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 120/ENG 109/AMST 120 Science Fiction of the African Diaspora
- AFR 129/ENG 129 Twentieth-Century Black Poets
- AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz
- AFR 205/COMP 236/WGSS 207 The Color-Complex in Toni Morisson’s Writing
- AFR 207 Hip-Hop and Political Theory
- AFR 208/AMST 208/REL 262 Time and Blackness
- AFR 220/ENG 220 Introduction to African American Literature
ARTS 101/AMST 102 Artists Respond to Dangerous Times

COMP 242/ENGL 250/AMST 242 Americans Abroad

ENGL 103 Ruined America

ENGL 105/WGSS 105/AMST 105 American Girlhoods

ENGL 128/AMST 128/Comp 128 Reading Asian-American Literature

ENG 149/AMST 149 First-Hand America

ENGL 154 New American Fiction

ENGL 204/COMP 221 Hollywood Cinema

ENGL 239 Imagining Immigrants

ENGL 265/AMST 266 Topics in American Literature: Freedom and Captivity

ENGL 272/AMST 272 American Postmodern Fiction

ENGL 338/AMST 338 The American Renaissance

ENGL 343 Whitman and Dickinson in Context

ENGL 364 Documentary Poetry

ENGL 450 Melville, Twain & Ellison

HIST 166/AFR 166/AMST 166 Politics and Prose: Invisible Man in Historical Context

HIST 168/AMST 168 1968 1969: Two Years in America

HIST 482/AFR 482 Fictions of African American History

LATS 203/ARTH 203/WGSS 203/AMST 205 Chicana/o Film and Video

LATS 208/AMST 207/COMP 211/ENGL 251 Introduction to Latina/o Literatures

LATS 231/AMST 231/WGSS 232 Approaches to Media Studies: Analyzing Mediated Difference

LATS 240/AMST 240/COMP 210 Latina/o Language Politics: Hybrid Voices

LATS 245/COMP 249/WGSS 247/AFR 245/ENG 245 Queering the Color Line

LATS 258/ARTH 258 Latina/o Installation and Site Specific Art

LATS 336/COMP 342/ENGL 365/AMST 337 Latina/o and Indigenous Literatures

LATS 338/AMST 339/WGSS 338 Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality

LATS 346/AMST 346 Latinas/os and the Media: From Production to Consumption

MAST 231/ENGL 231 Literature of the Sea

MUS 115 American Music

MUS 117 African American Music

MUS 151 History of Jazz

MUS 152/AFR 152 A Composer’s History of Jazz

MUS 211 Music, Nationalism, and Popular Culture

MUS 251/AFR 240 Introduction to the Music of Duke Ellington

MUS 252/AFR 242 Introduction to the Music of John Coltrane

MUS 254 Charlie Parker and the (R)evolution of Modern Jazz

MUS 279 American Pop Orientalism

REL 227/LATS 227/AMST 227/ENVI 227 Utopias & Americas
COMPARATIVE STUDIES IN RACE, ETHNICITY, AND DIASPORA

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

Elective Courses

- AFR 132/PSCI 132/AMST 132 Contemporary Africana Social and Political Philosophy
- AFR 156/COMP 156/AMST 156/ENGL 223 Thirteen Ways of Looking at Jazz
- AFR 200 Introduction to Africana Studies
- AFR 208/AMST 208/REL 262 Time and Blackness
- AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment
- AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency
- AFR 300/AMST 300/SOC 306 Lessons of 'The Game': The Wire and American Culture
- AFR 302/COMP 309 Complexion Complexities: Colorism in Literature, Lyrics & Everyday Life
- AFR 305/REL 315/SOC 305/AMST 305 The Sociology of Black Religious Experience
- AFR 310/REL 310/WGSS 310/AMST 309 Womanist/Black Feminist Thought
- AFR 311/REL 311 Black Ministerial Imaginations: Griots, Athletes, and Maestros
- AFR 314/AMST 314/COMP 321/ENGL 314 Groovin' the Written Word: The Role of Music in African American Literature
- AFR 315/AMST 315 Blackness 2.0: Race, Film and New Technologies
- AFR 316/REL 265/AMST 316 Sacred Cinema: Black Religion and the Movies
- AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/AMST 317 Black Migrations: African American Performance at Home and Abroad
- AFR 319/SOC 319/AMST 319 Ethnographic Approaches to Africana Studies
- AFR 320/AMST 320/WGSS 320 Dangerous Bodies: Black Womanhood, Sexuality & Popular Culture
- AFR 321 Trending Black: Race & Social Media in the 21st Century
- AFR 323/AMST 323/ARTH 223/COMP 322/ENGL 356 Comic Lives: Graphic Novels & Dangerous Histories of the African Diaspora
- AFR 332/COMP 332 Hiphop and the Changing Same: African American Consciousness and Music 1925-2015
- AFR 338/PSCI 338/LEAD 338 Garveyism
- AFR 350 Organizing Resistance: Black Activism, Then and Now
- AFR 360/PSCI 370/PHIL 360/LEAD 360 The Political Thought of Frantz Fanon
- AFR 405 Africana Studies and the Disciplines
- AFR 476/HIST 476 Black Radicalism
- AMST 107/HIST 107/ANTH 107 Introduction to Native American and Indigenous Studies
AMST 215/ENGL 217/COMP 215 Experimental Asian American Writing
AMST 257/HIST 357/ARTH 260/ENGL 260/COMP 273 Beyond Tonto: American Indians in Film
AMST 280/HIST 283 Introduction to Native American History
AMST 304/ENGL 388/COMP 307 Asian American Writing and the Visual Arts
AMST 307/COMP 311/AFR 301/ENGL 327 Experimental African American Poetry
AMST 311/HIST 386 Development of American Indian Law & Policy
AMST 351/ENGL 379/COMP 356 Objects that Speak: Contemporary Engagements with the Archive of American Slavery
AMST 400/ANTH 321/HIST 373 Real Indians: Indigeneity and the Authenticity Problem
AMST 403/COMP 375/ENGL 375/AFR 403/LATS 403 New Asian American, African American, Native American, and Latina/o Writing
AMST 416/HIST 361 U.S. Settler Colonialism and Empire
AMST 465/AFR 465/COMP 465/ENGL 326 Race and Abstraction
ENGL 220/AMST 220/AFR 220 Introduction to African American Writing
ENGL 239 Imagining Immigrants
ENGL 387/AFR 387 Black Utopia
HIST 152/WGSS 152 The Fourteenth Amendment and the Meanings of Equality
HIST 164/AFR 164/AMST 165 Slavery in the United States
HIST 166/AFR 166/AMST 166 Politics and Prose: Invisible Man in Historical Context
HIST 167/AFR 167/AMST 167 Let Freedom Ring: African Americans and Emancipation
HIST 168/AMST 168 1968-1969: Two Years in America
HIST 243 Modern Latin America, 1822 to the Present
HIST 281/AFR 281 African American History, 1619-1865
HIST 282/AFR 282 African American History From Reconstruction to the Present
HIST 284/AMST 284/ASST 284 Introduction to Asian American History
HIST 364/AFR 364/AMST 364 History of the Old South
HIST 365/AFR 365/AMST 365 History of the New South
HIST 380 Comparative American Immigration History
HIST 381/AFR 381 From Civil Rights to Black Power
HIST 383/WGSS 383/AMST 383 Whiteness and Race in the History of the United States
HIST 384/ASST 384 Selected Topics in Asian American Studies
HIST 443/AFR 443 Race and Ethnicity in Latin America
HIST 456/AFR 456/AMST 456 Civil War and Reconstruction
HIST 459/AFR 459 Jim Crow: American Apartheid
HIST 469/AMST 469 Notions of Race and Ethnicity in American Culture
HIST 482/AFR 482 Fictions of African American History
INTR 322/PSCI 313/AFR 322/AMST 322 Race, Culture, Incarceration
LATS 105 Latina/o Identities: Constructions, Contestations, and Expressions
LATS 106/AMST 106 Coming of Age in the City: Growing Up and Growing Older in Communities of Color
LATS 203/ARTH 203/WGSS 203/AMST 205 Chicana/o Film and Video
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<tr>
<th>Course Code</th>
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<tr>
<td>LATS 208/AMYST 207/COMP 211/ENGL 251</td>
<td>Introduction to Latina/o Literatures</td>
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<td>LATS 220/AMST 221/ENVI 221</td>
<td>Introduction to Urban Studies: Shaping and Living the City</td>
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<td>LATS 224/AMST 224/REL 224</td>
<td>U.S. Latina/o Religions</td>
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<td>LATS 231/AMST 231/WGSS 232</td>
<td>Approaches to Media Studies: Analyzing Mediated Difference</td>
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<td>LATS 240/AMST 240/COMP 210</td>
<td>Latina/o Language Politics: Hybrid Voices</td>
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<td>LATS 245/COMP 249/WGSS 247/AFR 245/ENGL 245</td>
<td>&quot;Queering the Color Line&quot;: Queer Black and Latina/o Literature</td>
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<tr>
<td>LATS 286/HIST 286</td>
<td>Latina/o History, 1848 to the Present</td>
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<td>LATS 312/AMST 312/ENVI 313</td>
<td>Chicago</td>
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<td>LATS 313/AMST 313/WGSS 313/AFR 326</td>
<td>Gender, Race, and the Power of Personal Aesthetics</td>
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<td>LATS 318/AMST 318/REL 318/COMP 328/ENVI 318</td>
<td>California: Myths, Peoples, Places</td>
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<td>LATS 336/COMP 342/ENGL 365/AMST 337</td>
<td>Latina/o and Indigenous Literatures</td>
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<tr>
<td>LATS 338/AMST 339/WGSS 338</td>
<td>Latina/o Musical Cultures: Sounding out Gender, Race, and Sexuality</td>
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<tr>
<td>LATS 346/AMST 346</td>
<td>Latinas/os and the Media: From Production to Consumption</td>
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<tr>
<td>LATS 382/HIST 382/WGSS 382</td>
<td>Latina/o Politics</td>
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<tr>
<td>LATS 386/HIST 386/WGSS 386</td>
<td>Latinas in the Global Economy: Work, Migration, and Households</td>
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<td>LATS 405/AMST 405</td>
<td>Home and Belonging: Displacements, Relocations, and Place Making</td>
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<td>LATS 408/AMST 408</td>
<td>Envisioning Urban Life: Objects, Subjects, and Everyday People</td>
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<td>LATS 409/AMST 411/WGSS 409</td>
<td>Transnationalism and Difference: Comparative Perspectives</td>
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<td>LATS 427/REL 314/AMST 327/AFR 427</td>
<td>Racial and Religious Mixture</td>
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<td>LATS 471/HIST 471</td>
<td>Comparative Latina/o Migrations</td>
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<td>LEAD 313/HIST 385/AMST 367/AFR 367</td>
<td>Race and Inequality in the American City</td>
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<td>MUS 117</td>
<td>African American Music</td>
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<td>MUS 151</td>
<td>History of Jazz</td>
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<td>PSCI 210/AFR 210/AMST 210/WGSS 210/INTR 210</td>
<td>Culture and Incarceration</td>
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<td>PSCI 213/AFR 216/AMST 213</td>
<td>Black Politics in the United States</td>
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<td>PSCI 214</td>
<td>Governing Diversity: US Minorities in American Politics</td>
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<td>PSCI 248</td>
<td>The USA in Comparative Perspective</td>
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<tr>
<td>PSCI 318/AFR 318/SOC 318</td>
<td>Declining Significance of Race and Racism in U.S. Politics?</td>
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<td>PSCI 349</td>
<td>Cuba and the United States</td>
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<td>PSCI 349</td>
<td>Cuba and the United States</td>
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<tr>
<td>PSYC 341/WGSS 339</td>
<td>Stereotypes, Prejudice, and Discrimination</td>
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<tr>
<td>REL 227/LATS 227/AMST 227/ENVI 227</td>
<td>Utopias and Americas</td>
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<tr>
<td>REL 229/AMST 229</td>
<td>Reel Jesus: Reading the Christian Bible and Film in the U.S.A.</td>
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<tr>
<td>REL 237/AMST 237/AFR 237</td>
<td>Islam in the United States: From Black Muslims to the War on Terror</td>
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<td>RLS 306/COMP 302</td>
<td>Latino Writing: Literature by U.S. Hispanics</td>
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<tr>
<td>WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304</td>
<td>Queer of Color Critique: Race, Sex and Urban Life</td>
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**CRITICAL AND CULTURAL THEORY**

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

**Elective Courses**

AFR 132/PSCI 132/AMST 132 Contemporary Africana Social and Political Philosophy

AFR 207/PSCI 212 Hip-Hop and Political Theory

AFR 299/PSCI 233/REL 261 Rastafari: Dread, Politics, Agency

AFR 310/REL 310/WGSS 310/AMST 309 Womanist/Black Feminist Thought

AFR 360/PSCI 370/PHIL 360/LEAD 360 The Political Thought of Frantz Fanon

AMST 311/HIST 368 Development of American Indian Law & Policy

AMST 410/AFR 410/COMP 410/ENGL 410 Black Literary and Cultural Theories

AMST 460/HIST 460 Modern American Indian Social Policy & Political History

ANSO 305 Social Theory

ANTH 328 Emotions and the Self

ARTH 361/INTR 361/WGSS 361 Writing about Bodies

COMP 340/ENGL 363 Literature and Psychoanalysis

COMP 380/ENGL 370 Literary and Critical Theory in the Twentieth Century

ENGL 117/COMP 117 Introduction to Cultural Theory

ENGL 230/COMP 240 Introduction to Literary Theory

ENGL 387/AFR 387 Black Utopia

ENGL 456(S) Topics in Critical Theory: Marx and Marxism

ENV 209/ANTH 209/AMST 209 Ecologies of Place: Culture, Commodities and Everyday Life

ENV 217/AMST 216 Environmental Humanities: Theory and Practice

HIST 483/AFR 483/GBST 483 Freedom in Africa

INTR 322/PSCI 313/AFR 322/AMST 322 Race, Culture, Incarceration

INTR 343/WGSS 343/AFR 343/AMST 343 Representations of Racial Sexual Violence from Enslavement to Emancipation

LATS 338/AMST 339/WGSS 338 Latina/o Musical Cultures: Gender, Race, and Sexuality

PHIL 228/WGSS 228 Feminist Bioethics

PHIL 271/WGSS 271 Woman as “Other”

PHIL 305 Existentialism and Phenomenology

PHIL 327/WGSS 327 Foucault

PHIL 379/AMST 379 American Pragmatism

POEC 250/ECON 299/PSCI 238 Economic Liberalism and Its Critics

PSCI 235/ENVI 235 Survival and Resistance: Environmental Political Theory

PSCI 236/WGSS 236 Sex, Gender, and Political Theory

PSCI 273/ENVI 273 Politics without Humans?

PSCI 312/LEAD 312 American Political Thought

PSCI 337/ARTH 337 Visual Politics

PSCI 430 What Should Political Theory be Now?

REL 304/COMP 344 From Hermeneutics to Post Coloniality and Beyond
REL 350 Max Weber & Critical Theory or Rationalization and its Discontents
WGSS 101 Women's, Gender and Sexuality Studies
WGSS 202 Introduction to Sexuality Studies
WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304 Queer of Color Critique: Race, Sex and Urban Life

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

Elective Courses

AFR 211/ENVI 211/SOC 211/AMST 211 Race and the Environment
AFR 270 Digital Diaspora: Interrogating Race, New Media, and Black Cultural Production Online
AFR 300/AMST 300/SOC 306 Lessons of ‘The Game’: The Wire and American Culture
AFR 317/COMP 319/DANC 317/ENGL 317/THEA 317/A Black Migrations: African American Performance at Home and Abroad
ANTH 210/ENVI 210/JLST 210/GBST 332 Governing Nature
ANTH 332/ENVI 332/JLST 332/GBST 332 Environmental Justice
ARTH 264/AMST 264 American Art and Architecture, 1600 to Present
ARTH 321 The Architecture of Louis I. Kahn
ARTH 405 Seminar in Architectural Criticism
ARTH 416 Wright Writing
ARTH 462/AMST 462/LATS 462/ARTH 562 Art of California: Pacific Standard Time
ARTH 501/LEAD 301 Museums: History and Practice
ARTS 232 On:Location
BIOL 225/ENVI 225 Natural History of the Berkshires: Stone Hill (W)
COMP 243/WGSS 252 Modern Women Writers and the City
ECON 228/ENVI 228 Water as a Scarce Resource
ECON 235 Urban Centers and Urban System
ECON 383 Cities, Regions and the Economy
ECON 388/ECON 517/ENVI 388 Urbanization and Development
ENGL 318/ENVI 315 Ecocriticism
ENGL 378/ENVI 378 Nature/Writing
ENVI 101 Nature and Society: An Introduction to Environmental Studies
ENVI 110T The Anthropocene: Nature and Culture in the Human Age
ENVI 209/ANTH 209/AMST 209 Ecologies of Place: Culture, Commodities and Everyday Life
ENVI 217/AMST 216 Environmental Humanities: Theory and Practice
ENVI 239/COMP 238 Introduction to Ecocriticism: North-South Dialogues on Nature and Culture
ENVI 283/PSCI 283 Dirty Politics: Regulating Hazardous Chemicals and Wastes
ENVI 291/REL 291/SOC 291 Religion and the American Environmental Experience
ENV 302 Environmental Planning
ENVI 307/PSCI 317 Environmental Law
GEOS 201/ENVI 205 Geomorphology
GEOS 206/ENVI 206 Renewable Energy and the Sustainable Campus
HIST 168/AMST 168 1968 1969: Two Years in America
HIST 343/LATS 343 Conquistadors in the New World
HIST 356/AMST 356/LEAD 356 The Rise of the North in Nineteenth Century America
HIST 364/AFR 364/AMST 364 History of the Old South
HIST 365/AFR 365/AMST 365 History of the New South
HIST 367 Frontiers in Early American History, 1607-1846
HIST 370/AFR 366 African American Urban History
HIST 372 The North American West: Histories and Meanings
HIST 379/AFR 379/WGSS 379 Black Women in the United States
HIST 380 Comparative American Immigration History
HIST 478/ENVI 478/AMST 478 Cold War Landscapes
HIST 491T/AMST 490T/ENVI 491T The Suburbs
INTR 322/PSCI 313/AFR 322/AMST 322 Race, Culture, Incarceration
LATS 106/AMST 106 Coming of Age in the City: Growing up and Growing Older in Communities of Color
LATS 220/AMST 221/ENVI 221 Introduction to Urban Studies: Shaping and Living the City
LATS 258/ARTH 258 Latina/o Installation and Site Specific Art
LATS 312/AMST 312/ENVI 313 Chicago
LATS 318/AMST 318/REL 318/COMP 328/ENVI 318 California: Myths, Peoples, Places
LATS 405/AMST 405 Home and Belonging: Displacements, Relocations, and Place Making
LATS 408/AMST 408 Envisioning Urban Life: Objects, Subjects, and Everyday People
LEAD 313/HIST 385/AMST 367/AFR 367 Race and Inequality in the American City
MAST 352/HIST 352 America and the Sea, 1600 Present
PSCI 110 The Politics of Place in America
PSCI 349 Cuba and the United States
PSCI 410 Senior Seminar: The Politics of Belonging
PSYC 346/ENVI 346 Environmental Psychology
REL 227/LATS 227/AMST 227/ENVI 227 Utopias and Americas
REL 228/AMST 228 North American Apocalyptic Thought
REL 326/LATS 426/WGSS 326/COMP 326 Queer Temporalities (W)
SOC 216 The City
THEA 330/COMP 330/AMST 331 New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
WGSS 306/AMST 306/AFR 306/LATS 306/COMP 304 Queer of Color Critique: Race, Sex and Urban Life

AMST 10 (W) New(ish) and Rare: Special Collections in the 20th century
What makes relatively recent books and manuscripts worth preserving? Whose voices are missing from the library’s collections? Students in this course will explore the market for 20th-century rare books and manuscripts and recommend items for Special Collections to purchase. We will spend our first two weeks exploring the library’s existing collections of 20th-century Americana, focusing on what makes these books and manuscripts valuable—not just in terms of their cost but their usefulness in supporting teaching and student research. We’ll explore the market for antiquarian books, and we’ll consider how social movements and historical events including second-wave feminism, workers’ strikes, and the civil rights era are documented in primary sources. Outside of class, students will spend additional hands-on time with rare materials in the Special Collections reading room. Students will also search printed and online catalogs from booksellers who specialize in 20th-century material to look for potential additions to our collections. Given a theoretical budget of $1000, each student will assemble a proposal to acquire a new collection of books and manuscripts for the Chapin Library or the College Archives. We’ll spend the final week of class presenting these proposals to the Chapin Librarian, who will approve a selection of items to purchase for our collections. 

Adjunct Instructor Bio: Anne Peale, Special Collections Librarian at Williams, graduated from Dartmouth College and studied Material Cultures and Book History at the University of Edinburgh; she recently completed her PhD in Historical Geography.

Class Format: afternoons

Requirements/Evaluation: final collection development proposal/report justifying rationale for acquisition of rare books and manuscripts

Prerequisites: none

Enrollment Limit: 12

Grading: pass/fail only

Materials/Lab Fee: $0

Attributes: EXPE Experiential Education Courses

Not offered current academic year

AMST 14  (W)  The Davis Center Histories

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

Class Format: mornings

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

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: preference given to first-year students

Grading: pass/fail only

Attributes: EXPE Experiential Education Courses

Not offered current academic year

AMST 15  (W)  Contemporary American Songwriting

Cross-listings: AMST 15  MUS 15

Secondary Cross-listing

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

Class Format: mornings

Requirements/Evaluation: final performance and a 2- to 3-page paper

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: students with a musical background and the ability to play an instrument may be given preference, but anyone interested is encouraged to register

Grading: pass/fail only

Materials/Lab Fee: cost of books

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

AMST 15 MUS 15

Attributes: EXPE Experiential Education Courses

Not offered current academic year

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

Distributions: (D2)

Winter 2020

HON Section: 01    TBA    Cassandra J. Cleghorn

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

Distributions: (D2)

Winter 2020

IND Section: 01    TBA    Cassandra J. Cleghorn

AMST 101 (F)(S) America: the Nation and Its Discontents (DPE) (WS)
America has always named something more than a geographical place; being "American" has always been about something more than political citizenship. This course is an introduction to the interdisciplinary study of American culture and the nation of the United States. We will focus on the workings of that culture and nation as they both shape and have been shaped by factors such as race, ethnicity, class, gender, sexuality, place, and religion. Over the semester, we will ask critical questions of a wide variety of materials: essays, novels, autobiographies, poems, photographs, films, music, visual art, architecture, urban plans, historical documents and legal texts. We critique notions of American exceptionalism, empire, power,
citizenship, labor, borders, inequality, assimilation, aesthetic form, and the role of the U.S. and its products in the world.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: first- and second-year students

Expected Class Size: 19

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

Distributions: (D2) (DPE) (WS)

Writing Skills Notes: This course satisfies the writing skills requirement in its close attention to the processes of writing, argumentation, and revision; and in the total number of pages of writing produced. Total of 20 pages of writing: several short papers (2-3 pages), as well as several 5- to 7-page essays; drafts and revisions are built into the assignment schedule.

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.

Attributes: EXPE Experiential Education Courses

Fall 2019
SEM Section: 01    TR 9:55 am - 11:10 am    Dorothy J. Wang

Spring 2020
SEM Section: 01    MR 1:10 pm - 2:25 pm    Eli Nelson

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

Cross-listings: WGSS 105  ENGL 105  AMST 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.

Class Format: seminar

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: (D2) (DPE) (WS)

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

WGSS 105  (D2) ENGL 105  (D1) AMST 105  (D2)

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

**Class Format:** tutorial

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

**Prerequisites:** none

**Enrollment Limit:** 10

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

**Expected Class Size:** 10

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

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

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

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

*Not offered current academic year*

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

**Cross-listings:** ENGL 113  AMST 113  WGSS 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:** seminar; discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** three analysis papers (4-5 pages), creative (1-2 pages), discussion posts (5 pages), curated final project (archival exhibit with 7-page paper), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

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

Spring 2020

SEM Section: 01    TR 9:55 am - 11:10 am     Maria Elena  Cepeda

AMST 125 (F) Introduction to Asian American Studies

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

Class Format: lecture

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

Prerequisites: First-Years and Sophomores

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2019

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

AMST 126  (F)  Black Literature Matters  (DPE)

Cross-listings: ENGL 126 AMST 126 AFR 126

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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:

ENGL 126 (D1) AMST 126 (D2) AFR 126 (D2)

Difference, Power, and Equity Notes: Through discussions and short essays, students will develop skills for analyzing the role of literature in defining, responding to, and re-shaping issues of race, class, and gender during the Harlem Renaissance, Black Arts and Black Power, and Black Lives Matter movements. Taking its title from the current movement for black lives, a primary objective of this course is for students to develop skills for articulating the value of black aesthetics to social justice movements in the present.

Fall 2019
AMST 128 (S) Reading Asian American Literature

Cross-listings: COMP 128 AMST 128 ENGL 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 poetries. This writing-intensive course closely reads a sampling of texts in a variety of genres and styles-produced by writers from various Asian American ethnic groups—from the late nineteenth century to the present and contextualizes them historically, both domestically and globally. We will examine the material, cultural, political, and psychic intersections of larger structural forces with individual writers and texts. Along the way, we will interrogate the notion of "Asian American"—its contradictions, heterogeneous nature, and our assumptions—and its relation to the idea of "American." Some questions we will ask: "Why have Asian Americans and Asian American writers and writing so often been viewed as 'foreign' or 'alien' to the American body politic and the English-language literary tradition?" "How might Asian American writing be linked to other English-language texts in the Asian diaspora?"

Class Format: seminar

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

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

Attributes: AMST Arts in Context Electives

Spring 2020

AMST 132 (F) Contemporary Africana Social and Political Philosophy

Cross-listings: PSCI 132 AFR 132 AMST 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.

Class Format: seminar

Requirements/Evaluation: evaluation will be based on attendance and participation, two 5- to 7-page essays, and one 10-page final paper

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:

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

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

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.

Class Format: tutorial

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

Fall 2019

TUT Section: T1  TBA  Eli Nelson

AMST 146  (F)  Introduction to Native American and Indigenous Studies  (DPE)

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 25

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

**Expected Class Size:** 19

**Grading:** no 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

Not offered current academic year

**AMST 149 (F) First-Hand America**

**Cross-listings:** AMST 149 ENGL 149

**Primary Cross-listing**

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

**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 149 (D2) ENGL 149 (D2)

**Attributes:** AMST Arts in Context Electives

Not offered current academic year

**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.
Class Format: seminar

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: Precis 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

Spring 2020

SEM Section: 01 MR 2:35 pm - 3:50 pm Annie Valk

AMST 163 (S) From Wampum to Phillis Wheatley: Communications in Early America (DPE) (WS)

Cross-listings: AMST 163 HIST 163

Secondary Cross-listing

How did the diverse peoples who inhabited early North America communicate with each other, across profound linguistic, cultural, social, and religious differences? This course examines histories of communication in early America and the technologies that communities developed across landscapes of coexistence and also contestation. We will study Indigenous oral traditions, traditional ecological knowledge, and wampum belts as signifiers of identity, meaning, and diplomacy for Native American nations and peoples; artistic and scientific paintings, engravings, and visual culture that moved around the Atlantic World; political orations, newspapers, and pamphlets that galvanized public opinion in the "Age of Revolutions"; stone memorials and monuments that connected communities to ancestral pasts; and the powerful poetry of African American writer Phillis Wheatley along with the orations of Pequot intellectual William Apess. Together we will raise new questions about the meanings and ongoing legacies of early American histories, and grapple with diverse approaches to understanding the past. Additionally, this course provides an opportunity to engage with original materials pertaining to early American histories in the Williams College Archives/Special Collections and Art Museum.

Class Format: seminar discussion

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: 19

Enrollment Preferences: limited to first- and second-year students who have not yet taken a 100-level course in History; juniors and seniors only with the permission of the instructor

Expected Class Size: 19

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:

AMST 163 (D2) HIST 163 (D2)

Writing Skills Notes: Short essays (3-5 pages) spaced throughout the semester with instructor feedback on writing skills as well as historical content; written reflection and analysis related to museum/archives visit with original materials; final essay (8-10 pages) due at end of semester that synthesizes findings from across the whole semester and allows students to closely examine primary/secondary sources; regular opportunities to conference with instructor about writing ideas and drafts.
Difference, Power, and Equity Notes: This course delves into histories and experiences of diverse early Americans, including substantial focus on Native American/Indigenous and African/African American peoples. It introduces students to foundational methods for historical study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories, along with critical vantages on Euro-American settler colonialism and the complex entanglements that arose in multiracial communities.

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

Spring 2020

SEM Section: 01    TR 9:55 am - 11:10 am    Christine DeLucia

AMST 165  (S)  Slavery in the American South  (WS)

Cross-listings: HIST 164  AFR 164  AMST 165

Secondary Cross-listing

This writing intensive seminar will focus on slavery in the southern United States--one of the most difficult and challenging subjects in this country's history. After looking at several different approaches to North American slavery and examining in depth two of the key primary sources for the study of this institution, students will select an aspect of slavery for intensive research. The rich sources of the Chapin and Sawyer Libraries will be examined to show students the extensive body of materials available on campus for their research projects. Separate class sessions on approaches to research and available research materials held with Lori DuBois, Sawyer reference librarian, and Wayne Hammond, Chapin librarian. Instructor holds individual meetings with each student to help them with the selection of a viable research topic.

Class Format: seminar

Requirements/Evaluation: class discussion, weekly reading summaries, and final 8- to 10-page research paper

Extra Info: in addition to reading key books in the field, students will engage in primary source research using the College library's extensive holdings of microfilm and local records dealing with slavery

Prerequisites: First-Years and Sophomores

Enrollment Limit: 19

Enrollment Preferences: First-Years and Sophomores

Expected Class Size: 15-19

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 164  (D2)  AFR 164  (D2)  AMST 165  (D2)

Writing Skills Notes: 2- to 3-page summary of class reading assignment for that day; students invited to come in to discuss weekly reading summaries before or after submission, or both. An 8- to 10-page research paper due at end of term. Rough draft of research paper required, individual conferences held with each student on their rough draft prior to submission of final version of their research paper. 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

Not offered current academic year

AMST 167  (F)  Let Freedom Ring? African Americans and Emancipation

Cross-listings: HIST 167  AMST 167  AFR 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.

Class Format: seminar

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

Prerequisites: First-Years and Sophomores

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
HIST 167 (D2) AMST 167 (D2) AFR 167 (D2)

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

Fall 2019
SEM Section: 01 W 7:00 pm - 9:40 pm Gretchen Long

AMST 205 (F) Chicana/o Film and Video

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

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

Class Format: film screenings will be scheduled as a lab

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 203 (D2) WGSS 203 (D2) LATS 203 (D2) AMST 205 (D2)

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

Not offered current academic year

AMST 208 (F) Time and Blackness

Cross-listings: REL 262 AMST 208 AFR 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"?

**Class Format:** tutorial

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

**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:
REL 262 (D2) AMST 208 (D2) AFR 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.

**Class Format:** seminar

**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
AMST 211  (F) Race and the Environment

Cross-listings: ENVI 211  SOC 211  AMST 211  AFR 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: lecture/discussion

Requirements/Evaluation: evaluation will be based on class participation, 2-3 short papers (5-7 pages), and a self-scheduled final

Prerequisites: none

Enrollment Limit: 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:

ENVI 211 (D2) SOC 211 (D2) AMST 211 (D2) AFR 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 213  (S) Asian-American Identities in Motion  (DPE)

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

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 15

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:

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

Difference, Power, and Equity Notes: This course introduces students to the history of Asian-Americans through an analysis of performances by diasporic artists. Student will explore how race was central to the formation of the American nation, and how social and legal discriminatory practices
against people of color influenced US popular culture. The assigned course material provide examples of how diasporic artists address these differences in power relations, hold systems of inequality accountable, and claim agency.

Spring 2020

SEM Section: 01    TR 9:55 am - 11:10 am     Munjulika Tarah

AMST 214  (F)  Performance Ethnography  (DPE)  
Cross-listings:  DANC 214  GBST 215  THEA 215  AMST 214  ANTH 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 fieldwork

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:  (D2)  (DPE)

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

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

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.

Fall 2019

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

AMST 216  (F)  Landscape, Place and Power

Cross-listings:  ENVI 217  AMST 216

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.

Class Format: seminar

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:
ENVI 217 (D2) AMST 216 (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: WGSS 218 AMST 218 ENGL 218 AFR 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.

Class Format: seminar

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: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 218 (D2) AMST 218 (D2) ENGL 218 (D1) AFR 218 (D2)

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/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

Spring 2020

SEM Section: 01 TR 11:20 am - 12:35 pm Ianna Hawkins Owen

AMST 220 (S) Introduction to African American Literature

Cross-listings: AFR 220 AMST 220 ENGL 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.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: none

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:

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

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

Not offered current academic year

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: lecture/discussion

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

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.

**Class Format:** seminar

**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

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

**Cross-listings:** AMST 224 REL 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. We examine moments where religious expressions intersect with politics, popular culture, and daily life in the U.S.A. Given the plurality of Latinx communities and religious lives in the U.S.A., we will engage certain selected religious traditions and practices --such as popular Catholic devotions to Guadalupe, crypto-Judaism, curanderismo, Latinx Muslims, and Santeria--by focusing on particular moments of religious expression as elucidated in specific historiographies, ethnographies, art, literature, and film. We will also consider, though more briefly, questions of how one studies Latinx religions.

**Class Format:** discussion

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

**Prerequisites:** none

**Enrollment Limit:** 25

**Expected Class Size:** 15

**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 224 (D2) REL 224 (D2) LATS 224 (D2)

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

Not offered current academic year

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

**Cross-listings:** AMST 226 THEA 226 DANC 226 WGSS 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 values. We will examine a wide range of dance genres, from stage performance to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course but will also include attendance at live performances, film screenings, and discussions with guest artists. No previous dance experience required.

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 10-15

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

**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 2020

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

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

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

**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.

**Class Format:** seminar

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

**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:

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

**Attributes:** LATS Core Electives

Not offered current academic year
AMST 229 (S) Reel Jesus: Reading the Christian Bible and Film in the U.S.A.

Cross-listings: AMST 229 REL 229

Secondary Cross-listing

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

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 19

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 229 (D2) REL 229 (D2)

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

Not offered current academic year

AMST 230 (S) Contemporary American Fiction

Cross-listings: ENGL 229 AMST 230

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.

Class Format: seminar

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:

ENGL 229 (D1) AMST 230 (D1)
AMST 231 (S) Approaches to Media Studies: Analyzing Mediated Difference

Cross-listings: LATS 231  AMST 231  WGSS 232

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D2)

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

LATS 231 (D2) AMST 231 (D2) WGSS 232 (D2)

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

Not offered current academic year

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

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

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.

Class Format: seminar

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

Cross-listings: AMST 237  AFR 237  REL 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.

Class Format: seminar

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

Prerequisites: 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:
AMST 237 (D2) AFR 237 (D2) REL 237 (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora

Not offered current academic year

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

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

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

**Class Format:** lecture

**Requirements/Evaluation:** regular attendance, a weekly meditation journal, various informal in-class and take-home writing assignments, and a final 7- to 10-page essay

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

**Enrollment Limit:** 45

**Enrollment Preferences:** students will be asked to submit emails explaining why they want to take this course, which will be used to determine final enrollment; no first-years

**Expected Class Size:** 35

**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 238 (D2) COMP 238 (D1) REL 228 (D2) ENGL 239 (D1)

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

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**AMST 239 (S) Asian/Pacific Islander/American Documentary Cinemas (DPE)**

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

**Class Format:** seminar

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

**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**

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**AMST 240 (F) Latina/o Language Politics: Hybrid Voices**
Cross-listings: AMST 240  LATS 240  COMP 210

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.

Class Format: seminar

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) LATS 240 (D2) COMP 210 (D1)

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

Fall 2019

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

AMST 241  (F)  Performing Masculinity in Global Popular Culture

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 at home and abroad, and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture. The course includes a field trip to a drag performance in Northampton.

Class Format: seminar

Requirements/Evaluation: masculinity journal, mid-term essay, visual analyses of pop culture artifact, choice of final essay or 12 page final paper

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: in the event of over-enrollment, a short statement of interest will be solicited

Expected Class Size: 20

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 240 (D2) THEA 241 (D2) SOC 240 (D2) AMST 241 (D2) LATS 241 (D2)
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.

Class Format: seminar

Requirements/Evaluation: each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student’s own experiences

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 (D2) 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 Asian/American and Black Literary and Cultural Thought

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.

Class Format: seminar

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:
Distributions: (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: AMST 244 SOC 244 HIST 366
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. This course is part of the Williams College program at the Berkshire County Jail and House of Corrections and will be held at the jail. Transportation will be provided by the college. The class will be composed equally of Williams students and inmates, and one goal of the course will be to encourage students from different backgrounds to think together about issues of common human concern. * Please note atypical class hour Monday, 4:45-8:30 pm.
Class Format: seminar
Requirements/Evaluation: several short response pieces; a final paper of 10-15 pages
Prerequisites: none
Enrollment Limit: 9
Enrollment Preferences: juniors and seniors; final selection for the course will be made on the basis of an interview with the instructor
Expected Class Size: 9
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 244 (D2) SOC 244 (D2) HIST 366 (D2)
Attributes: HIST Group F Electives - U.S. + Canada
Not offered current academic year

AMST 245 (F) Race, Power, & Food History (DPE)
Cross-listings: HIST 265 AMST 245 ENVI 246
Secondary Cross-listing
Have you ever wondered why Spam is so popular in Hawaii and why ramen noodles are a cheap, ubiquitous food? 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 critical food studies. 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, and gender.
Class Format: seminar
Requirements/Evaluation: two to three short writing assignments (4-5 pages); one longer final paper (8-10 pages)
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: Environmental Studies majors and concentrators
Expected Class Size: 19
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:
HIST 265 (D2) AMST 245 (D2) ENVI 246 (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: ENVI Humanities, Arts + Social Science Electives HIST Group F Electives - U.S. + Canada

Fall 2019
SEM Section: 01 TF 2:35 pm - 3:50 pm April Merleaux

AMST 246 (S) Aesthetics and Place-making in Latina/o New York
Cross-listings: LATS 246 AMST 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: lecture/discussion
Requirements/Evaluation: attendance and class participation, short writing exercises, 4- to 5-page midterm paper close-reading a text, and a 10- to 15-page final paper
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:
LATS 246 (D2) AMST 246 (D2)
Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives LATS Core Electives

AMST 247 (S) Race and Religion in the American West
Cross-listings: LATS 247 REL 247 AMST 247 ENVI 247
Secondary Cross-listing
From the "Land of Enchantment" of New Mexico in the far reaches of the desert to the sacred temples on the West Coast that overlook Pacific Ocean, this course examines the peoples and the "sacroscapes" of the American West. Historian Patricia Limerick regards this region as an extraordinary site of convergence and one of "the greatest meeting places on the planet." The region is a site of cultural complexity where Penitentes maintained a
sacred order, Pentecostals attracted a global audience, Native Americans forged legal/protected definitions of "religion," and Asian immigrants built the
first Buddhist and Sikh temples. Until recently, standard surveys of religious history in North America have devoted minimal attention to the distinctive
role of religion in the American West. They have focused on religious history in the flow of events westward from the Plymouth Rock landing and
Puritan establishment while generally overlooking the Pueblo Revolt in modern-day New Mexico which occurred in that same century and marked the
temporary suspension of Spanish encroachment. How do scholars of religion and history account for these renditions between the past and present?
Most mainstream religious histories treat religious experience and identity in the U.S. West as additive rather than complementary to or constitutive of
its mainstream narratives. Contemporary historians of religion note the need for new "sights," "cites," and "sites" in order to deconstruct and
reconstruct this incomplete meta-narrative, taking into account such factors as migration, gender, region, and the environment.

Class Format: seminar/discussion

Requirements/Evaluation: student participation, weekly reflection papers (up to half page), midterm primary source paper (up to 5 pages), and a
final research paper on Religion and the Environment (8-10 page paper with a media/visual component)

Extra Info: course is part of the 2016-17 Climate Change Initiative

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: none

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

Unit Notes: Religion elective course

Distributions: (D2)

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

LATS 247 (D2) REL 247 (D2) AMST 247 (D2) ENVI 247 (D2)

Attributes: AMST Comp Studies in Race, Ethnicity, Diaspora  ENVI Humanities, Arts + Social Science Electives  LATS Comparative Race + Ethnic
Studies Electives

Not offered current academic year

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

Cross-listings: AMST 248  WGSS 258  ENGL 248

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.

Class Format: seminar

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

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

Attributes: ENGL 200-level Gateway Courses

Not offered current academic year
AMST 249 (F) Asian American Performance: Activism and Aesthetics (DPE)  

Cross-listings: AMST 249  GBST 246  THEA 246

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.

Class Format: Seminar  
Requirements/Evaluation: 2 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: (D2) (DPE)  

This course is cross-listed and the prefixes carry the following divisional credit:  
AMST 249 (D2) GBST 246 (D2) THEA 246 (D1)  

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.

Fall 2019  
SEM Section: 01  M 7:00 pm - 9:40 pm  Shanti Pillai

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: seminar; to enroll in this course, students must commit to participating in an alternative spring break/community engagement learning project in Puerto Rico  
Requirements/Evaluation: class participation, short writing exercises, group work/project, a midterm essay (5-7 pages), and a final essay (10-12
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

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: lecture/discussion

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: 40

Enrollment Preferences: first- and second-year students

Expected Class Size: 30

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)

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 2019
AMST 256 (F) Social Justice Traditions: 1960s to #Black Lives Matter (DPE)
Cross-listings: AMST 256 HIST 256 AFR 257

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.

Class Format: seminar
Requirements/Evaluation: attendance and class participation; four 2 page reading response papers; discussion of films via GLOW forums; and a final 7-8 page analytical essay
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:
AMST 256 (D2) HIST 256 (D2) AFR 257 (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: ENVI 259 AMST 259 HIST 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

Class Format: seminar
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)
AMST 259 (D2) 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.

Class Format: lecture

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

Enrollment Limit: 60

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 264 (D2) ARTH 264 (D1)

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

Fall 2019

LEC Section: 01 TR 9:55 am - 11:10 am Michael J. Lewis

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.

Class Format: lecture

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

Enrollment Limit: 19

Enrollment Preferences: American Studies majors

Expected Class Size: 19

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

Distributions: (D2) (WS)

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

Spring 2020

LEC Section: 01 MWF 8:30 am - 9:45 am C. Ondine Chavoya

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

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

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

**Class Format:** seminar

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

**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:

ENGL 268 (D2) AMST 266 (D2) COMP 228 (D2) 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 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*.

**Class Format:** seminar
**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:** (D2)

**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

Spring 2020

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

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

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

**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.

**Class Format:** tutorial

**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:**
AMST 275 (D2) COMP 275 (D1) ENGL 224 (D1) THEA 275 (D1)

**Attributes:** AMST Arts in Context Electives

Fall 2019

TUT Section: T1 TBA Robert E. Baker-White

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

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

**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, 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.

Class Format: Seminar

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: (D2) (DPE) (WS)

This course is cross-listed and the prefixes carry the following divisional credit:
AFR 275 (D2) AMST 276 (D2) ENGL 275 (D1)

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

Spring 2020

SEM Section: 01 TR 9:55 am - 11:10 am Kimberly S. Love

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

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D2)
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: lecture/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) Tell Even Us: Writing Memory, Trauma, Self (DPE)

Cross-listings: ENGL 300 AMST 300 COMP 357

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: previous coursework in race, ethnicity, and diaspora, junior or senior standing, or permission of instructor
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
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:
ENGL 300 (D2) AMST 300 (D2) COMP 357 (D2)

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
Not offered current academic year

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

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

Class Format: discussion
Requirements/Evaluation: evaluation will be based on class participation and a wide variety of student assignments, ranging from postings to the class Glow site, to short, analytical essays (5 pp.), to field work exercises, to in class presentations
Prerequisites: AMST 101/201 Intro to American Studies, junior or senior standing, or permission of instructor
Enrollment Limit: 15
Enrollment Preferences: juniors majoring in American Studies
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Unit Notes: required of junior majors
Distributions: (D2)

Fall 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Cassandra J. Cleghorn

AMST 302 (F) Environmental Planning Workshop: Community-Based Experience

Cross-listings: ENVI 302 AMST 302
Secondary Cross-listing

This interdisciplinary, experiential workshop introduces students to the field of planning through community-based projects. Environmental Planning encompasses many disciplines pertaining to the natural and built landscape such as city planning, ecological design, climate resiliency, natural resource planning, landscape architecture, agricultural and food systems, walkable neighborhood design, energy planning, and community development, to name a few. In this workshop, students regularly get out of the classroom and gain direct experience working in the greater Berkshire region. The class is organized into two parts. Part 1 involves reading and discussion of the planning literature: history, theory, policy, ethics, and legal framework, site visits, and concludes with a design project. Part 2 focuses on hands-on field work tackling an actual planning project under the guidance of a community partner. Small teams of students, working in conjunction with a client in the region and under supervision of the instructor, conduct a planning project using all the tools of a planner, including interviews, survey research, site visits, primary research, mapping, and site design
and other activities as demanded by the particular project. The project work draws on students' academic training and extracurricular activities, and applies creative, design thinking techniques to solve thorny problems. The midterm assignment is a creative landscape/site design project. The lab sections include field trips, GIS mapping labs, project-related skill sessions, public meetings, and team project work. The course includes several class presentations and students will gain skills in public speaking, preparing presentations, interviewing, survey research, report-writing, design, and teamwork. The class culminates in an on-site public presentation of each team's planning study.

**Class Format:** seminar discussion/group workshop/project lab

**Requirements/Evaluation:** short writing assignments, class discussion, team projects, class presentations, final group public presentation and report

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

**Enrollment Limit:** 16

**Enrollment Preferences:** Environmental Studies majors and concentrators

**Expected Class Size:** 16

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

ENVI 302 (D2) AMST 302 (D2)

**Attributes:** AMST Space and Place Electives ENVI Core Courses EVST Core Courses EXPE Experiential Education Courses

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**Fall 2019**

**SEM Section: 01** TR 11:20 am - 12:35 pm Sarah Gardner

**LAB Section: 02** Cancelled

**LAB Section: 03** R 1:00 pm - 4:00 pm Sarah Gardner

**SEM Section: 04** TR 11:20 am - 12:35 pm Henry W. Art

**LAB Section: 05** T 1:00 pm - 4:00 pm Henry W. Art

**AMST 307 (F) Experimental African American Poetry**

**Cross-listings:** AFR 301 AMST 307 ENGL 327

**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.

**Class Format:** seminar

**Requirements/Evaluation:** two papers (6-8 pp., 8-10 pp.), short response papers, oral presentation, and class participation

**Prerequisites:** none, though at least one previous literature course preferred

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**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 301 (D2) AMST 307 (D2) ENGL 327 (D1)

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora
AMST 308  (F) Thinking Diaspora: The Black Atlantic and Beyond

Cross-listings: ENGL 309  AMST 308  WGSS 308  COMP 300

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.

Class Format: seminar

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

Enrollment Preferences: none

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:

ENGL 309 (D1) AMST 308 (D1) WGSS 308 (D2) COMP 300 (D1)

Attributes: ENGL Criticism Courses

Not offered current academic year

AMST 309  (F) Womanist/Black Feminist Thought

Cross-listings: REL 310  AFR 310  WGSS 310  AMST 309

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: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 25

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

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option
This course is cross-listed and the prefixes carry the following divisional credit:

AMST 312 (D2) ENVI 313 LATS 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 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: seminar

Requirements/Evaluation: participation, one student-led discussion period, two written essays of 5-7 pages, final take-home exam

Prerequisites: LATS 105, AMST 201, WGSS 101 or permission of instructor; first year students are not permitted to take this course

Enrollment Limit: 12
AMST 314 (F) Groovin' the Written Word: The Role of Music in African American Literature

Cross-listings: ENGL 314  COMP 321  AFR 314  AMST 314

Secondary Cross-listing

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

Class Format: lecture/discussion

Requirements/Evaluation: evaluation will be based upon class participation, short weekly reading responses and/or listening assignments, one 3-page paper, one 6- to 8-page paper comparing two works, one in-class spoken word performance with 2-page report, final presentation

Prerequisites: none; open to all

Expected Class Size: 15

Enrollment Limit: 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:

ENGL 314 (D1) COMP 321 (D2) AFR 314 (D2) AMST 314 (D2)

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

Not offered current academic year

AMST 315 (S) Blackness 2.0: Race, Film and New Technologies

Cross-listings: AFR 315  AMST 315  SCST 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.

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

Cross-listings:  COMP 319  ENGL 317  THEA 317  AFR 317  DANC 317  AMST 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: seminar/discussion

Requirements/Evaluation: evaluation will be based upon class participation, in-class student performances, several 2-page performance response papers, one 10- to 12-page research paper, a final performance with a 3-page report

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:

COMP 319 (D2) ENGL 317 (D2) THEA 317 (D1) AFR 317 (D2) DANC 317 (D2) AMST 317 (D2)

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

Not offered current academic year
places in which they have interacted with each other. Of special interest will be imaginations of the Spanish missions, the Gold Rush, agricultural California, wilderness California, California as "sprawling multicultural dystopia," and California as "west of the west."

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 15

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

**Distributions:** (D2)

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

COMP 328 (D1) AMST 318 (D2) ENVI 318 (D2) LATS 318 (D2) REL 318 (D2)

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

Not offered current academic year

**AMST 322 (S) Race, Culture, Incarceration**

**Cross-listings:** AFR 322  INTR 322  AMST 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.

**Class Format:** seminar

**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:

AFR 322 (D2) INTR 322 (D2) AMST 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

Spring 2020

SEM Section: 01  Cancelled

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

**Cross-listings:** AMST 323  ARTH 223  AFR 323  COMP 322  ENGL 356

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: none

Expected Class Size: 19

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:
AMST 323 (D2) ARTH 223 (D1) AFR 323 (D2) COMP 322 (D1) ENGL 356 (D1)

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

Spring 2020
SEM Section: 01 TR 9:55 am - 11:10 am Rashida K. Braggs

AMST 324 (S) Indigenous Women’s History (DPE) (WS)

Cross-listings: AMST 324 HIST 362 WGSS 324

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.

Class Format: seminar

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

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:
AMST 324 (D2) HIST 362 (D2) WGSS 324 (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
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:

AMST 327 (D2) AFR 357 (D2) LATS 327 (D2) REL 314 (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

Spring 2020

SEM Section: 01    MR 2:35 pm - 3:50 pm     Jacqueline Hidalgo

AMST 328 (F) American Social Dramas

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Anthropology and Sociology majors
AMST 328 (D2) SOC 328 (D2) COMP 325 (D1) THEA 328 (D2)

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 (Lafrcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O'Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 10

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 331 (D2) COMP 330 (D1) THEA 330 (D1)

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

Spring 2020

SEM Section: 01    R 1:10 pm - 3:50 pm    Deborah A. Brothers

AMST 334  (F)  Sexual Economies  (DPE)

Cross-listings: WGSS 301  AMST 334  ANTH 301

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 will have either guest speakers or a field trip to hear from people working in various commercial sex sectors.

Class Format: seminar

Requirements/Evaluation: midterm essay exam, final research paper, research proposal/annotated bibliography
**Prerequisites:** none, though WGSS 101 and/or 202 may be helpful, but not required

**Enrollment Limit:** 20

**Enrollment Preferences:** based on statement of interest

**Expected Class Size:** 20

**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 301 (D2) AMST 334 (D2) ANTH 301 (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.

Not offered current academic year

**AMST 335 (S) Uncovering Williams**

**Cross-listings:** ARTH 335 AMST 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.

**Class Format:** seminar

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

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

**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:

ARTH 335 (D1) AMST 335 (D2)

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

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 1840s and ’50s have often been described as “the American Renaissance” because of the breathtaking explosion of literary achievements in that period, which included *Walden*; *Moby-Dick*; *The Scarlet Letter*; *The Narrative of the Life of Frederick Douglass*; and *Uncle Tom’s Cabin*, to say nothing of the short stories of Poe 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 widespread
belief in the transformational power of language, and the opportunities it offered to refigure both personal and political identity in a time when the American experiment often seemed on the brink of collapse.

Class Format: seminar and lecture discussion

Requirements/Evaluation: in addition to active class participation, students will be required to submit two comparative essays (of 8 and 12 pages), and to complete a 24-hour take home final

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: 25

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

Materials/Lab Fee: course books

Distributions: (D2)

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

COMP 337 (D1) ENGL 338 (D1) AMST 338 (D2)

Attributes: ENGL 1700-1900 Courses ENGL Literary Histories B

Spring 2020

SEM Section: 01 TF 1:10 pm - 2:25 pm Shawn J. Rosenheim

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?

Class Format: seminar

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

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

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

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

Enrollment Limit: 25

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

Expected Class Size: 15

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

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

WGSS 340 (D2) COMP 342 (D1) ENGL 340 (D1) AMST 340 (D2)

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

Spring 2020

SEM Section: 01 TF 1:10 pm - 2:25 pm Bethany Hicok

AMST 341 (S) American Genders, American Sexualities

Cross-listings: AMST 341 WGSS 342 ENGL 341

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

Class Format: discussion/seminar

Requirements/Evaluation: active class participation, several short writing assignments, two 5-page papers, and one 8- to 10-page paper

Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 25

Enrollment Preferences: English majors and/or students interested in WGSS

Expected Class Size: 25

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 341 (D2) WGSS 342 (D2) ENGL 341 (D1)

Attributes: AMST Arts in Context Electives AMST Critical and Cultural Theory Electives ENGL Post-1900 Courses ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Not offered current academic year

AMST 343 (S) Representations of Racial-Sexual Violence from Enslavement to Emancipation

Cross-listings: AFR 343 INTR 343 WGSS 343 AMST 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: tutorial; students provide primary and response papers and discuss their analyses and theories of social and interpersonal violence.

Requirements/Evaluation: weekly primary and response papers

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:

AFR 343 (D2) INTR 343 (D2) WGSS 343 (D2) AMST 343 (D2)

Attributes: AMST Critical and Cultural Theory Electives JLST Interdepartmental Electives WGSS Racial Sexual + Cultural Diversity Courses

Spring 2020

TUT Section: T1 Cancelled

AMST 344 (F) Pacific-New England Material Histories (DPE)

Cross-listings: AMST 344 ARTH 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 workingshopping more creative approaches.
Class Format: Seminar

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

Enrollment Preferences: none

Expected Class Size: 8

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:

AMST 344 (D2) ARTH 344 (D1)

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.

Fall 2019

SEM Section: 01    MR 1:10 pm - 2:25 pm     Kailani Polzak

AMST 346 (F) Latinas/os and the Media: From Production to Consumption

Cross-listings: AMST 346 LATS 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?

Class Format: seminar

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

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:

AMST 346 (D2) LATS 346 (D2)

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

Not offered current academic year

AMST 348 (F) Graphic Narratives as Democratic Ideals

Cross-listings: LATS 348 AMST 348 COMP 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:** seminar/workshop

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

**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:**

LATS 348 (D2) AMST 348 (D2) COMP 348 (D1)

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

Not offered current academic year

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

**Cross-listings:** WGSS 329 AMST 349 ENGL 329

**Secondary Cross-listing**

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

**Class Format:** seminar

**Requirements/Evaluation:** engaged and thoughtful discussion, in-class writings, oral presentation, one 5- to 7-page paper and one 8- to 10-page paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** ENGL, WGSS, and AMST majors

**Expected Class Size:** 19

**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 329 (D1) AMST 349 (D1) ENGL 329 (D1)

**Attributes:** ENGL Literary Histories B

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.

Class Format: seminar

Requirements/Evaluation: attendance and class participation, two 4-page research papers, and a final creative project (TBD with instructor) or 8- to 10-page paper

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

Spring 2020

SEM Section: 01    W 1:10 pm - 3:50 pm     Eli Nelson

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.

Class Format: seminar

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
AMST 359 (S) Spirits of Rebellion: The L.A. Rebellion Filmmakers

Cross-listings: AFR 351 AMST 359 ENGL 357

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, woman of color feminisms, Black Power, Afrocentrism, anti-colonialism and decolonization, police brutality and mass incarceration, radical social movements and coalition building, and the importance of community-based art and film practices. Finally, we will touch upon some of the recent works that have been inspired by the L.A. Rebellion, including the aforementioned Lemonade and Barry Jenkins' Moonlight (2016). Our viewership will be supplemented with readings in Black social and cultural criticism.

Class Format: seminar
Requirements/Evaluation: attendance and participation; weekly online journal responses (1-2 pages); midterm essay (5-7 pages); final project
Prerequisites: previous courses in American Studies, critical studies in race and ethnicity or cultural studies, or permission of the instructor

AMST 360 (F) The Atlantic World: Connections, Crossings, and Confluences (DPE)

Cross-listings: AMST 360 HIST 361

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**: lecture 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:

AMST 360 (D2) HIST 361 (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**: HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2019

LEC Section: 01 MR 1:10 pm - 2:25 pm Christine DeLucia

AMST 364 (F) History of the Old South

**Cross-listings**: AMST 364 HIST 364 AFR 364

**Secondary Cross-listing**

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

**Class Format**: discussion

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

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

**Enrollment Limit**: 25

**Expected Class Size**: 25

**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 364 (D2) HIST 364 (D2) AFR 364 (D2)

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

Fall 2019

LEC Section: 01 TF 1:10 pm - 2:25 pm Charles B. Dew
AMST 365  (S)  History of the New South

Cross-listings:  HIST 365  AFR 365  AMST 365

Secondary Cross-listing

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

Class Format: discussion

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

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

Enrollment Limit: 25

Expected Class Size: 25

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

Distributions: (D2)

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

HIST 365 (D2) AFR 365 (D2) AMST 365 (D2)

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

Not offered current academic year

AMST 371  (F)  Oral History: Theory, Methods and Practice

Cross-listings:  AMST 371  HIST 371

Secondary Cross-listing

Oral history offers a powerful means to document history "from the bottom up," filling gaps in the historical record and creating ways to make new community connections. This class introduces methods for conducting oral history interviews and provides an opportunity to record interviews and use them in a public project. This semester we will use oral history interviews and other sources to explore the lived experience of LGBTQ individuals in the United States. The class combined history, theory, and practice, giving you the chance to conduct and interpret oral history interviews.

Class Format: seminar; community-based field work

Requirements/Evaluation: two recorded and transcribed oral history interviews; three three-pages papers; one final project (e.g., audio essay or multi-media presentation)

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: juniors or seniors

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 371 (D2) HIST 371 (D2)

Not offered current academic year

Fall 2019

SEM Section: 01    MR 1:10 pm - 2:25 pm    Annie Valk

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*.

**Class Format:** seminar

**Requirements/Evaluation:** discussion participation; five brief response papers