited number of face-to-face meetings in Williamstown or Boston. Please contact Prof. Ayazi at ha5@williams.edu to discuss such an arrangement.

**Requirements/Evaluation:** Evaluation will be based upon the following: Class Participation: 25%; Weekly Responses (350-500 words): 25%; Final Research Essay: 50%, broken down by Research Proposal (2-3 pgs, 10%), Peer Review and Feedback (2 pgs, 10%), Presentation (10%); Essay (15 pgs): 20%. Class will meet twice per week. Tu. meetings will be synchronous and Th. meetings will be asynchronous. Asynchronous components of the course include pre-recorded lectures, discussion boards, and other exercises that promote as much connection as possible within the constraints of remote education. Toward this end, synchronous meetings will center engaged discussion.

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** American Studies majors will be given preference; secondary preference given to students specializing in Native American and Indigenous Studies, as well as Africana and Environmental Studies majors.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENVI 430 (D2) AFR 390 (D2) AMST 430 (D2)

**Writing Skills Notes:** Emphasis on revision and writing process includes: One thesis paper at 15 pages (receiving critical feedback from professor and peers); one thesis paper revision with critical feedback from professor and peers, including one letter of revision explaining the student's revision process; one research proposal (including thesis outline and annotated bibliography of primary texts) with critical feedback from professor; student presentations and roundtable discussion based on the final paper.

**Difference, Power, and Equity Notes:** By the end of this course, students should be able to interpret how racialized and colonized peoples' visions, representations, and practices of liberation with regard to relations with non-human natures and the materiality of land precede, contend with, and exceed normative political, economic, and social categories of governance and systems of dispossession and exploitation. In order to address such issues of difference, power, and equity, this course provides students with the necessary th

**Attributes:** AMST 400-level Senior Seminars ENVI Humanities, Arts + Social Science Electives

Fall 2020

SEM Section: R1 TR 11:30 am - 12:45 pm Hossein Ayazi

Spring 2021

SEM Section: R1 Cancelled

**AMST 455 (S) The Afterlives of Objects: Telling American Histories through Material Culture and Museums (DPE)**

**Cross-listings:** HIST 455 AMST 455

**Secondary Cross-listing**

Material culture studies examine relationships between people and objects. Tangible artifacts like furniture, clothing, ceramics, tools, and buildings give insight into communities' identities, aspirations, and struggles. This course approaches American histories through objects, and considers how interdisciplinary methodologies can reveal alternative understandings of the past. The course traces changing theories and practices of preservation, curation, and display; shifting conceptions of "heritage" among diverse peoples; and ethical challenges posed by Native American and African American items held in museums, particularly in relation to repatriation considerations. The course involves a staged set of class visits to work with collections at the Williams College Archives/Special Collections and Art Museum as well as local/regional repositories and historic sites. While the scope of the course is continental and at times transoceanic, it includes substantial focus on the Northeast/New England and the material assemblages and landscapes that shape western Massachusetts. Students will build familiarity with appropriate techniques for handling objects, cultivate skills for developing and carrying out an original research project, and explore diverse modes of analysis and expression for telling the stories of objects and their associated communities.

**Requirements/Evaluation:** active participation in class discussion and museum visits, in-class presentation about one week's readings, research project prospectus, research project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** junior and senior History and American Studies majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 455 (D2) AMST 455 (D2)

**Difference, Power, and Equity Notes:** This course examines diverse historical experiences of North American peoples, including Native Americans and African Americans, in conjunction with responses to Euro-American settler colonialism. It introduces students to foundational methodologies in object studies including decolonizing approaches, and explores key debates about possession, interpretation, and repatriation of objects to descendant communities, such as the Native American Graves Protection and Repatriation Act (NAGPRA).

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

Not offered current academic year

**AMST 462 (F) Art of California: Pacific Standard Time (DPE) (WS)**

**Cross-listings:** ARTH 462 AMST 462 ARTH 562 LATS 462

Secondary Cross-listing

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.

**Requirements/Evaluation:** 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. The course will feature synchronous online class meetings with some small discussion groups. Student presentations will be recorded offline and posted to GLOW.

**Prerequisites:** ARTH 102 - Grad Art exempt from ARTH 102 prerequisite

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 462 (D1) AMST 462 (D2) ARTH 562 (D1) LATS 462 (D2)

**Writing Skills Notes:** There will be considerable focus on writing and peer-editing as a means of shaping critical thinking. We will treat writing as a process; revision is built into the syllabus. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Course themes of art and activism, borders and diaspora, globalism and modernism in the visual arts and how they intersect with the exploration of difference, power, and equity and the various ways that artists have produced works and developed practices that critically probe this intersection. Through discussion, presentations, and writing assignments students will develop skills in analyzing artworks and exhibitions that respond to and/or document social inequality and social injustice.

**Attributes:** AMST Arts in Context Electives AMST Space and Place Electives ARTH post-1800 Courses LATS Comparative Race + Ethnic Studies Electives

Fall 2020

SEM Section: R1 MW 6:45 pm - 8:00 pm C. Ondine Chavoya

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

**Cross-listings:** HIST 468 AMST 468



### Secondary Cross-listing

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.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** must be a History or American Studies major

**Expected Class Size:** 15-19

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** History department senior seminar

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 468 (D2) AMST 468 (D2)

**Difference, Power, and Equity Notes:** The course will cover the unequal power relations between Anglo Americans and Native Americans, Hawaiians, and Filipinos, as evidenced in the American occupation of land within our shores and the colonization of two island nations in the Pacific. We will study how the American presence in these areas affected how the original inhabitants were perceived and represented by Americans as witnessed in their presence at the Worlds Fairs of 1893 and 1904.

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

Not offered current academic year

### AMST 478 (S) Cold War Landscapes

**Cross-listings:** AMST 478 HIST 478 ENVI 478

### Secondary Cross-listing

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.

**Requirements/Evaluation:** class participation, weekly critical writing, and a final 20- to 25-page research paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** History, Environmental Studies majors if over-enrolled

**Expected Class Size:** 10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 478 (D2) HIST 478 (D2) ENVI 478 (D2)

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives HIST Group C Electives - Europe and Russia HIST Group F Electives - U.S. + Canada

Not offered current academic year

### AMST 488 (F) Fictions of African American History (DPE) (WS)

**Cross-listings:** HIST 488 AMST 488

**Secondary Cross-listing**

This course examines African American fiction, largely from the late 19th and very early 20th century. These Black authors, none of them professional historians, try to bring African American History to light in an era before this history was taken seriously by the white academy. Many of the authors we examine were activists and journalists who set their novels and short stories during Slavery and Emancipation. We will consider inherently radical act of reading and writing in a society where black literacy was illegal until after the Civil War. Alongside the fiction we will read modern historiography of the era. We will also delve into some of slave narratives published after Emancipation. Readings will include works by Booker T. Washington, James Weldon Johnson, Charles Chesnutt, Paul Laurence Dunbar, and Sutton Griggs. This is a tutorial and will be taught online.

**Requirements/Evaluation:** Every week a student will write either an essay or a critique. For the final assignment students may either write a review of 2-3 works of historiography OR substantially revise an essay or critique they did during the semester.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** History, Africana, and American Studies Majors will have preference. As well as students who have never taken a tutorial.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

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

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 488 (D2) AMST 488 (D2)

**Writing Skills Notes:** Students will write every week (essays and critiques) and receive feedback from their partners and from the professors. The final assignment of the semester is major revision of a one essay or critique. Students will receive feedback on their paper's organization and argument as well as points of style. Since we will be reading both fiction and historiography, we will discuss as a group the different challenges each form poses to essay writing.

**Difference, Power, and Equity Notes:** African Americans writing during this time lived under the laws and customs of Jim Crow and White Supremacy. Lacking political power, they turned to the power of the written word. We will evaluate the way writing and fiction helped ameliorate (or not) the racial power structures.

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

Fall 2020

TUT Section: RT1 TBA Gretchen Long

**AMST 490 (F) The Suburbs**

**Cross-listings:** AMST 490 ENVI 491 HIST 491

**Secondary Cross-listing**

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:** Remote for fall 2020. As in a regular semester, I'll work with enrolled students to set up a schedule for our tutorial meetings, which will occur online. At a couple junctures during the semester, we will also try to meet online as a whole class, as well as have a few small group discussions.

**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. During two of the weeks of the semester (around the middle of the semester and at

the end), all students will write papers that explore a common question or theme.

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 490 (D2) ENVI 491 (D2) HIST 491 (D2)

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives HIST Group F Electives - U.S. + Canada

Fall 2020

TUT Section: RT1 TBA Karen R. Merrill

### **AMST 491 (F) Senior Honors Project: American Studies**

This seminar is the first half of a year-long seminar that is required of AMST seniors who have been approved to write an honors thesis (critical-analytical, research-focused, creative, performative, or hybrid). Students will share work, critique each other's proposals and drafts, and support each other in the process of producing a thesis project. Although each student's major work for the year will be focusing on a specific topic with an advisor, the instructor of the honors seminar will offer helpful guidance on more general concerns such as conceptual approaches, research methodologies, creative exploration, the honing of arguments, writing issues, and other theoretical and practical questions. Satisfactory completion of the course will be required for students to continue on in the honors program.

**Requirements/Evaluation:** Satisfactory completion of the course will be required for students to continue on in the honors program.

**Prerequisites:** AMST seniors who have been approved to write an honors thesis (critical-analytical, research-focused, creative, performative, or hybrid).

**Enrollment Limit:** 10

**Enrollment Preferences:** AMST Seniors

**Expected Class Size:** 5

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2)

Fall 2020

HON Section: H1 TBA Dorothy J. Wang

### **AMST 492 (S) Senior Honors Project: American Studies**

This seminar is the second half of a year-long seminar that is required of AMST seniors who have been approved to write an honors thesis (critical-analytical, research-focused, creative, performative, or hybrid). Students will share work, critique each other's proposals and drafts, and support each other in the process of producing a thesis project. Although each student's major work for the year will be focusing on a specific topic with an advisor, the instructor of the honors seminar will offer guidance on more general concerns such as conceptual approaches, research methodologies, creative exploration, the honing of arguments, writing issues, and other theoretical and practical questions. Guest speakers may also be invited to talk to the class.

**Requirements/Evaluation:** Attendance, participation, timely progress on the thesis project

**Prerequisites:** Senior AMST majors who have been approved to write an honors thesis

**Enrollment Limit:** 15

**Enrollment Preferences:** This course is limited to senior AMST majors who have been approved to write an honors thesis.

**Expected Class Size:** 5

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2)

Spring 2021

SEM Section: R1 TBA Dorothy J. Wang

**Winter Study** -----

**AMST 30 (W) Senior Honors: American Studies**

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

**Class Format:** independent study

**Grading:** pass/fail only

Not offered current academic year

**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

**Grading:** pass/fail only

Not offered current academic year