

## DIFFERENCE, POWER, AND EQUITY (DPE)

Williams College recognizes that in a diverse and globalized world, the critical examination of difference, power, and equity is an essential part of a liberal arts education. The Difference, Power, and Equity (DPE) requirement provides students with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change. Courses satisfying the DPE requirement include content that encourages students to confront and reflect on the operations of difference, power and equity. They also provide students with critical tools they will need to be responsible agents of change. Employing a variety of pedagogical approaches and theoretical perspectives, DPE courses examine themes including but not limited to race, class, ethnicity, gender, sexuality, and religion.

All students are required to complete at least ONE course that has the DPE designation. Although this course, which may be counted toward the divisional distribution requirement, can be completed any semester before graduation, students are urged to complete the course by the end of the sophomore year. The requirement may be fulfilled with a course taken away from campus, but students wishing to use this option must [petition the Committee on Educational Affairs \(CEA\)](#) upon their return by providing a clear and detailed explanation of how the course taken away from Williams fulfills the DPE requirement.

### **AAS 125 (F) Introduction to Asian American Studies (DPE)**

**Cross-listings:** AMST 125

**Secondary Cross-listing**

Who or what constitutes the term "Asian American"? Leading with this provocation, this course offers an introductory overview of the interdisciplinary discipline of Asian American Studies, tracing its formation and evolution from the late 1960s onward. Focusing on an array of foundational texts, cultural production, and primary sources, we will ask who has been included/excluded from this term, what the bounds are (if any), and how others approach and negotiate this term. As such, we will analyze its shifting constructions and enactments alongside other markers of difference from the nineteenth century to the present. In particular, we will be attentive to how these constructions have been shaped both relationally through other racial formations as well as overlapping systems of power, including settler colonialism, U.S. war and empire, capitalism, and globalization within and beyond the U.S. With this, we will examine how this term has been widely undone and remade via political activism, visual and performance art, plays, media, poetry, etc. The aim of this course is not to identify a single or right definition of the term "Asian American" but to collectively assess and explore the limits, reaches, utility, and expansiveness of it.

**Requirements/Evaluation:** weekly readings, in-class discussions, weekly discussion posts, two papers, and a final paper or creative project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first-year students, AAS concentrators or prospective concentrators, AMST majors or prospective majors

**Expected Class Size:** 18

**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 125(D2) AAS 125(D2)

**Difference, Power, and Equity Notes:** This course examines "Asian" and Asian American" as categories of racial difference constructed through various structures of power. Students in the course are asked to unpack how constructions of this difference have changed over time and produced uneven power relations and access to resources.

**Attributes:** AAS Core Electives AAS Gateway Courses AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

### **AAS 215 (S) Introduction to Asian American Literature (DPE)**

**Cross-listings:** ENGL 215

**Secondary Cross-listing**

This course will provide an introduction to some of the major works of Asian American literature, from the mid-20th century to the present. Throughout, we'll attend to the intersection of aesthetics and politics, exploring the creative ways Asian American literary texts both reflect and respond to the historical forces that have shaped Asian American experiences and identities, including exclusion, internment, and U.S. wars and imperialism in Asia. Works we're likely to read include: John Okada's *No-No Boy*, Maxine Hong Kingston's *The Woman Warrior*, Theresa Hak Kyung Cha's *Dictee*, Jessica Hagedorn's *Dogeaters*, Lê thj diem thúy's *The Gangster We Are All Looking For*, and Jhumpa Lahiri's *Interpreter of Maladies*.

**Requirements/Evaluation:** class participation, occasional informal discussion posts, a 5-page midterm paper, and an 8-10 page final paper.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If over-enrolled, enrollment preference will be given to Asian American Studies concentrators and prospective concentrators.

**Expected Class Size:** 20

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

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

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

AAS 215(D2) ENGL 215(D1)

**Difference, Power, and Equity Notes:** This course offers students the opportunity to learn and think critically about Asian American community struggles throughout U.S. history while examining the forms of literary expressions that arise out of and in relation to those struggles. It also delves into the intersectional nature of Asian American community struggles as they emerge along the fault lines of race, class, and gender/sexuality.

**Attributes:** AAS Core Electives AAS Gateway Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bernard J. Rhie

**AAS 216 (F) Asian/American Identities in Motion (DPE)**

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

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

**Difference, Power, and Equity Notes:** This course introduces students to the role of performance in nation formation in Asia and the history of Asian Americans in the US through analysis of dance practices. Student will explore how race was central to the formation of Asian and the American

nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**AAS 252 (F) Im/mobilities (DPE) (WS)**

**Cross-listings:** AMST 252 / SOC 252

**Secondary Cross-listing**

We think of the freedom to move as a mark of privilege. In the United States, passing a driving test, owning a car, and getting a passport are milestones that signal modernity and freedom. Likewise, we think of restrictions on movement as the domain of the underprivileged, such as the current and formerly incarcerated. But as the Covid-19 pandemic revealed, there have always been two sides to immobility: privileged as well as involuntary immobility. There are correspondingly two sides to mobility: those who move because they want to and others because they have no choice. In this class, students will explore conceptions of mobility as adventurous, free, and modern (as with jet-setting international elites). They will compare and contrast when mobility can be threatening, exclusionary, and limited (as recognized by the Black Lives Matter movement). This class invites students to interpret their environment through the lens of mobility and inequality. Drawing on sociology, anthropology, cultural studies, geography, and migration studies, this interdisciplinary course offers a beginning conversation on the causes and consequences of the freedom to move--or to stay still.

**Requirements/Evaluation:** Thoughtful and consistent class participation, several short reflection papers, two drafts of an opinion essay, class presentation

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Given to first-year students and sophomores, particularly those who have demonstrated an interest in AAS/SOC. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**Expected Class Size:** 15

**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 252(D2) AAS 252(D2) SOC 252(D2)

**Writing Skills Notes:** Emphasis on the processes of writing and revising, several short papers on which students will receive close feedback, and drafts of a final written assessment

**Difference, Power, and Equity Notes:** This course explores a politics of im/mobilities: how we move through space through different bodies at the intersection of race, class, gender, ability, and citizenship. Students will use their own bodies as research sites for deepening their understanding of how we navigate the freedom to move or stay still.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Phi H. Su

**AAS 275 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / THEA 271 / COMP 271 / ASIA 275

**Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures

and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**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:**

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**AAS 284 (F)(S) Asian American History (DPE)**

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

**Secondary Cross-listing**

This course offers an overview of Asian American history from the late seventeenth century to the present. It will cover the earliest Asian migration and settlement in the U.S., the rise of anti-Asian movements, the experiences of Asian Americans during World War II and the Cold War, the emergence of the Asian American movement in the 1960s, the post-1965 Asian immigration, and the War on Terror. We will investigate broader themes including labor, citizenship, political resistance, gender and sexuality, community formation, empire, and transnationalism. We will also consider key

contemporary issues, including race and ethnic relations, anti-Asian harassment and violence, and the legacy of U.S. colonialism in Asia-Pacific. Along the way, we will engage classic and recent scholarship in the field, and form our own interpretations of the past based on a wide range of sources--including films, novels, newspapers, government documents, political cartoons, and more. Throughout, the course advances the argument that citizenship and belonging in the U.S. cannot be fully understood without accounting for the experiences of Asian Americans.

**Requirements/Evaluation:** Attendance and participation in discussion, weekly reading responses (2 pages), midterm exam, and final in-class exam and take-home essay (7-10 pages)

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** Preference given to History majors and Asian American Studies concentrators.

**Expected Class Size:** 25-30

**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:**

AMST 284(D2) AAS 284(D2) HIST 284(D2)

**Difference, Power, and Equity Notes:** This course introduces students to the incredible diversity of Asian Americans. It guides students through an examination of the historical events, policies and dynamics that have marginalized Asian American communities based on race, ethnicity, class, gender, sexuality, citizenship, and other forms of difference. It also explores the diverse ways that Asian Americans have sought inclusion and belonging in the U.S.

**Attributes:** AAS Core Electives AAS Gateway Courses HIST Group F Electives - U.S. + Canada

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Hongdeng Gao

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Hongdeng Gao

**AAS 312 (S) The 626 (DPE)**

**Cross-listings:** SOC 313

**Secondary Cross-listing**

Ryka Aoki's *Light from Uncommon Stars* is "a defiantly joyful adventure in California's San Gabriel Valley, with cursed violins, Faustian bargains, and queer alien courtship over fresh-made doughnuts." What sociological insight could a sci-fi novel about intense extracurricular pressure, food, and foreignness have to offer about the San Gabriel Valley, area code 626? In this course, we take the fantastical characters and plots of Aoki's novel as an invitation to delve into the histories of Asian American settlement to Gabrielino/Tongva lands on the eastern fringes of present-day Los Angeles County. The multilingual boba shops, restaurants, and store fronts throughout the valley mask a history of violent backlash and English-only initiatives. Media reports of academic and musical prodigies skew a broader socioeconomic picture that includes crimmigration, deportation, and xenophobia. And the figure of an intergalactic refugee mother exposes the toll that crossing borders takes on individuals, families, and communities. In this project-based course, we survey the formation of a particular place and its surroundings. In doing so, students grapple with general questions such as: How does migration shape intergenerational dynamics? When and with what tools do people confront racism and intersecting forms of discrimination? How do ethnic enclaves form and fracture? And how do communities mobilize for political rights?

**Requirements/Evaluation:** thoughtful and consistent participation; mock film festival screening and vote; regular writing assignments; teach-ins

**Prerequisites:** N/A

**Enrollment Limit:** 15

**Enrollment Preferences:** ANSO majors and AAS concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 313(D2) AAS 312(D2)

**Difference, Power, and Equity Notes:** This course explores the making of the San Gabriel Valley as the "Asian American Holy Land." It delves into actors' diverse responses to the model minority stereotype, class, and belonging. Students will evaluate (pan)ethnicity as something to be explained, rather than explanatory, and consider the gaps between diversity and inclusion versus equity in the so-called majority-minority context of the 626.

**Attributes:** AAS Core Electives

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Phi H. Su

### **AAS 351 (F) Racism in Public Health (DPE)**

**Cross-listings:** PHLH 351

**Secondary Cross-listing**

Across the nation, states, counties and communities have declared racism a public health crisis. This push to identify systemic racism as a high priority in public health action and policy is an important symbolic and political move. It names the faults of histories, systems and institutions but also brings to the spotlight the individual and community responsibility to dismantle racism in the US. In this tutorial, we will examine racism in public health policy, practice and research through an investigation of several mediums of evidence and information, ranging from peer reviewed literature to news editorials, podcasts and documentaries. We will explore specific pathways by which legacies of colonialism and racism function in various public health disciplines such as epidemiology, social & behavioral sciences, health policy and environmental health while also examining the dynamics of power and history in research and community practice. We will take deep dives into issues on how health can be impacted by redlining, racist medical algorithms, racial trauma and stress and police violence, to name a few. Students will also have two opportunities to select their own case studies, as a way for you to research and learn about particular racial health issues that are of personal interest. This course is also about self-reflection and exploration of the ways in which our identities and lived experiences impact our understanding and perspective. We will gain skills in speaking across differences and articulation of how our own perceptions and lived experiences of race and racism impact our study of public health. This tutorial requires an openness to self-reflection and the practice of listening and articulation.

**Requirements/Evaluation:** bi-weekly tutorial papers, weekly journaling, oral commentaries and tutorial discussion

**Prerequisites:** PHLH 201 or instructor approval.

**Enrollment Limit:** 10

**Enrollment Preferences:** 1-Public Health concentrators. 2- Asian American 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:**

AAS 351(D2) PHLH 351(D2)

**Difference, Power, and Equity Notes:** In this course students will examine and critically examine the inequities and race based social and health injustices, and the ways racism infiltrates public health action and policy, both historically and currently. They will also refine their self reflection skills in understanding how their own positions of privilege and power, or lack thereof, inform their understanding of public health.

**Attributes:** AAS Non-Core Electives PHLH Social Determinants of Health

Fall 2024

TUT Section: T1 TBA Marion Min-Barron

### **AAS 364 (S) Asia and Asian Americans During the Cold War (DPE)**

**Cross-listings:** HIST 364 / AMST 384

**Secondary Cross-listing**

This course traces how American geopolitical interests and involvement in Asia during the Cold War affected Asian Americans. It examines the history of the Cold War as a period of U.S. imperial expansion as well as a time when various actors and organizations, especially those of Asian descent, harnessed the East-West rivalry to advance their own agendas. We will consider how diverse diplomatic strategies including militarization, educational

exchange, and immigration reform shaped East, South, and Southeast Asian migrations to and settlement in the United States and the social and material lives of these diverse communities. Case studies include transnational adoptees from Korea, Hmong and Vietnamese refugees in the U.S. and across Guam and Israel-Palestine, Black, Latinx, and Asian American activists who traveled to Vietnam, educated Indian and Pakistani immigrants, and American-born individuals of Japanese ancestry in Japan. We will also explore how individuals of Asian descent leveraged Cold War geopolitics and forged cross-ethnic, cross-class alliances to advocate for social change both at home and abroad.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors and Asian American studies concentrators

**Expected Class Size:** 15

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

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

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

HIST 364(D2) AAS 364(D2) AMST 384(D2)

**Difference, Power, and Equity Notes:** This course will examine how various global and local actors competed for power in Asia and the U.S. during the Cold War. It will consider how new political and economic decisions by policymakers created and reinforced inequalities rooted in race, gender, class and other forms of difference. It will also examine how grassroots changemakers, whom we know little about, creatively and comprehensively navigated and changed the political and social landscapes in and outside of the U.S.

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

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

### **AAS 375 (S) Asian American Sexualities (DPE)**

**Cross-listings:** AMST 375 / WGSS 375

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

Perceived as objects of sexual use and perversity, how might Asian/Asian American subjects contend with these projections and enact their own genders and sexualities? Anchored in this question, this theory-intensive seminar will provide a study of seminal and recent scholarship at the intersections of Asian American Studies, feminist criticism, and queer theory that focus on or are read in tandem with a collection of cultural expressions, including film, sculpture, poetry, drag performance, music, manifestos, and visual and performance art. To first root us, the seminar will introduce key uses and theorizations of sex/gender, sexuality, and queerness. Then, across the semester, we will focus on deployments of them through a range of topics, including sexual subjugation and activism of "comfort women," orientalism/ornamentalism, the queering of Sikh, South Asian, and Muslim Americans post-9/11, western demands to "come out," representations in pornography, lesbian invisibility, devaluation of trans\* lives, etc., exploring questions of racialized, gendered, and sexual subordination alongside power, pleasure, play, and critique. To this end, we will approach gender and sexuality not as identity categories that one is or has but socially and biologically construed categories, loci for intervention and play, anti-normative positions, lived experiences, and ever-evolving processes of doing, becoming, and unbecoming.

**Requirements/Evaluation:** in-class discussion, weekly posts, short presentation, one paper, and one longer paper or creative assignment that will be peer reviewed and revised

**Prerequisites:** AMST 125 or WGSS 101/202

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST/WGSS majors and AAS concentrators will be given priority; prospective AA concentrators

**Expected Class Size:** 15

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

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

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

AMST 375(D2) WGSS 375(D2) AAS 375(D2)

**Difference, Power, and Equity Notes:** This course examines the terms Asian American, gender, sexuality, and ability as categories of social difference and oppression. Throughout the course, students will unpack how these categories have been made, unmade, and remade in relationship to ongoing issues of sexual violence, colonialism, racial capitalism, and empire.

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

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

**AAS 384 (F) Comparative History of Science and Medicine in Asian/Pacific America, 1800-Present (DPE)**

How have scientific knowledge and medicine been tools of exclusion, violence, and imperial control against Asian Americans, as well as indigenous peoples, Black, Latinx, and white migrants, and their descendants? How have these groups negotiated and resisted encounters with such knowledge from the 19th century to the present? This seminar explores these questions by examining a series of case studies--including American colonial medicine and science in the Philippines and Hawai'i, Cold War migration of Chinese scientists and South Asian doctors to the U.S., and the politics of HIV/AIDS, psychiatry, and culturally competent care in Black, Asian, and Cuban migrant communities. Together, we will survey the literature in history, English, Global Health, Sociology, and other fields and consider how the Asian/Pacific American experience in science and medicine has been integral to, as well as informed by, the experiences of other groups in the transpacific world. Students will leave this course with interdisciplinary tools for understanding present-day health inequities in underserved Asian/Pacific American communities and other marginalized groups.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference to History majors, Asian American Studies concentrators, and Public Health concentrators

**Expected Class Size:** 20-25

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

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

**Difference, Power, and Equity Notes:** This course explores how knowledge about science and medicine has been constituted and remade over time by various groups in the transpacific world to exert power over others on the structural, community and individual levels. We will also consider how individuals who experienced violence and inequities as a result of encounters with such knowledge challenged definitions and practices of science and medicine.

**Attributes:** AAS Core Electives HIST Group F Electives - U.S. + Canada PHLH Social Determinants of Health

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**AAS 399 (F) Marxist Feminisms: Race, Performance, Labor (DPE)**

**Cross-listings:** AMST 399 / WGSS 399

**Secondary Cross-listing**

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and specifically at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimagined.

**Requirements/Evaluation:** in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

**Prerequisites:** AMST 101, AMST/AAS 125, or similar courses

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST and WGSS juniors and seniors, AAS concentrators

**Expected Class Size:** 15

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

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

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

AAS 399(D2) AMST 399(D2) WGSS 399(D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor are valued over others.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**AFR 159 (F) Crossing the Color Line: A History of Passing (DPE) (WS)**

**Cross-listings:** HIST 159

**Secondary Cross-listing**

In June 2015, Rachel Dolezal emerged as a media spectacle and the subject of national scrutiny after her *white* parents stated publicly that Dolezal is a white woman *passing as black*. Their insistence that Dolezal is white came in the wake of her reports to local news media and police that she had been the victim of several hate crimes. To critics, Dolezal is a fraud who has committed cultural appropriation. Yet, for her supporters, Dolezal's racial identification as a black woman is authentic and indisputable, since race is not based on biology but rather is a social construction. For both groups as well as impartial observers, many wondered curiously why a white woman had chosen to pass as black, especially given that historically it has been African Americans who opted to *become* white. Inspired by the controversy surrounding Dolezal, this tutorial will explore the history of passing in the United States. Whereas our attention will primarily be focused on black-to-white passing, we will expand our understandings of passing by emphasizing the variety of ways that identities have been shaped through the crossing of boundaries--class, ethnic, gender, intellectual, political, religious, and sexual. To accomplish our goals, we will read and cross-examine fictional and nonfictional as well as primary and secondary historical accounts of boundary-crossers. We will also screen several films that engage the theme of passing.

**Requirements/Evaluation:** Weekly formal response papers and written critiques.

**Prerequisites:** None.

**Enrollment Limit:** 10

**Enrollment Preferences:** First and second-year students will be prioritized, followed by history majors. Should the course be overenrolled, students will be asked to complete an enrollment questionnaire.

**Expected Class Size:** 10

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

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

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

HIST 159(D2) AFR 159(D2)

**Writing Skills Notes:** Students will be required to complete formal writing assignments each week, alternating between response papers (4 pages) and written critiques (2-pages) of their peers' work. Students will receive substantial feedback on their writing skills, with verbal and written suggestions for improvement. Students also will receive feedback from their tutorial partners.

**Difference, Power, and Equity Notes:** Narratives of racial passing provocatively raise questions about the construction, logics, reinforcement, and subversion of racial categories and identities. Tutorial students will have the opportunity to deconstruct the meanings of race and identity in addition to thinking culturally, historically, and ontologically about the implications and value of these constructs. In essence, we will theorize racial identity, reconsidering, if not challenging, its stable notions of identic intelligibility.

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

Fall 2024

TUT Section: T1 TBA Tyran K. Steward

**AFR 222 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** AMST 222 / ENGL 221 / MUS 217

**Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

**AFR 328 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)**

**Cross-listings:** COMP 335 / ARAB 320

**Secondary Cross-listing**

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice,

colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

**Requirements/Evaluation:** Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

**Prerequisites:** None

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

**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 328(D2) COMP 335(D1) ARAB 320(D1)

**Writing Skills Notes:** The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

**Difference, Power, and Equity Notes:** The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**AFR 335 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** HIST 304 / GBST 304 / ENVI 304

**Secondary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

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

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

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

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power

dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**AFR 367 (S) Black History is Labor History (DPE) (WS)**

**Cross-listings:** HIST 367

**Secondary Cross-listing**

This seminar explores labor history in relation to black people, spanning the colonial period to the early twenty-first century. It racializes the history of work by tracing the long story of black labor in the U.S. from the plantation to the plant. Whereas the bulk of the course will analyze black labor and labor movements in the twentieth century, specifically focusing on the push for economic inclusion and mobility amid employment, societal and union-related racial discrimination, we will examine what involuntary black labor meant in the context of slavery and the construction of a capitalist economy. Likewise, we will devote attention to black workers with regard to such topics as antiunionism, deindustrialization, economic inequality, Fordism, informal economies, Jim and Jane Crow, labor radicalism and violence, New Deal and welfare, the rise of civil rights unionism, and slavery and capitalism, among other themes.

**Requirements/Evaluation:** Students are expected to participate actively and will write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages) in consultation with the instructor and will be required to submit a topic proposal and outline, an annotated bibliography, and a peer-reviewed draft of the final paper.

**Prerequisites:** Recommended for students with sophomore standing or above and first-year students who both have taken a 200-level history course and have received instructor permission to enroll into the course.

**Enrollment Limit:** 25

**Enrollment Preferences:** HIST and AFR majors followed by students with sophomore, junior, or senior standing. If the course is overenrolled, students will be given a questionnaire and only first-year students who have completed a 200-level history course will be enrolled.

**Expected Class Size:** 15

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

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

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

HIST 367(D2) AFR 367(D2)

**Writing Skills Notes:** Students will be required to write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages). Throughout the semester, these writing assignments will total roughly 22-30 pages. Students can expect to have line-edited feedback on their papers with substantial and timely, writing-related suggestions for improvement.

**Difference, Power, and Equity Notes:** This course racializes the study of labor history, focusing on black people and their experiences in the United States from the plantation to the plant. It challenges students to confront and to redefine what it means to labor, grasping how slavery, segregation, and systemic inequalities amid black people's pursuit of citizenship, equality, and freedom have shaped their economic, political, and social conditions and identities.

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

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Tyran K. Steward

**AFR 374 (S) Technologies of Race (DPE) (WS)**

**Cross-listings:** AMST 372 / STS 373

**Secondary Cross-listing**

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

**Requirements/Evaluation:** Four papers, in-class writing/reflective work, and a final exam.

**Prerequisites:** none

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

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

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

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

AMST 372(D2) STS 373(D2) AFR 374(D2)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

**Attributes:** AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

**AFR 396 (S) Relationality and Its Antagonisms (DPE) (WS)**

**Cross-listings:** AMST 428 / WGSS 428

**Secondary Cross-listing**

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven, yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

**Requirements/Evaluation:** in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

**Prerequisites:** AMST 101 or WGSS 101

**Enrollment Limit:** 12

**Enrollment Preferences:** AMST and WGSS seniors and juniors

**Expected Class Size:** 12

**Grading:** yes 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 396(D2) AMST 428(D2) WGSS 428(D2)

**Writing Skills Notes:** Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

**Difference, Power, and Equity Notes:** The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

**Attributes:** AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

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

This course introduces students to the capacious and extraordinarily varied interdisciplinary field of American Studies. First institutionalized in the mid-twentieth century, American Studies once bridged literature and history in an attempt to discover a singular American identity. Over 80 years later, many American Studies scholars reject this exceptionalizing rhetoric, working instead to understand how genocide, enslavement, colonization, and militarism/war are foundational to the formation of the U.S. nation-state, and how marginalized and minoritized peoples have survived through, rebelled against, and created new visions for collectivity, relationality, and community. In this course, students will be introduced to the dynamic ways American Studies work links to ethnic studies; women, gender, and sexuality studies; literary studies, political science; critical geography; critical media studies; disability studies; history; anthropology; sociology; art; and more. We will anchor this array of approaches by examining beliefs, practices, places, and migrations that have shaped and been shaped by the U.S., and we will pay particular attention to the people who labor for, have been racialized by, and who think critically about "America." Through close reading; discussions; and analyses of music, art, and film, we will collectively reckon with the questions of who and what makes "America" -- hemispherically, transnationally, globally. In the process, students will be encouraged to co-create a learning experience rooted in praxis, political consciousness, intersectionality, and mutual support.

**Requirements/Evaluation:** Four 4-5 page papers (with attention to revision process), one project with oral presentation, and a longer, final essay.

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

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

**Unit Notes:** Core Course

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

**Writing Skills Notes:** This Writing Skills course will include multiple papers, with attention to revision, as well as an oral presentation, and a longer, final essay. Attention will be paid to the process of composing a persuasive, interpretive essay based in close analysis of texts.

**Difference, Power, and Equity Notes:** This course requires students to think critically about the meanings of "America" and about the consequences and costs of racialization and other processes for making social differences. Students learn to discern the ways in which historical legacies of oppression continue in the present, and consider the mutual interrelation of local, national, and global contexts and events.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Brian Murphy

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Cassandra J. Cleghorn

**AMST 113 (F) The Feminist Poetry Movement (DPE) (WS)****Cross-listings:** ENGL 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:** discussion, some lecture, project work in archives and art gallery**Requirements/Evaluation:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), presentations**Prerequisites:** none**Enrollment Limit:** 19**Enrollment Preferences:** first years**Expected Class Size:** 19**Grading:** yes pass/fail option, yes fifth course option**Distributions:** (D2) (DPE) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 113(D2) ENGL 113(D1) WGSS 113(D2)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page graded papers, one creative assignment, and a final digital research project (8-10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**AMST 125 (F) Introduction to Asian American Studies (DPE)****Cross-listings:** AAS 125**Primary Cross-listing**

Who or what constitutes the term "Asian American"? Leading with this provocation, this course offers an introductory overview of the interdisciplinary discipline of Asian American Studies, tracing its formation and evolution from the late 1960s onward. Focusing on an array of foundational texts, cultural production, and primary sources, we will ask who has been included/excluded from this term, what the bounds are (if any), and how others approach and negotiate this term. As such, we will analyze its shifting constructions and enactments alongside other markers of difference from the nineteenth century to the present. In particular, we will be attentive to how these constructions have been shaped both relationally through other racial formations as well as overlapping systems of power, including settler colonialism, U.S. war and empire, capitalism, and globalization within and

beyond the U.S. With this, we will examine how this term has been widely undone and remade via political activism, visual and performance art, plays, media, poetry, etc. The aim of this course is not to identify a single or right definition of the term "Asian American" but to collectively assess and explore the limits, reaches, utility, and expansiveness of it.

**Requirements/Evaluation:** weekly readings, in-class discussions, weekly discussion posts, two papers, and a final paper or creative project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first-year students, AAS concentrators or prospective concentrators, AMST majors or prospective majors

**Expected Class Size:** 18

**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 125(D2) AAS 125(D2)

**Difference, Power, and Equity Notes:** This course examines "Asian" and Asian American" as categories of racial difference constructed through various structures of power. Students in the course are asked to unpack how constructions of this difference have changed over time and produced uneven power relations and access to resources.

**Attributes:** AAS Core Electives AAS Gateway Courses AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

### **AMST 146 (S) Introduction to Native American and Indigenous Studies (DPE)**

Consider just the last few years... during the 2016 presidential campaign then-candidate Donald Trump called Senator Elizabeth Warren "Pocahontas," a disparaging reference to Warren's claim to Native American heritage. In 2017, Los Angeles became the largest US city to rename "Columbus Day" to "Indigenous Peoples Day." Indigenous-led resistance to oil pipelines continues in multiple locations, and in 2022 Washington DC's professional football team abandoned their old name, a racial slur for Native Americans, rebranding as the Washington Commanders. Struggles in Indian Country over politics, natural resources, and representation have become increasingly visible. This course will prepare students to better understand contemporary indigenous issues. Course content will actively work against the myth that Native American history ended in 1890 with the end of militant Native resistance to US expansion. Instead, we will ask: Who are indigenous peoples? How is their status and identity determined? How do Indian nations sit within and in relation to state and federal governments? What are the pressing issues of the present moment? What are the histories that make sense of those issues? How do we explain that curious American urge to claim "Indian blood" and to create novels and films about Indians? Course topics will include colonialism, tribal sovereignty, Native American art, literature, and culture, activism and "Red Power," struggles over natural resources, gender and sexuality, representations of indigenous people in popular culture, and more. We will enrich our classroom activities with visits to the Williams College Special Collections and the Williams College Museum of Art. This course offers a broad introductory survey of these and other issues as it explores the development and current state of the interdisciplinary field known as Native and Indigenous Studies.

**Requirements/Evaluation:** Assignments will include weekly discussion, responses to assigned readings, short papers, and essay exams for the midterm and final.

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** This course focuses on race, indigeneity, and the ongoing forms of colonialism that infringe on the sovereignty of indigenous nations. Students in the course are asked to explore how difference, power, and inequality have shaped the history of the United States and other settler-colonies.

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST pre-1900 Requirement

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Stefan B. Aune

**AMST 150 (F) Data for Justice (DPE) (QFR)**

**Cross-listings:** STS 150 / SOC 150 / WGSS 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

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

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

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

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**AMST 164 (F) Communications in Early America (DPE) (WS)**

**Cross-listings:** HIST 163

**Secondary Cross-listing**

How did the multiplicity of people who shaped "early" North America communicate with each other, across profound linguistic, cultural, social, political, and spiritual differences? What strategies did they use to forge meaning and connections in times of tremendous transformation, while maintaining vital continuities with what came before? This course examines histories of communication in North America and the technologies that communities have developed to record, remember, advocate, persuade, resist, and express expectations for the future. Using a continental and transoceanic lens of "Vast Early America," we will take up Indigenous oral traditions, Traditional Ecological Knowledge, wampum belts, and winter counts as expressions of ethics, identity, relationality, and diplomacy among sovereign Native/Indigenous nations. We will reflect on artistic and natural science paintings, engravings, and visual culture that circulated widely; and diaries and journals as forms of personal as well as collective memory. We will work with

political orations, newspapers, pamphlets, and other forms of print culture that galvanized public opinion in the Age of Atlantic Revolutions; memorials and monuments that communities have created to honor ancestors and significant events; material culture such as baskets and weavings that signified through their imagery and physical forms; and social critique and visions of justice in the verse and prose of Phillis Wheatley Peters and William Apess. These materials take us into the complexities of individuals' and communities' interactions and relations of power. They also illuminate spaces of potential or realized solidarity, alliance, and co-building of new worlds. Throughout we will work together to understand different methodologies, theories, practices, and ethics involved in approaching the past. We will at every turn be attuned to the ongoing significances of these experiences among communities in the twenty-first century.

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

**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 or American Studies; juniors and seniors only with the permission of the instructor

**Expected Class Size:** 19

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

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

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

AMST 164(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 centers experiences of diverse people in early America including substantial focus on Native American/Indigenous and African American communities. It introduces foundational methods for historical and interdisciplinary study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories; critical vantages on Euro-American settler colonialism; and scholarship on complex entanglements in multiracial and multiethnic communities

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

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Christine DeLucia

**AMST 206 (S) Designer Genes (DPE)**

**Cross-listings:** ENGL 208 / STS 208 / WGSS 208

**Secondary Cross-listing**

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**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:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

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

**Cross-listings:** AAS 216 / DANC 216 / GBST 214 / ASIA 216 / THEA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**AMST 218 (S) Black and Brown Jacobins (DPE) (WS)**

What does it take to be free in the free world? In this class we explore the dark side of democracy. The title is inspired by C.L.R. James' famous book, *Black Jacobins*, about the Haitian Revolution (1791-1804). This revolution was the most successful revolt of the enslaved in recorded history. But the irony is that their oppressors were the leaders of the French Revolution across the Atlantic. Those who proclaimed "liberty, equality, fraternity" for themselves violently denied them to others. There is a similar dismal irony to the American Revolution, as captured by the title of Frederick Douglass' famous 1852 speech, "What to the Slave Is the Fourth of July?" Not even the Civil War could resolve this issue, as demonstrated by the failure of Reconstruction and the rise of Jim Crow. To revisit this history, we will read W.E.B. Du Bois' great book, *Black Reconstruction in America*. Alongside a selection of readings by canonical postcolonial writers and current political theorists, James and Du Bois provoke us to ask what it would take for the democratic world to be truly free.

**Requirements/Evaluation:** Mandatory in-class free writing, three position papers, three mandatory in-class debates, final exam

**Prerequisites:** None

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

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

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

**Writing Skills Notes:** "Black and Brown Jacobins" is a writing-intensive course focused on persuasive argumentation. Each day in class will begin with 5-10 minutes of free writing in response to a prompt. At the end of each unit, students must complete a position paper (three in total). These papers will be accompanied by in-class debates in which students will be asked to argue both sides of the prompt they have been given.

**Difference, Power, and Equity Notes:** "Black and Brown Jacobins" calls into question the success of modern democracy from the perspective of minoritized groups, in particular Black Americans and Afro-Caribbeans. Students will grapple with the legacy of enslavement in the Americas, the Haitian Revolution (1791-1804), the American Civil War and Reconstruction (1861-1877), Jim Crow, and our current era of mass incarceration. The question driving this course is, what does it take to be free in the free world?

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST pre-1900 Requirement

Spring 2025

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

**AMST 222 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** ENGL 221 / AFR 222 / MUS 217

**Primary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

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

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

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

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

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

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

**Cross-listings:** GBST 242 / COMP 242 / ENGL 250

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

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

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

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**Expected Class Size:** 18

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**AMST 247 (S) Cities, Suburbs, and Rural Places (DPE)**

**Cross-listings:** ENVI 257 / LATS 230

**Secondary Cross-listing**

Long associated with cities in the scholarly and popular imagination, transnational migrants have increasingly settled in U.S. suburbs and rural localities and have made these places home. Through the lens of new destinations for im/migrants, this course introduces spatial methods, perspectives, and concepts to understand cities, suburbs, and rural places. We ask how geographically specific forces and actors shape migrants' living conditions, as well as consider the spatially uneven outcomes of complex processes like globalization. We analyze how different actors discursively and materially demarcate who belongs and who does not, and how these boundaries shape migrants' everyday practices. This interdisciplinary course highlights the legal, economic, political, environmental, social, and cultural dimensions of how transnational migrants become part of and create homes in new destinations. Through a range of textual materials (academic, literary, popular, visual), we explore the construction of landscapes, how people shape space at local and regional scales, and where people do life's work and come together to build cultural space. Rooted in critical race geographies, case studies are comparative across different racial and ethnic groups in the U.S. West, South, Midwest, and Northeast. This course will be mostly discussion-based, grading based on participation, short writing exercises, four assignments, and a final project.

**Class Format:** This is also a discussion course. While I will spend some time at the beginning of the class lecturing, most of the time will be spent in class discussions.

**Requirements/Evaluation:** Grading based on participation, short writing exercises, four assignments, and a final project. All writing materials and exams are based on coursework.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** LATS concentrators or those intending to become LATS concentrators

**Expected Class Size:** 25

**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:**

ENVI 257(D2) AMST 247(D2) LATS 230(D2)

**Difference, Power, and Equity Notes:** Students examine how race, gender, sexuality, class, and documentation status also impact how immigrants 'transition' to new migration destinations. We consider how the exercise of unequal power affects migration, settlement, and place-making. Students analyze representations and demographic data to determine how people are portrayed and what their material conditions are.

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

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Edgar Sandoval

**AMST 252 (F) Im/mobilities (DPE) (WS)**

**Cross-listings:** AAS 252 / SOC 252

**Secondary Cross-listing**

We think of the freedom to move as a mark of privilege. In the United States, passing a driving test, owning a car, and getting a passport are milestones that signal modernity and freedom. Likewise, we think of restrictions on movement as the domain of the underprivileged, such as the current and formerly incarcerated. But as the Covid-19 pandemic revealed, there have always been two sides to immobility: privileged as well as involuntary immobility. There are correspondingly two sides to mobility: those who move because they want to and others because they have no choice. In this class, students will explore conceptions of mobility as adventurous, free, and modern (as with jet-setting international elites). They will compare and contrast when mobility can be threatening, exclusionary, and limited (as recognized by the Black Lives Matter movement). This class invites students to interpret their environment through the lens of mobility and inequality. Drawing on sociology, anthropology, cultural studies, geography, and migration studies, this interdisciplinary course offers a beginning conversation on the causes and consequences of the freedom to move--or to stay still.

**Requirements/Evaluation:** Thoughtful and consistent class participation, several short reflection papers, two drafts of an opinion essay, class presentation

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Given to first-year students and sophomores, particularly those who have demonstrated an interest in AAS/SOC. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**Expected Class Size:** 15

**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 252(D2) AAS 252(D2) SOC 252(D2)

**Writing Skills Notes:** Emphasis on the processes of writing and revising, several short papers on which students will receive close feedback, and drafts of a final written assessment

**Difference, Power, and Equity Notes:** This course explores a politics of im/mobilities: how we move through space through different bodies at the intersection of race, class, gender, ability, and citizenship. Students will use their own bodies as research sites for deepening their understanding of how we navigate the freedom to move or stay still.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Phi H. Su

**AMST 284 (F)(S) Asian American History (DPE)****Cross-listings:** AAS 284 / HIST 284**Secondary Cross-listing**

This course offers an overview of Asian American history from the late seventeenth century to the present. It will cover the earliest Asian migration and settlement in the U.S., the rise of anti-Asian movements, the experiences of Asian Americans during World War II and the Cold War, the emergence of the Asian American movement in the 1960s, the post-1965 Asian immigration, and the War on Terror. We will investigate broader themes including labor, citizenship, political resistance, gender and sexuality, community formation, empire, and transnationalism. We will also consider key contemporary issues, including race and ethnic relations, anti-Asian harassment and violence, and the legacy of U.S. colonialism in Asia-Pacific. Along the way, we will engage classic and recent scholarship in the field, and form our own interpretations of the past based on a wide range of sources--including films, novels, newspapers, government documents, political cartoons, and more. Throughout, the course advances the argument that citizenship and belonging in the U.S. cannot be fully understood without accounting for the experiences of Asian Americans.

**Requirements/Evaluation:** Attendance and participation in discussion, weekly reading responses (2 pages), midterm exam, and final in-class exam and take-home essay (7-10 pages)**Prerequisites:** None**Enrollment Limit:** 30**Enrollment Preferences:** Preference given to History majors and Asian American Studies concentrators.**Expected Class Size:** 25-30**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:**

AMST 284(D2) AAS 284(D2) HIST 284(D2)

**Difference, Power, and Equity Notes:** This course introduces students to the incredible diversity of Asian Americans. It guides students through an examination of the historical events, policies and dynamics that have marginalized Asian American communities based on race, ethnicity, class, gender, sexuality, citizenship, and other forms of difference. It also explores the diverse ways that Asian Americans have sought inclusion and belonging in the U.S.**Attributes:** AAS Core Electives AAS Gateway Courses HIST Group F Electives - U.S. + Canada

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Hongdeng Gao

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Hongdeng Gao

**AMST 326 (F) Unfinishing America (DPE) (WS)****Cross-listings:** ENGL 316**Primary Cross-listing**

The Great American Novel is a moribund cliché. Few would argue that any one work of fiction could capture the essence of American life. In this class, we will flip the Great American Novel on its head by reading Ralph Ellison's unfinished second novel. After publishing the acclaimed *Invisible Man* in 1952, Ellison seemed poised to deliver the next Great American Novel. But he never did. When he died in 1994, 42 years later, he left behind thousands of pages of material, but no finished second novel. Why wasn't he able to finish it? Some of it was bad luck. Some of it was a struggle with genre and form. However, perhaps the real reason Ellison's novel proved impossible is what it was trying to say. This is a book about the historical trauma of racism. Therefore, the thesis of this class is that the Great American Novel cannot be written as long as American history remains whitewashed. Ellison's manuscript shows this in surprising ways, from its depiction of racial passing and the taboo of interracial sex to its extended exploration of Black and Indigenous cultures in the former Oklahoma Territory. In addition to Ellison, we will read the work of the Chicano author Tomás Rivera, whose fragmentary fictions provoke similar questions. This class culminates in a final project that asks students to "unfinish" an American cultural object.

**Requirements/Evaluation:** Class participation, Discussion facilitation, "Show and Tell" presentation of a cultural object, Reader's Guide, Final Project

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Sophomores, Juniors, and Seniors

**Expected Class Size:** 10-15

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

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

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

ENGL 316(D1) AMST 326(D2)

**Writing Skills Notes:** Each student will be responsible for producing a reader's guide to Ellison's unfinished second novel. Students will write, rewrite, and revise their reader's guide throughout the semester. Three drafts will be due throughout the semester. A quality reader's guide will highlight the book's main themes, profile the main characters, and retrace the book's development. Students will also complete one draft of a guide to Rivera's novella, due at the end of the semester.

**Difference, Power, and Equity Notes:** "Unfinishing America" satisfies the Difference, Power and Equity requirement because it calls into question mainstream American culture from Black, Chicano, and Indigenous perspectives. It interrogates the relations of power that have driven American history, from the Civil War and Westward expansion in the 19th century to the struggle for Civil Rights against Jim Crow in the 20th. Finally, it asks what it would mean to have true equity amidst great diversity in American culture.

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

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm

### **AMST 334 (S) Sexual Economies (DPE)**

**Cross-listings:** ANTH 301 / WGSS 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 have a variety of guest speakers to share their diverse lived experiences related to this topic.

**Requirements/Evaluation:** short-quizzes, reflection papers, participation, short Marco Polo video posts (app 3 min each)

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

**Enrollment Limit:** 15

**Enrollment Preferences:** based on statement of interest, brief interviews if necessary

**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:**

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

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

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**AMST 342 (S) Central American Visual Cultures (DPE)**

**Cross-listings:** LATS 345

**Secondary Cross-listing**

This course explores who U.S.-Central Americans are through their visual cultural production, as well as how US-Central Americans have been portrayed by others. Recently, Central Americans have gained visibility in the U.S. public sphere as mainstream media coverage of the "crisis at the border" has sensationalized the arrival of migrant caravans. The images and visuals resulting from mainstream coverage has led to monolithic representations of Central Americans framing them as "illegal aliens," violent gang members, or agentless victims. By engaging with visual culture ranging from social media, films, and zines, we challenge these monolithic perceptions and representations of Central Americans by pursuing the following set of questions: How have others visualized Central Americans and what has been the effect on lived experiences of U.S. Central Americans? How do U.S.-Central American communities visualize their identity formation in the U.S.? What is the role of visual culture in their resistance to racism, classism, sexism, and other structures of marginalization in the U.S.? As part of this course, we explore the range of social, political, economic, and historical forces that have pushed migration from each of the countries in the isthmus and the formation of their respective diasporas in the U.S.

**Requirements/Evaluation:** Discussion participation, weekly reading responses, two 3-6-page essays, and a final 8-10 page paper.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Latina/o Studies concentrators and AMST majors

**Expected Class Size:** 25

**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:**

LATS 345(D2) AMST 342(D2)

**Difference, Power, and Equity Notes:** The course critically reflects on how others have visualized Central Americans and how Central American communities use visual culture to assert their differences and contest the power dynamics that shape their lived experiences.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Kevin W. Cruz Amaya

**AMST 354 (S) Race/War: Critical Readings on Violence (DPE)**

We live in a moment where the media visibility of warfare is surging. On both mainstream media outlets and social media platforms often-pervasive depictions of violence challenge our ability to analyze, historicize, and empathize. This course will step back and explore a longer history of military violence and its connection to key American Studies concepts including race, empire, settler colonialism, and more. We will interrogate a mix of historical, literary, and theoretical texts that offer tools for analyzing the tangled intersections of race and violence, with an emphasis on the history of the United States and its militarized relationship to the rest of the world. Course texts will invite us to investigate how categories like "civilized" and "savage" have intersected with concepts like the "rules of war," international law, and forms of violence that draw the label "race war." Course topics will include Native resistance to US continental expansion, overseas US imperialism in the late-nineteenth and early-twentieth centuries, indiscriminate violence during World War II, the relationship of Cold War foreign policy to the Global War on Terror, and more. Students can expect to engage a range of sources, including archival materials, legal texts, novels, films, video games, and much more.

**Requirements/Evaluation:** Requirements will include participatory discussion, selected responses to assigned readings, essay exams, and papers.

**Prerequisites:** none.

**Enrollment Limit:** 20

**Enrollment Preferences:** Junior/Senior students, and sophomores with previous coursework in American Studies and related disciplines.

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** This course centers race as a key category in the history of militarized violence, both in the United States and throughout the rest of the world. Students will analyze how difference and power have contributed to the history of violence, and the role these histories have played in inequitable power relations.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST pre-1900 Requirement

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Stefan B. Aune

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

**Cross-listings:** HIST 361 / CAOS 361

**Secondary Cross-listing**

This course considers the Atlantic World as both a real place and a concept: an ocean surrounded and shaped by diverse people and communities, and an imagined space of shared and competing affiliations. Moving from "time out of mind" to the early nineteenth century, it examines ecological, cultural, political, economic, intellectual, and spiritual transits as well as exchanges among Indigenous/Native American, African and African American, Asian and Asian American, and Euro-colonial people. It introduces conceptual dimensions of this Atlantic paradigm and case studies that illuminate its human subtleties, with the goal of examining "early American" histories through transnational and transoceanic lenses. The course takes an interdisciplinary approach to these intertwined histories, and reckons with how the very construction of "history" has, at different turns, affected what is shared, known, valued, and commemorated--or overwritten, denied, or seemingly silenced. Attentive to the structures of power that inflect every part of Atlantic histories, it offers specific ethical frameworks for approaching these topics. Blending methods grounded in oral traditions and histories, place-based knowledge systems, documentary/written archives, songs, archaeology, material culture, and other forms of expression and representation, it invites class members to revisit the nature and meanings of these connected spaces. The course consistently connects historical experiences with the twenty-first century, and how communities today are grappling with the afterlives and ongoing effects of these Atlantic pasts through calls to action for reparations, repatriation and rematriation, Land Back, climate justice, and other forms of accountability. The course also provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives assignment, final essay/project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** If the course over-enrolls, preference is for sophomore, junior, and senior History 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 360(D2) HIST 361(D2) CAOS 361(D2)

**Difference, Power, and Equity Notes:** This course examines the formation and articulation of racial, ethnic, cultural, and other forms of difference across the Atlantic World, and ways that people from Indigenous, African/American, and Asian/American communities have engaged with and challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in colonial literatures, and helps students build fluencies in approaching and interpreting them.

**Attributes:** GBST Borders, Exiles + Diaspora Studies HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2024

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

## **AMST 363 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** WGSS 363 / STS 363 / INTR 350

### **Secondary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

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

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

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

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

## **AMST 364 (F) Trans Film and Media (DPE)**

**Cross-listings:** WGSS 311

### **Secondary Cross-listing**

This course provides an introduction to contemporary trans culture and politics via the lens of film and other (mostly visual) media. We'll focus mainly on media production in the U.S. since the early 1990s, as this moment is usually understood as inaugurating contemporary "transgender" politics; additionally, the 90s saw a profusion of diversity in popular representation generally. This class has two main priorities: first, to use visual media as a lens for surveying major developments in trans studies, politics, and representation over the last few decades; second, to develop a critical repertoire for thinking about our current conjuncture of "trans visibility" in particular. By tracking a longer history of both popular and alternative trans media production, this course will question the vanguardism and celebratory progress narratives associated with "trans tipping point" visibility conditions. Drawing from perspectives in WGSS, American studies, and ethnic studies, we will especially situate trans representation in relation to the institutionalization of minority difference under neoliberal capitalism. In line with scholarship, we'll approach trans representation as interlocking with structures like race, heteropatriarchy, dis/ability, immigration, and nationality and empire.

**Class Format:** There will also be some lecturing.

**Requirements/Evaluation:** Students will have ongoing short discussion post assignments, one midterm essay of 5-6 pages, and a final group media-making project with min. 6 pages of analytic writing to accompany their creative work.

**Prerequisites:** WGSS 101 or 202 would be helpful but are not required. Other background in WGSS or the humanities is also helpful.

**Enrollment Limit:** 20

**Enrollment Preferences:** Enrollment preference can go to WGSS majors and 3rd & 4th years. Statements of interest are welcome.

**Expected Class Size:** 20

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

**Materials/Lab Fee:** For some proprietary media content, students will need subscriptions to popular streaming services (eg Netflix, Amazon, HBO Max). See WGSS chair about financial aid waivers and alternatives if this feels cost prohibitive.

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

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

WGSS 311(D2) AMST 364(D2)

**Difference, Power, and Equity Notes:** This course provides a survey of issues facing marginalized trans communities via the lens of visual media, with an emphasis on how structures of power shaping trans experience intersect with the politics of race, capital, disability, migration, and other axes of social difference.

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Abram J. Lewis

**AMST 369 (S) Gender, Sexuality & Disability (DPE)**

**Cross-listings:** WGSS 332

**Secondary Cross-listing**

From classical mythology to reality TV, bodies and minds that depart from the ordinary have long been sources of popular fascination. In recent history, people marked as "disabled" have been subject to medical scrutiny, labeled deficient or defective, and often barred from full participation in society. And yet, what counts as "disability"--and who counts as disabled--varies greatly depending on cultural and historical context. Arguably, disability has more to do with social conditions than with any innate characteristics of disabled people themselves. This class introduces disability studies, situating disability within its historical, political, and cultural contexts. As a GWSS course, we'll center queer and feminist perspectives; this class also emphasizes recent work. Echoing arguments in gender and sexuality studies, scholars have insisted that disability is not a natural or biological fact, but a socially constructed category. As such, scholars and activists have challenged medical models that conceptualize disability as an individual defect in need of elimination. They have also questioned the idea that disability is simply a minority identity -- to the contrary, disability is a condition that most humans will experience at some point in our lives. This class frames "disability" broadly--encompassing not just conditions of physical impairment, but a wide range of bodily, sensory, cognitive, emotional, and behavioral differences and capacities. This class also centers how disability is produced intersectionally through regimes like race, capitalism, and empire. Topics include: theories of embodiment, eugenics, institutionalization and incarceration, neurodivergence, mad studies, the politics of health, storytelling and narrative, disability justice activism, neoliberalism, biopolitics, and crip theory. Along with scholarly writings, we'll consider activist texts, popular press, fiction, memoir, and a variety of other media.

**Requirements/Evaluation:** Students will submit ongoing brief/informal forum posts, midterm essay, and a longer final research project (10-12 pgs); students will also work in small groups to facilitate a section of class twice per term.

**Prerequisites:** WGSS 101-level familiarity would be helpful, but is not required.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference to majors, 3rd and 4th year students.

**Expected Class Size:** 15

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

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

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

WGSS 332(D2) AMST 369(D2)

**Difference, Power, and Equity Notes:** This class surveys the politics of disability in recent U.S. history, illustrating axes of difference and privilege based on ability as it intersects with various racial, gender, and other identities.

**Attributes:** PHLH Bioethics + Interpretations of Health

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Abram J. Lewis

**AMST 372 (S) Technologies of Race (DPE) (WS)**

**Cross-listings:** STS 373 / AFR 374

**Primary Cross-listing**

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

**Requirements/Evaluation:** Four papers, in-class writing/reflective work, and a final exam.

**Prerequisites:** none

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

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

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

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

AMST 372(D2) STS 373(D2) AFR 374(D2)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

**Attributes:** AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

**AMST 375 (S) Asian American Sexualities (DPE)**

**Cross-listings:** WGSS 375 / AAS 375

**Primary Cross-listing**

Perceived as objects of sexual use and perversity, how might Asian/Asian American subjects contend with these projections and enact their own genders and sexualities? Anchored in this question, this theory-intensive seminar will provide a study of seminal and recent scholarship at the intersections of Asian American Studies, feminist criticism, and queer theory that focus on or are read in tandem with a collection of cultural expressions, including film, sculpture, poetry, drag performance, music, manifestos, and visual and performance art. To first root us, the seminar will introduce key uses and theorizations of sex/gender, sexuality, and queerness. Then, across the semester, we will focus on deployments of them through a range of topics, including sexual subjugation and activism of "comfort women," orientalism/ornamentalism, the queering of Sikh, South Asian, and Muslim Americans post-9/11, western demands to "come out," representations in pornography, lesbian invisibility, devaluation of trans\* lives, etc., exploring questions of racialized, gendered, and sexual subordination alongside power, pleasure, play, and critique. To this end, we will approach gender and sexuality not as identity categories that one is or has but socially and biologically construed categories, loci for intervention and

play, anti-normative positions, lived experiences, and ever-evolving processes of doing, becoming, and unbecoming.

**Requirements/Evaluation:** in-class discussion, weekly posts, short presentation, one paper, and one longer paper or creative assignment that will be peer reviewed and revised

**Prerequisites:** AMST 125 or WGSS 101/202

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST/WGSS majors and AAS concentrators will be given priority; prospective AA concentrators

**Expected Class Size:** 15

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

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

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

AMST 375(D2) WGSS 375(D2) AAS 375(D2)

**Difference, Power, and Equity Notes:** This course examines the terms Asian American, gender, sexuality, and ability as categories of social difference and oppression. Throughout the course, students will unpack how these categories have been made, unmade, and remade in relationship to ongoing issues of sexual violence, colonialism, racial capitalism, and empire.

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

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

### **AMST 383 (F) Comparative History of Science and Medicine in Asian/Pacific America, 1800-Present (DPE)**

How have scientific knowledge and medicine been tools of exclusion, violence, and imperial control against Asian Americans, as well as indigenous peoples, Black, Latinx, and white migrants, and their descendants? How have these groups negotiated and resisted encounters with such knowledge from the 19th century to the present? This seminar explores these questions by examining a series of case studies--including American colonial medicine and science in the Philippines and Hawai'i, Cold War migration of Chinese scientists and South Asian doctors to the U.S., and the politics of HIV/AIDS, psychiatry, and culturally competent care in Black, Asian, and Cuban migrant communities. Together, we will survey the literature in history, English, Global Health, Sociology, and other fields and consider how the Asian/Pacific American experience in science and medicine has been integral to, as well as informed by, the experiences of other groups in the transpacific world. Students will leave this course with interdisciplinary tools for understanding present-day health inequities in underserved Asian/Pacific American communities and other marginalized groups.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference to History majors, Asian American Studies concentrators, and Public Health concentrators

**Expected Class Size:** 20-25

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

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

**Difference, Power, and Equity Notes:** This course explores how knowledge about science and medicine has been constituted and remade over time by various groups in the transpacific world to exert power over others on the structural, community and individual levels. We will also consider how individuals who experienced violence and inequities as a result of encounters with such knowledge challenged definitions and practices of science and medicine.

**Attributes:** AAS Core Electives HIST Group F Electives - U.S. + Canada PHLH Social Determinants of Health

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

### **AMST 384 (S) Asia and Asian Americans During the Cold War (DPE)**

**Cross-listings:** HIST 364 / AAS 364

**Secondary Cross-listing**

This course traces how American geopolitical interests and involvement in Asia during the Cold War affected Asian Americans. It examines the history of the Cold War as a period of U.S. imperial expansion as well as a time when various actors and organizations, especially those of Asian descent, harnessed the East-West rivalry to advance their own agendas. We will consider how diverse diplomatic strategies including militarization, educational exchange, and immigration reform shaped East, South, and Southeast Asian migrations to and settlement in the United States and the social and material lives of these diverse communities. Case studies include transnational adoptees from Korea, Hmong and Vietnamese refugees in the U.S. and across Guam and Israel-Palestine, Black, Latinx, and Asian American activists who traveled to Vietnam, educated Indian and Pakistani immigrants, and American-born individuals of Japanese ancestry in Japan. We will also explore how individuals of Asian descent leveraged Cold War geopolitics and forged cross-ethnic, cross-class alliances to advocate for social change both at home and abroad.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors and Asian American studies concentrators

**Expected Class Size:** 15

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

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

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

HIST 364(D2) AAS 364(D2) AMST 384(D2)

**Difference, Power, and Equity Notes:** This course will examine how various global and local actors competed for power in Asia and the U.S. during the Cold War. It will consider how new political and economic decisions by policymakers created and reinforced inequalities rooted in race, gender, class and other forms of difference. It will also examine how grassroots changemakers, whom we know little about, creatively and comprehensively navigated and changed the political and social landscapes in and outside of the U.S.

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

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**AMST 390 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / ENGL 333 / COMP 390 / THEA 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

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

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

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

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

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**AMST 399 (F) Marxist Feminisms: Race, Performance, Labor** (DPE)

**Cross-listings:** AAS 399 / WGSS 399

**Primary Cross-listing**

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and specifically at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimaged.

**Requirements/Evaluation:** in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

**Prerequisites:** AMST 101, AMST/AAS 125, or similar courses

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST and WGSS juniors and seniors, AAS concentrators

**Expected Class Size:** 15

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

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

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

AAS 399(D2) AMST 399(D2) WGSS 399(D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor are valued over others.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**AMST 407 (F) Colonialism and Critical Theory** (DPE) (WS)

French philosopher Michel Foucault argued that "racism first develops with colonization, or in other words, with colonizing genocide." Many prominent philosophers have developed intellectual tools that can help us better understand the ongoing colonialisms that impact our world. At the same time,

many of these same theorists--Foucault included--are criticized for failing to pay adequate attention to the colonialism that shaped their historical moments. Taking this paradox as our jumping-off point, this course will examine prominent philosophical and theoretical texts and assess their utility for understanding processes of colonialism, imperialism, and militarism. We will also explore how the interventions of Postcolonial Theory and Critical Indigenous Theory highlight gaps in prominent theories of political-economy, ideology, biopower, race, gender, sexuality, and more. How do ideas like orientalism, settler-colonialism, sovereignty, or decolonization challenge the traditional "canon" of critical theory? How do intellectual ideas evolve over time, and how can we use these tools to make sense of a complex world too-often organized around fundamental inequalities? In our class meetings students will develop the reading and discussion practices necessary to parse dense theoretical texts, and practice deploying theoretical concepts to better understand complex philosophical, ethical, and political questions. Since this course counts as a Senior Seminar (core course), writing will be organized around a longer, more intense research project that follows from a student's particular interests.

**Requirements/Evaluation:** Assignments will include participatory discussion, weekly responses to assigned readings, a midterm essay exam, and a final paper.

**Prerequisites:** Introductory course in American Studies, History, Native and Indigenous Studies, English, or Philosophy; or some prior coursework on colonialism, postcolonial theory, or critical theory

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST senior major, but anyone with upper-level humanities training welcome

**Expected Class Size:** 15

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

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

**Writing Skills Notes:** This course will develop student writing skills through short reading-response papers and smaller "low stakes" writing assignments, combined with a semester-long project that will break the research and writing process into manageable components, including revision and peer review.

**Difference, Power, and Equity Notes:** This course explores the intersections of race, gender, sexuality, class, and other social structures often organized around inequality. Students will develop tools to analyze how power shapes the differences produced by colonialism and similar historical processes.

**Attributes:** AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Stefan B. Aune

**AMST 413 (S) Dreaming Latina/x Feminist Disability Studies (DPE) (WS)**

**Cross-listings:** WGSS 475 / LATS 475

**Secondary Cross-listing**

In this course we will defy the traditional notion that disabled and queer people of color have no right to future dreams, as we collectively imagine how the emergent field of Latina/x feminist disability studies might take shape. What are the sites of focus, methods, and political commitments of Latina/x feminist disability studies? Where is the power in meaningfully uniting an analysis of disability to one of sexuality and gendered Latinidad? How does a Latina/x-centric approach productively inform our understanding of disability? What is the political potential of Latina/x feminist disability studies -- not exclusively as a set of theories, but also as a mindset and an everyday call to action? If we were to collectively compose a manifesto for Latina/x feminist disability studies, what might it contain? How might we actively cultivate a community of care in the classroom as well as other spaces at Williams? Just what might Latina/x feminist disability justice dreams look like? How might Latina/x feminist disability justice dreams *feel*? Feminist, queer, and disabled crip-of-color scholars have recently called for a more meaningful engagement with race in feminist disability studies.

Simultaneously, we have also witnessed a small but steady growth in the amount of Latinx studies scholarship that thoughtfully integrates questions of disability. This interdisciplinary course responds to these important shifts in its focus on a series of topics bridging Latinx studies, gender studies, queer studies, crip studies, and critical disability studies. These include but are not limited to the body, the environment, temporality, labor, citizenship, dependency, and visibility/invisibility. Through these topics, we will explore the ways in which the different approaches to these specific issues across Latinx, critical disability, crip, queer and gender studies are in fruitful conversation with one another -- and sometimes even at odds -- as we actively interrogate the intersections of gender, race, ethnicity, sexuality, and disability within the everyday.

**Requirements/Evaluation:** Major assignments for this course include a semester-long independent research paper (15-20 pages) broken up into steps, participation in crafting the class manifesto, a semester-long collaborative artistic exercise, and a final reflection document (3-4 pages).

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to LATS concentrators by seniority, followed by WGSS and AMST majors by seniority.

**Expected Class Size:** 12

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

**Materials/Lab Fee:** Lab fee: \$200 for art supplies per student

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

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

WGSS 475(D2) LATS 475(D2) AMST 413(D2)

**Writing Skills Notes:** We focus on building writing and interdisciplinary research skills, with a particular emphasis on the processes of research, revision, and collaborative writing. The primary research paper (an independent project of 15-20 pages) is divided into stages, and students are required to revise and resubmit their work at various junctures in the research process. The written class manifesto requires students to compose a document together, revising their work as a group over the course of the semester.

**Difference, Power, and Equity Notes:** This course privileges an intersectional analysis regarding questions of race, ethnicity, gender, sexuality, and disability. It obligates students to consider how these categories of difference actively work in tandem with one another in everyday US Latina/x and transnational (US-Latin America and the Caribbean) contexts. This seminar also underscores how these categories of difference are actually products of a given historical and political moment.

**Attributes:** LATS 400-level Seminars

Spring 2025

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

**AMST 428 (S) Relationality and Its Antagonisms (DPE) (WS)**

**Cross-listings:** AFR 396 / WGSS 428

**Primary Cross-listing**

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven, yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

**Requirements/Evaluation:** in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

**Prerequisites:** AMST 101 or WGSS 101

**Enrollment Limit:** 12

**Enrollment Preferences:** AMST and WGSS seniors and juniors

**Expected Class Size:** 12

**Grading:** yes 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 396(D2) AMST 428(D2) WGSS 428(D2)

**Writing Skills Notes:** Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

**Difference, Power, and Equity Notes:** The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

**Attributes:** AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**ANTH 101 (F)(S) How To Be Human (DPE)**

Is there such a thing as 'human nature'? This course is an introduction to cultural anthropology (also known as social or socio-cultural anthropology), the study of human society in all its profound variety. Through deep, sustained, systematic participation in and observation of a particular social context, anthropologists seek to comprehend and illuminate the human condition. Anthropologists' insights into the ways in which human institutions - language, economy, religion, social stratification, law, sexuality, art, the state, and many more - are culturally constructed and reproduced have transformed the way the world is understood. Puncturing ethnocentrism, anthropology's attentiveness to the ideas and practices of cultures in every part of the globe vastly enriches the archive of human answers to human problems. The distinctive methods of the discipline enable anthropologists to discover patterns and phenomena not discernible in other modes of enquiry. With such findings anthropologists are able to make critical interventions in public discourse and to demonstrate how deeply we are all shaped by cultural forces.

**Requirements/Evaluation:** weekly posts in response to readings, two group presentations, several short writing exercises, final exam

**Prerequisites:** none

**Enrollment Limit:** 30

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

**Expected Class Size:** 30

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

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

**Difference, Power, and Equity Notes:** The course is an introduction to cultural anthropology and deals extensively with race, ethnicity, religion, gender, etc., as cultural constructs creating social difference, hierarchies of power, and the creation of inequities in communities and societies. Readings in ethnography, social theory, and sociology are designed to give students a deeper appreciation of all these issues.

Fall 2024

LEC Section: 01 TR 8:30 am - 9:45 am David B. Edwards

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Joel Lee

**ANTH 211 (F) Music, Nationalism, and Popular Culture (DPE)**

**Cross-listings:** MUS 211

**Secondary Cross-listing**

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (e.g. Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel), international forums for the expression of national sentiment (the Olympics, World Cup, and Eurovision competitions), and a wide range of instruments, genres, and anthems that are strong conduits for national sentiment. Drawing on the work of critical theorists including Benedict Anderson, Michael Herzfeld, and Homi K. Bhabha, we will pursue a number of analytical questions: What parallels exist between musical and political structure? How do nations adjust as their policies and demographics change? How are cultural forms implicated in postcolonial nation building projects? What marginal populations or expressive forms are included, excluded, or appropriated in the formation of national identity? Finally, what differences emerge as we change our focus from a national to an international perspective, or from officially endorsed representations of national culture to unofficial popular forms of entertainment?

**Requirements/Evaluation:** Class participation, regular short (1 page) written responses, two 5- to 6-page papers, a Final Paper/Project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Upperclass students and music majors

**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:**

MUS 211(D1) ANTH 211(D2)

**Difference, Power, and Equity Notes:** Owing to its global focus and attention to power and privilege in political and musical structures, this course meets the DPE requirement. Topics include the use of music for social control and subversion in Mobutu's Zaire, its affective power in U.S. campaign ads, and the ways in which constructions of 'folk music' impact power differentials in a national political structure. Assignments help students develop an awareness of the specific strategies whereby music mobilizes national ideologies.

**Attributes:** AMST Arts in Context Electives MUS Ethnomusicology

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Corinna S. Campbell

**ANTH 217 (S) Indigeneity Today: Comparative Indigenous Identities in the US and Russia (DPE) (WS)**

**Cross-listings:** RUSS 217

**Primary Cross-listing**

Indigenous movements for land, rights, and cultural preservation have spread to and originated in all corners of the world. However, the global nature of these movements at times obscures ways of being Indigenous in differing contexts. This course analyzes Indigeneity in both the United States and Russia today. Through reading and analyzing ethnography, theory, and literature, it focuses on Indigenous peoples in a comparative context. Rather than prioritizing concern with Indigenous peoples emerging from the US, it attempts to demonstrate what Indigeneity has been in both the United States and Russia and what it is and means today. It asks the following questions: what is Indigeneity and who is Indigenous; how is Indigenous identity constructed and by whom; and what convergences and divergences exist in Indigeneity between the US and Russia or for that matter in other contexts? To help answer these questions, in this course we will grapple with Indigeneity as a social category and other social formations, especially ethnicity, nationality, and race. Topics include: Indigeneity and the State, Revitalization and Resurgence, Indigenous People and Nature Protection, and Hemispheric and Global Indigeneities.

**Requirements/Evaluation:** 10 posts to the course Glow discussion page, 3 times leading class discussion on the assigned readings, 1 short presentation, 1 extended portfolio project with regular shorter and longer writing submissions, and 1 final paper and final presentation (as the final part of the portfolio).

**Prerequisites:** None

**Enrollment Limit:** 16

**Enrollment Preferences:** Majors and certificate-seekers in Russian, then majors in Anthropology and Sociology, and then Global Studies concentrators

**Expected Class Size:** 12-15

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

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

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

RUSS 217(D1) ANTH 217(D2)

**Writing Skills Notes:** This course has the following assignments: Weekly post to the Glow discussion page, 1 extended project with regular writing submissions, 1 final paper and final presentation. For the extended project, we will have instructor feedback for all project assignments. In instructor feedback, comprehension of the material and the content of the writing, improvement in writing style and clarity, and development of voice will be discussed. There will also be peer feedback/review.

**Difference, Power, and Equity Notes:** In the course, students will learn about Indigeneity as a context-specific social formation. It understands Indigeneity as a category of difference with past and present importance. We will read about, discuss, and write about Indigeneity as a social category, along with other social categories it arose alongside (such as race, ethnicity, and nationality), and how it has been mobilized by both those who identify as Indigenous and by those who designate others as Indigenous.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Kamal A. Kariem

**ANTH 240 (S) Work as a Cultural System (DPE)**

"You know my reputation," sang Billy Joe Shaver, "I am everything I do." In many ways we are *homo faber*, the species that *makes* its world and we are defined by what we make, by the work we do. This course will undertake a broad survey of work as cultural systems across time and space. How do societies define work, how do they organize it? Who controls the processes of work, who controls the product of work? When is work an act of pure creation and when is it stultifying labor? How is work enabled and how is it compensated? What defines the difference between work and leisure and how are they valued? How does control over access to work, the organization of work, and the appropriation of its products determine difference, power, and equity in a society? These questions will guide an examination of work drawing on works of philosophy, history, ethnography, literature, and film examining people at work ranging from hunter-gatherers to tin miners, from slaves to corporate managers, from merchant mariners in the age of sail to physicians struggling to adapt to computerized medical records.

**Requirements/Evaluation:** students will compose several response papers, a take-home midterm exam and a final research paper of 15-20 pages

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology and Sociology majors

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** Access to work, control over the work process, control over the fruits of labor, and compensation for work, are a principal means for creating and maintaining social difference, power, and equity. It is impossible to seriously study the nature of work without discussing these topics. By placing the universal experience of work in a broad spatial and temporal context students will discover an enhanced analytical ability to critically understand their own experiences of work and those of others.

Spring 2025

SEM Section: 01 TR 8:30 am - 9:45 am Peter Just

**ANTH 243 (S) Reimagining Rivers (DPE) (WS)**

**Cross-listings:** ENVI 243

**Secondary Cross-listing**

In the era of climate change and widening inequality, how we live with rivers will help define who we are. Rivers are the circulatory systems of civilization, yet for much of modern history they have been treated as little more than sewers, roads, and sources of power. Today they are in crisis. Rivers and the people who rely on them face a multitude of problems, including increased flooding, drought, pollution, and ill-conceived dams. These problems will threaten human rights, public health, political stability, and ecological resilience far into the future unless we learn to manage rivers more justly and sustainably. Can we reimagine rivers before it is too late? This course will pursue this question by examining the social, cultural, and political dimensions of conflict over rivers in the twentieth and twenty-first centuries. Drawing on scholarship from a wide range of social science and humanities disciplines and focusing on case studies in Asia, Africa, Europe, and the Americas, it will explore a diverse array of sources: film, fiction, ethnography, history, journalism, and more.

**Requirements/Evaluation:** Each week, each student will either write a 5-page essay on assigned readings or write a 2-page critique of a partner's paper.

**Prerequisites:** None

**Enrollment Limit:** 10

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

**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:**

ENVI 243(D2) ANTH 243(D2)

**Writing Skills Notes:** Students take turns writing 5-page essays and 2-page responses to those essays, with each writing 6 in total. For each five-page paper, I meet with the student to discuss technical aspects of the paper and specific ways in which it could be improved. At the end of the semester, students have the option of handing in one revised paper as part of a portfolio of papers from throughout the semester. This enables me to have an ongoing, in-depth discussion with each student about their writing skills.

**Difference, Power, and Equity Notes:** This course focuses on the role of rivers in struggles over cultural difference, social power, and environmental equity. Throughout the course, students read and write extensively about environmental justice, and they engage with diverse theoretical approaches to studying the intersection of water, power, and social identity. Our focus from beginning to end is on the profound impact of river management on the lives of marginalized indigenous, agrarian, and urban communities.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

TUT Section: T1 TBA Nicolas C. Howe

### **ANTH 262 (S) Language and Power (DPE)**

"A language is a dialect with an army." This (originally Yiddish) aphorism points to ways in which language, often imagined to be a neutral or apolitical medium of communication, proves in practice to be a social domain fully implicated in the operations of power. How do we include, exclude, or accumulate cultural capital by the way that we talk? When a language is a goddess (as with Tamil), what forms of linguistic community follow? How is structural inequality sustained or subverted by language practices, and how can speech transform the world? This introduction to linguistic anthropology draws together classic works of linguistic and semiotic theory with studies of the politics of actual speech grounded in rich and particular cultural and historical contexts, from witchcraft accusations in rural France to the partition of Hindi and Urdu in colonial India. Students will gain familiarity with key concepts (speech acts, performatives, code-switching, language ideology), themes and debates in the social scientific study of language. The course is global in orientation, with special attention to South Asia. Assignments include in-class presentations and short response papers; students will also study language policy in a place of importance to them and make recommendations toward improving inclusivity. Finally students will conduct individual ethnographic projects analyzing a distinctive speech genre of their choice.

**Requirements/Evaluation:** In-class presentations, short response papers, short study of language policy, and an ethnographic final project (roughly 12 page paper).

**Prerequisites:** None.

**Enrollment Limit:** 16

**Enrollment Preferences:** Students in all fields of study are most welcome. If overenrolled, priority will be given to Anthropology or Sociology majors, Asian Studies concentrators, and final-year students.

**Expected Class Size:** 16

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

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

**Difference, Power, and Equity Notes:** The course attends to the operations of power in several linguistic domains: colonial language policy in South Asia, everyday racism and "mock Spanish" in the United States, and conflict between users of "dialect" and "standard" in multiple language contexts. In their ethnographic projects students will carefully analyze the operations of power in language use in our own local community.

**Attributes:** Linguistics

Spring 2025

LEC Section: 01 MWF 8:30 am - 9:45 am Joel Lee

### **ANTH 301 (S) Sexual Economies (DPE)**

**Cross-listings:** AMST 334 / WGSS 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 have a variety of guest speakers to share their diverse lived experiences related to this topic.

**Requirements/Evaluation:** short-quizzes, reflection papers, participation, short Marco Polo video posts (app 3 min each)

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

**Enrollment Limit:** 15

**Enrollment Preferences:** based on statement of interest, brief interviews if necessary

**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:**

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

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

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

### **ARAB 201 (F) Intermediate Arabic I (DPE) (WS)**

This course will build on the students' acquisitions in Arabic 102 to consolidate their learning of the Modern Standard Arabic and one variety of spoken Arabic. In addition to expanding students' vocabulary and enhancing their communication skills, the course will deepen their knowledge and use of grammar in both speaking and writing. Upon successful completion of this course, students will be able to hold conversations in Arabic with some fluency on a variety of topics while developing cultural appreciation of Arabic-speaking countries.

**Requirements/Evaluation:** quizzes, tests, homework, and active class participation

**Prerequisites:** ARAB 102 or placement test

**Enrollment Limit:** 18

**Enrollment Preferences:** If the course is overenrolled preference will be given to those who intend to major or do a certificate in Arabic.

**Expected Class Size:** 14

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

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

**Writing Skills Notes:** This course involves a great deal of writing, ranging from vocabulary and grammar-focused exercises to written assignments about a variety of topics. Students will receive extensive and timely feedback on this written work.

**Difference, Power, and Equity Notes:** Any language is the locus of issues of difference, power, and equity. Students will learn about gender and pronouns. They will wonder why Arabic does not have a gender neutral pronoun. Students will understand how Arabic acts as a dominant language in places minority languages in the Middle East and North Africa. Students will emerge from the course with a critical understanding of Arabic language's politics.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Brahim El Guabli

### **ARAB 209 (S) Saharan Imaginations (DPE) (WS)**

**Cross-listings:** COMP 234 / ENVI 208

**Primary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

**Requirements/Evaluation:** active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the course is over-enrolled, students will be required to provide a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

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

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

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

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

**Writing Skills Notes:** Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on GLOW, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.

**Difference, Power, and Equity Notes:** Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**ARAB 222 (F) Photography in/of the Middle East (DPE)**

**Cross-listings:** ARTH 222

**Secondary Cross-listing**

Photography has been globally disseminated and locally inflected since its invention. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic and art historical appreciation even as they grant visual access to the social and political dynamics operative in diverse cultural contexts. We will explore photographic practices in various zones of the Middle East--e.g., the Holy Land, Turkey, Egypt and the Persian sphere--by attending to individual photographers and case studies. This tightly focused approach will support, in turn, a consideration of the agency and power of images more generally--what work do photographs do? Who resists and who benefits? The goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

**Class Format:** Discussion and GLOW posts required.

**Requirements/Evaluation:** Discussion, GLOW Posts, final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** majors

**Expected Class Size:** 15

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

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

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

ARTH 222(D1) ARAB 222(D1)

**Difference, Power, and Equity Notes:** Photographs are tricky. Whose experiences and values do they really represent--those who are depicted? Those who wield the camera? Or, those who view images that are so easily reproduced and widely shared? How does identity figure? Religious conviction? Political affiliation? And how are these variables encoded in the material evidence? Appreciating the myriad powers of images requires multiple skills--from close-looking to interdisciplinary analysis--useful in contemporary visual culture.

**Attributes:** ARTH post-1800

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Holly Edwards

**ARAB 302 (S) Advanced Arabic 2 (DPE) (WS)**

A continuation of Advanced Arabic 1, ARAB 302 aims to reinforce students' listening, reading, writing, and speaking skills in Arabic through a deeper engagement with authentic materials. Built around a plethora of texts and audiovisual materials, the course seeks to assist students to develop their language and critical thinking skills in Arabic. Situated at the intersection of language learning and content teaching, this course will prepare students for more scholarly engagement with Arabic in the fourth year. Like ARAB 301, the course will be conducted entirely in Arabic.

**Requirements/Evaluation:** Reflections, discussions, essays, reading and writing project, quizzes, exams, and presentations.

**Prerequisites:** ARAB 301 or equivalent

**Enrollment Limit:** 18

**Enrollment Preferences:** Arabic Studies, or students who completed ARAB 301

**Expected Class Size:** 7

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

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

**Writing Skills Notes:** Students will engage in daily writing and reflections involving prose responses (blogs, commentaries, etc.) to discussion prompts, movies, YouTube videos, comic analysis and articles. The students will also work on a portfolio with entries that will involve a careful process of revisions as well as rigorous research in Arabic recourses, summaries and essays. The instructor will give daily feedback on students' writing as well as training in writing skills to advance their writing abilities.

**Difference, Power, and Equity Notes:** The students will engage in an exploration of social, political, and economic realities in Arab societies across state and community boundaries. They will examine similarities and differences across a variety of contexts involving differential power dynamics, biases, and gender roles. The selected texts will also expose students to issues of power and inequality based on internal and external factors in Arab societies as well as the social struggles of immigrants and refugees.

Spring 2025

SEM Section: 01 MWF 10:00 am - 10:50 am Nicholas R Mangialardi

**ARAB 307 (S) To Die For? Nationalism in the Middle East (DPE)**

**Cross-listings:** HIST 307

**Secondary Cross-listing**

In 1932, or twelve years into his rule and twelve years after the establishment of Iraq, King Faysal I lamented that there were "no Iraqi people but only unimaginable masses of human beings, devoid of any patriotic idea, imbued with religious traditions and absurdities, connected by no common tie." This course will consider how true the King's statement still holds by evaluating the various attempts at state and nation building in the modern Middle East. Some of the more prominent questions that this course will examine include: What is a nation? What are the essential characteristics of a nation? Who are a people? Why are people ready to die for the nation? And who is included and excluded in the nationalist narrative? After assessing some of the more influential theories of nationalism, we will explore the historical experience of nationalism and national identity in Egypt, Israel,

Turkey, Palestine, Iran, and Iraq. What has been at the basis of nationhood? How did European concepts of nation translate into the Middle Eastern context? What was the role of religion in these modern societies? How do traditional notions of gender effect concepts of citizenship? We will also explore some of the unresolved issues facing the various nations of the Middle East, such as unfulfilled nationalist aspirations, disputes over land and borders, and challenges to sovereignty.

**Requirements/Evaluation:** There will be several options to fulfill the requirements of this course including a weekly journal, oral exam or a final research paper (12-15 pages).

**Prerequisites:** None.

**Enrollment Limit:** 20

**Enrollment Preferences:** History and Arabic Studies majors, Global Studies concentrators, seniors, and students with a demonstrated interest in the Middle East.

**Expected Class Size:** 15

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

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

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

HIST 307(D2) ARAB 307(D2)

**Difference, Power, and Equity Notes:** This course examines the power of the state to decide who is included and not included in the nationalist narrative. How does it seek to promote unity and how does it explain differences within and outside of society? Though nationalism can be a very powerful unifying factor, this course will also consider examples where nationalism has the opposite effect.

**Attributes:** HIST Group E Electives - Middle East

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Magnús T. Bernhardsson

**ARAB 320 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)**

**Cross-listings:** AFR 328 / COMP 335

**Primary Cross-listing**

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice, colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

**Requirements/Evaluation:** Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

**Prerequisites:** None

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

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

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

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

AFR 328(D2) COMP 335(D1) ARAB 320(D1)

**Writing Skills Notes:** The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

**Difference, Power, and Equity Notes:** The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**ARAB 340 (S) Arab Women Memoirs: Writing Feminist History (DPE) (WS)**

In this seminar we review selected autobiographical writings by Arab women writers from the wave of independence in the 20th century to the contemporary Arab uprisings, passing through all the transformations that globalization and the technosphere have instigated. We will examine the role that first-voice narrative plays in shaping literature, history and thought, while providing a space to reclaim cultural, social and political agency. Focusing on the different articulations of self-representation, our discussion will address how these women reflect on the shifting discourses of identities, gender, nationalism, religion, feminism, sexuality, politics, borders and their histories. Questions we will address include: How did these memoirs contribute to the development of Arab feminist consciousness? How did these women writers carve a literary space for feminist memory in modern Arabic literature? In addition to the memoirs, we will look at women's blogs and watch films that focus on first-person narrative to discuss related topics, such as, visual testimonies, virtual political participation and feminist resistance in the technosphere.

**Requirements/Evaluation:** Students will write the following: three response papers (2-3 pages), at least 6 journals entries (300 words per entry) and a final analytical research essay (7-10 pages). They will have a final performance project.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** Arabic Studies majors

**Expected Class Size:** 19

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

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

**Writing Skills Notes:** In addition to writing several short papers, a final research paper, a reflection on their final performance project, students will write six journals. The combination of research writing, personal reflection echoes the creative non-fiction genre of the course. It also provides students with the opportunity to reflect on forms of history/memory writing.

**Difference, Power, and Equity Notes:** Gender inequality, sexism, and the intersection of colonialism, nationalism and capitalism are the heart of this course. The memoirs of Arab women writers from the late 19th century to the present continue depict the history of women's movement and the struggle for women's rights in the Arab-speaking world while addressing the different hierarchies of power and domination that regulate them to second class citizens. Students will learn DPE vocabulary and critical terminology.

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

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

**ARAB 360 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARTH 460 / ARTH 560 / COMP 361

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

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

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

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**ARAB 369 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** COMP 369 / HIST 306 / GBST 369

**Secondary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

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

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

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

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

**ARAB 403 (S) Beyond the Letter: Visual Culture in the Arabic-Speaking World (DPE) (WS)**

Whereas poetry has been historically celebrated as the defining form of an "authentic" Arab culture from the pre-Islamic world to the present, visual culture, such as paintings, sculptures, installations, videoart, and photography, among others, has been relegated to the contemporary, the modern, the Westernized, and thereof, a representation of a less "authentic" Arab culture. In this course, we will challenge this false dichotomy by examining a variety visual culture artifacts from the Arabic-speaking world. Although the scope of our discussion will be limited to works from the 19th century to the present, our questions will investigate the deep roots of visual art in the Arabic-speaking world. We will also examine the work of poets-painters, such as Jabra Ibrahim Jabra and Etel Adnan that expanded from Palestine, Lebanon and Iraq to the United States, the manifestos of the Arab Surrealist Movement in Cairo in the 1930s, the Baghdad Modern Art Group in the 1950s and more recent works by individual artists navigating post-modern aesthetics, and dystopian futures, including Radia Bent Lhoucine, Amina Zoubair, Sophia Al-Maria and Juamana Manna, among others. In discussing these works, we will reflect on political and social events that shaped the production of visual culture in the Arabic-speaking world from the Gulf to the Maghreb. In addition to reading artists statements, exhibition reviews, art magazines and museum brochures that speak to the alphabet of visual culture, we will listen to interviews and watch short clips. In the process, we will active advanced grammar and vocabulary skills and employ paralinguistic analysis. The course is taught in Arabic.

**Requirements/Evaluation:** Active in-class participation; active participation in discussion forums on GLOW; weekly writing assignments of 2-3pages; two in-class presentations; a final 10-pages essay.

**Prerequisites:** ARAB 302

**Enrollment Limit:** 10

**Enrollment Preferences:** ARBIC

**Expected Class Size:** 7

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

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

**Writing Skills Notes:** Students will write 2-3 pages weekly and will produce a 10-pages essay at the end of the course. They will also provide written feedback to in-class presentations and online discussions. The writing assignments will involve working with several drafts, revisions, and regular annotations of artwork.

**Difference, Power, and Equity Notes:** This course is motivated by addressing the power dynamics between art forms in the Arabic-speaking world (poetry versus visual culture). It also explores the intersection of gender, ethnicity, and access to different expressions and venues of art and art production.

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Amal Egeiq

**ARAB 407 (F) Arabic Poetry: A Musical Introduction (DPE)**

For over a thousand years, poetry has served as a wellspring for Arabic song lyrics, creating an intimate bond between word and melody. Some of the most renowned Arab poets are those whose words were set to music, to be chanted by master singers and ordinary people alike. In this course, we explore Arabic poetry through the lens of song. Journeying between ancient verse and contemporary compositions, we will consider such questions as: What are the themes, structures, and linguistic features of Arabic poetry? How has it changed over time? And why is it that even classical Arabic poems can become modern pop hits circulating everywhere from Marrakesh to Muscat? We will consider such questions as we read and listen to Arabic poems, analyzing themes related to politics, identity, religion, and gender in Arab society. Students will become familiar with Arabic poetic genres--Classical, Andalusian, Mahjar, Free Verse--as well as major singers since the twentieth century. Readings and discussion will be in Arabic.

**Requirements/Evaluation:** Regular participation in class discussion; weekly presentations and listening assignments; biweekly one-page unit

responses; final project on an Arab poet/poem.

**Prerequisites:** ARAB 302 or equivalent.

**Enrollment Limit:** 10

**Enrollment Preferences:** Arabic Studies majors.

**Expected Class Size:** 5

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

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

**Difference, Power, and Equity Notes:** Through the lens of Arabic poetry, this course critically examines artistic expression and contemporary issues of literary and media censorship in the Arab world. Students explore cultural productions to gain awareness of how poets and singers have challenged conventional power dynamics related to gender, race, and religion. Students also study the circulation of people and texts over national borders to form nuanced understandings of migration in/around the region and global flows of culture.

Fall 2024

SEM Section: 01 Cancelled

### **ARAB 414 (F) Displacement: Global Histories of Refugees and Forced Migration (DPE) (WS)**

**Cross-listings:** GBST 414 / HIST 402

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

The Middle Eastern refugee has become a central figure in debates on migration, asylum, and the right to belong in Europe, Asia, and North America. Often stereotyped as threatening, alien, and rootless, these migrants are generally depicted as lacking histories and by extension not worthy of consideration or empathy. This course invites students to understand some of the most tragic humanitarian crises of our time and the massive involuntary displacements provoked by war, violence, and/or climate change. Taking a global perspective, this seminar examines the history of displacement, refugees, migration, diaspora in a focusing on the nineteenth century through the present. With special attention to the historical experience of various peoples of the Middle East, the course will start with theoretical approaches to the study of migration and then delve into case studies. A range of different moments of displacement will be analyzed such as the experiences of Armenians, Jews, Palestinians, Syrian, Iraqis, and Kurds. By examining the human geography and politics of forced displacement and migration, this course will address a number of important academic and political questions: what makes a history written by, about, and for displaced people powerful? How can writing from the perspectives of refugees challenge core debates about identity, the nation and borders? How does the focus on displacement help in understanding the nature of war and conflict?

**Requirements/Evaluation:** Final 25 page research paper, several drafts of paper, class presentations and in class writing exercises.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** History and Arabic Studies majors and Global Studies concentrators.

**Expected Class Size:** 15

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

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

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

ARAB 414(D2) GBST 414(D2) HIST 402(D2)

**Writing Skills Notes:** This research seminar will involve the writing of a final 25 page paper. Prior to that stage, each process of writing will involve moments of feedback and sharing. Students will submit a proposal early on in the semester and then write an outline. These will receive peer and instructor feedback. They will then submit a five page draft in October, a 10 page draft in November, before the final submission in December. In this way, they will have opportunities to rework and improve their writing.

**Difference, Power, and Equity Notes:** This course takes a comparative approach by exploring the predicament of some of the most vulnerable people in the world, i.e, displaced peoples and refugees. The course will consider their legal status and their experience of leaving their homes due to wars or natural disaster. The area of study is the Middle East and we will examine the historical experience of a number of different people in the region including Kurds, Palestinians, Sephardi Jews, and Syrians.

**Attributes:** HIST Group E Electives - Middle East

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Magnús T. Bernhardsson

**ARTH 106 (F) An Invitation to World Architecture (DPE)**

What is architecture? Built form? Object? Space? How do we think about architecture as we move around, within, and through it? What can architecture tell us not only about material, design, and engineering, but also about the individuals, groups, and communities who make it? These inquiries provide the starting points for thinking about what architecture means as concept, space, and practice, and how it affects the ways in which human beings experience the world. As the primary mode through which we organize our lived reality, architecture not only channels human behavior into specific repertoires of action and reaction but also symbolizes beliefs, value systems, and ideas about the self, gender, nation, race/ethnicity, community, life, death, and the transcendent. Such themes, thus, constitute the critical lenses that students will use over the course of the semester to unpack how structural form has and continues to define the human condition in the broadest sense. Drawing from a variety of texts and examples that emphasize the diversity and complexity of architectonic traditions around the world, this course will analyze how individuals have employed architectural strategies to solve the problems of living within diverse contexts and how such spaces not only provide meaning in everyday life but also actively and dynamically order the world as space, object, environment, text, process, and symbol.

**Class Format:** This course has 2 components: lectures and conferences / discussion sections. Students will be expected to attend two lectures and one conference / discussion section weekly. Students will sign up separately for the lecture component and the conference / discussion section component.

**Requirements/Evaluation:** Written evaluative measures: 6 - 8 object lab assignments and / or written responses to class prompts, and 6 in-class quizzes. Other evaluative measures: conference / discussion section participation and attendance.

**Prerequisites:** none

**Enrollment Limit:** 45

**Enrollment Preferences:** This course has a running waitlist. Students waitlisted from past semesters will have enrollment priority, followed by art history majors, and then first-year students.

**Expected Class Size:** 45

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

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

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements in two ways. First, it unsettles established presuppositions, biases, and predispositions that have positioned the "West" as "best" in canons of architectural history. Secondly, it explores how architecture - past and present - communicates, supports, and/or resists hierarchies of power and socio-political influence in society by acting as modes of propaganda, tools of imperialism, sites of resistance, and/or spaces of affirmation.

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Michelle M. Apotsos

CON Section: 02 W 8:30 am - 9:45 am Michelle M. Apotsos

CON Section: 03 W 11:00 am - 12:15 pm Michelle M. Apotsos

CON Section: 04 W 1:10 pm - 2:25 pm Michelle M. Apotsos

**ARTH 210 (S) Intro to Latin American and Latinx Art: Contradictions & Continuities, Postcolonial to the Present (DPE)**

This course introduces students to the breadth and richness of the visual arts in Latin American and U.S. Latinx art. The course begins in the late 19th and early 20th centuries, when artists and writers first began formulating the notion of an art "native" to Latin America, and continues through the ever-expanding cultural expressions developed throughout the 20th and 21st centuries. Through a contextual approach, we will pay particular attention to Latin American artists' shifting relationships to race, class, and gender issues, their affiliations with political and revolutionary ideals, and their critical stance vis-à-vis the European avant-gardes. Similarly, we will analyze the emergence and development of Latinx artistic practices in the postwar U.S., tracing these artists' own exploration of race, class, and gender dynamics. This class introduces Latin American and Latinx artistic practices and scholarship to enable students to develop a critical understanding of the historical specificity of diverse movements, their relation to canonical definitions of modern and contemporary art, and their relevance to issues of colonialism, nationalism, revolutionary politics, and globalization. We will consider a vast array of genres--from painting and sculpture to printmaking, photography, conceptual, installation, and performance art--and will draw from artist statements, manifestos, and secondary interpretive texts to consider both the impetus behind these dynamic artworks and their lasting

legacies.

**Requirements/Evaluation:** midterm exam and non-cumulative final exam, short writing assignments, attendance, and active participation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** if overenrolled, waitlisted students will be selected on a lottery

**Expected Class Size:** 30

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

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

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through historical, visual, and thematic analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Latin American and Latinx art in the canon of Western art history. The course also centers on contextualizing Latin American and Latinx artistic practices and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, revolutionary politics, and globalization.

**Attributes:** ARTH post-1800 LATS Countries of Origin + Transnationalism Elect

Spring 2025

LEC Section: 01 TR 11:20 am - 12:35 pm Mari Rodriguez Binnie

### **ARTH 222 (F) Photography in/of the Middle East (DPE)**

**Cross-listings:** ARAB 222

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

Photography has been globally disseminated and locally inflected since its invention. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic and art historical appreciation even as they grant visual access to the social and political dynamics operative in diverse cultural contexts. We will explore photographic practices in various zones of the Middle East--e.g., the Holy Land, Turkey, Egypt and the Persian sphere--by attending to individual photographers and case studies. This tightly focused approach will support, in turn, a consideration of the agency and power of images more generally--what work do photographs do? Who resists and who benefits? The goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

**Class Format:** Discussion and GLOW posts required.

**Requirements/Evaluation:** Discussion, GLOW Posts, final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** majors

**Expected Class Size:** 15

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

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

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

ARTH 222(D1) ARAB 222(D1)

**Difference, Power, and Equity Notes:** Photographs are tricky. Whose experiences and values do they really represent--those who are depicted? Those who wield the camera? Or, those who view images that are so easily reproduced and widely shared? How does identity figure? Religious conviction? Political affiliation? And how are these variables encoded in the material evidence? Appreciating the myriad powers of images requires multiple skills--from close-looking to interdisciplinary analysis--useful in contemporary visual culture.

**Attributes:** ARTH post-1800

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Holly Edwards

## **ARTH 235 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)**

**Cross-listings:** ASIA 239 / ARTS 244

### **Secondary Cross-listing**

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

**Requirements/Evaluation:** Class participation, discussions and critiques, successful completion of all assignments and attendance

**Prerequisites:** none, open to all students

**Enrollment Limit:** 12

**Enrollment Preferences:** Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

**Expected Class Size:** 12

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

**Materials/Lab Fee:** \$400

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

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

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

**Difference, Power, and Equity Notes:** The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

## **ARTH 300 (F) Experimental Documentary Forms and the Archive (DPE)**

This course will introduce students to contemporary lens and media-based practices that experiment with the traditional documentary narrative form and archival source materials. We will explore how artists and film-makers critique, expand, and reimagine documentary notions of objectivity, truth and authenticity, and creatively contaminate the form with fiction, self-reflection, performance, and abstraction. Through readings from the fields of visual art/criticism, film theory, and critical archival studies, as well as viewing films in class, we will explore complex debates related to the production of historical knowledge, the politics of the archive and archival practice, issues within documentary photography and film, and the creative possibilities of using traditional and non-traditional lens-based media in historical research. By bringing together a range of exploratory practices, such as strategies of docu-fiction, visual auto-ethnography, and collaboration, we will reflect on the archive and the source document not as a passive collection of material, but as an active and ongoing performance in the construction of historical narratives. This course will broaden student understanding of the history of experimental and alternative film and media practices, and will familiarize students with contemporary discourse on archival and documentary methodologies that aim to question processes of categorization and interpretation related to underrepresented histories and communities.

**Requirements/Evaluation:** Evaluation includes reading responses and journal entries, and an emphasis on class discussion and participation.

**Prerequisites:** There are no course pre-requisites. This class is open to majors and non-majors.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference for ARTH and ART majors

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** The curriculum includes U.S. based and international practices that explore the uneven power dynamics within representational strategies of documentation and historicization, and will center queer, anti-racist, and decolonial methodologies and theoretical analysis in relation to film and media.

Fall 2024

SEM Section: 01 T 1:10 pm - 3:50 pm Shoghig M. Halajian

**ARTH 322 (S) Cold War Aesthetics in Latin America (DPE) (WS)**

The Cold War was far more complex than a military conflict, with battles waged more in the symbolic than in the physical realm. The Cold War was therefore "everywhere and nowhere," as new superpowers maneuvered to maintain geopolitical balance. Through a transnational lens this course considers the Cold War in Latin America as an aesthetic phenomenon with many facets, to recover how artistic practices unfolded myriad--and often conflicting--ideas regarding power, cultural influence, modernization, and revolution.

**Requirements/Evaluation:** Active participation, leading discussion, and five four-page writing assignments.

**Prerequisites:** One ARTH course.

**Enrollment Limit:** 12

**Enrollment Preferences:** If overenrolled, preference will be given to Art History majors.

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** This course foregrounds writing and peer reviews to develop critical thinking. We will have five four-page writing assignments, spaced throughout the semester, which will incorporate our class discussions and research. Students will receive critical feedback on both form and content from their professor and from their peers.

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through historical and visual analyses that examine the contestations of power that defined the Cold War era and their ramifications in the shaping of notions such as modernism, modernization, progress, citizenship, and resistance. The course takes a transnational perspective to analyze diverse artistic practices in relation to race, gender, and class dynamics, and to issues of cultural imperialism, nationalism, revolutionary politics, and globalization.

**Attributes:** ARTH post-1800

Spring 2025

SEM Section: 01 R 1:10 pm - 3:50 pm Amy D. Podmore

**ARTH 460 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARAB 360 / COMP 361

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

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

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

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

### **ARTH 465 (S) Contemporary Latin American Art (DPE)**

This course examines art produced in the region known as Latin America from the 1960s to the present, a period spanning the Cold War, the advent of military dictatorships, economic booms and crises, political polarizations, the rise of neoliberalism, and ecological upheaval. Using a transnational perspective, each week will rigorously analyze practices as varied as painting, sculpture, photography, mail art, installations, performances, and ephemeral interventions through a specific theme, while also situating each work in its distinct social, political, and economic context. We will also pay special attention to the increased global dissemination of works from Latin America and by Latin American descendants in exhibitions and biennials since the 1990s, and will critically examine this historicization and its dominant trends.

**Requirements/Evaluation:** Regular short written assignments; final research paper.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** If overenrolled, preference will be given to majors in Art History, Art Studio, and History and Practice.

**Expected Class Size:** 12

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

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

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements by taking a transnational perspective to analyze diverse artistic practices in relation to race, gender, sexuality, and class dynamics, and to issues of colonialism, cultural imperialism, nationalism, revolutionary politics, globalization, and extractivism.

**Attributes:** ARTH post-1800

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Mari Rodriguez Binnie

### **ARTH 560 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARAB 360 / COMP 361

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

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

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

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

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

### **ARTS 112 (S) Introduction to Documentary Filmmaking (DPE)**

In a 2010 article, *New York Times* film critic A. O. Scott described documentary film as 'heterogeneous to the point of anarchy.' However, in the intervening decade, documentary has become simultaneously more commercial and formulaic. This course takes this notion of heterogeneity to heart, acquainting students with a wide array of creative approaches and key debates in documentary film. In addition to a historical, ethical and critical foundation in the field of documentary, students will acquire a basic grounding in the fundamentals of video production, including cinematography, sound and editing. Course requirements include class attendance and regular critiques, weekly film screenings and readings outside class, 2-3 minor filmmaking exercises, and major assignments in the form of 3-4 short nonfiction video projects.

**Requirements/Evaluation:** timely and committed completion of assignments, attendance and participation

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** majors have priority

**Expected Class Size:** 16

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

**Materials/Lab Fee:** \$250-\$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

**Difference, Power, and Equity Notes:** The practice of documentary film is centrally bound to ethics--who and how we represent onscreen. Historically, documentary has tended to gaze on marginalized communities in problematic ways; this course will make issues of power, race, class and representation central to the production of documentary media.

Spring 2025

STU Section: 01 M 1:10 pm - 3:50 pm Cecilia Aldarondo

STU Section: 02 M 8:30 am - 11:50 am Cecilia Aldarondo

### **ARTS 222 (F) Critical Practice of Architecture: Theories, Methods, and Techniques (DPE)**

**Cross-listings:** ENVI 202

**Primary Cross-listing**

In this course, students will transform an architectural or urban space through design interventions that contribute to reorienting public perception, imagination, and politics. Skills taught include methods and techniques for critical architecture practice, including architecture drawing, 2D graphic

design, and 3D modeling (digital and physical). Students will also build on design strategies (e.g., spatial hijacking and détournement), community architecture, and visual techniques to rethink normative understandings of space and time. Through selected readings and discussions, we will examine key ideas that have inspired design thinking and activism. The class culminates in a presentation to external reviewers and a final exhibition.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working in the architecture studio and/or PC lab outside of scheduled class hours. The class will meet in large and small groups throughout the semester for critique and discussion. Assignments include weekly discussions and design projects requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the design quality at theoretical/conceptual levels.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, Envi majors and concentrators

**Expected Class Size:** 10

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

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

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

ARTS 222(D1) ENVI 202(D1)

**Difference, Power, and Equity Notes:** This design studio invites students to think critically about how power, equity, and difference are manifested through the built environment. It will equip them with the tools to become active agents of change through design activism. We will use design as a cultural practice and creative technique to envision more just and equitable futures through interventions in architectural or urban spaces.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

STU Section: 01 TR 9:55 am - 11:10 am Giuseppina Forte

### **ARTS 244 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)**

**Cross-listings:** ASIA 239 / ARTH 235

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

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

**Requirements/Evaluation:** Class participation, discussions and critiques, successful completion of all assignments and attendance

**Prerequisites:** none, open to all students

**Enrollment Limit:** 12

**Enrollment Preferences:** Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

**Expected Class Size:** 12

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

**Materials/Lab Fee:** \$400

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

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

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

**Difference, Power, and Equity Notes:** The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream

modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

**ARTS 254 (S) Architecture as Politics: Space, Design, Technology (DPE)**

**Cross-listings:** ENVI 264

**Primary Cross-listing**

This course delves into the intersection of architecture as a form of political expression, technology, and their collective impact on societal change. Emphasizing architecture as a discipline deeply intertwined with politics and shaped by technological advancement, this course will examine how a spectrum of art tools--from traditional to digital and computational--helps shape buildings and public spaces, shifts power structures, and hinders or promotes social justice. The curriculum blends theoretical exploration with practical application. Students will engage in critical analysis, technology-driven design workshops, and peer evaluations, culminating in a final project that melds techno-political theory with cutting-edge architectural practices. This course is ideal for students keen on leveraging technological architectural techniques to craft spaces with profound political and social impact.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working outside of scheduled class hours. In this course, students can work with the following media assuming that they can master them for a 200-level course: architecture models (physical and digital), photo reportages, 2D collages (e.g., Photoshop), digital humanities (cartographies, counter mapping, oral histories, digital archives), and curatorial platforms. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project but also on participation.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, ENVI majors and concentrators.

**Expected Class Size:** 10

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

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

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

ARTS 254(D1) ENVI 264(D1)

**Difference, Power, and Equity Notes:** This tutorial will employ theories and approaches from design activism and critical environmental studies to analyze the relationship between space and difference, including, but not limited to, race, class, ethnicity, gender, sexuality, religion, and species. Students will apply these theories and approaches to creating place-based projects.

Spring 2025

TUT Section: T1 TR 11:20 am - 12:35 pm Giuseppina Forte

**ARTS 316 (F) Governing Cities by Design: the Built Environment as a Technology of Space (DPE)**

**Cross-listings:** ENVI 316

**Secondary Cross-listing**

Like in the classic era, cities of the 19th century were metaphors for government: good government could not exist without good governance of the city. This creative seminar charts the transformation of the built environment (architecture and urbanism) as a technology of space to govern cities and citizens from the mid-19th century until the present. Through debates and case studies across geographies and historical timeframes, we will analyze how regimes of government shape and are shaped by the built environment. The seminar has a studio component that consists of an urban project where students will apply theories and approaches to a real case study using digital art (2D and 3D modeling).

**Class Format:** Because this seminar is cross-listed with ARTS, there is a studio component (short assignments and final project)

**Requirements/Evaluation:** Active presence in class discussions and presentations, willingness to experiment, contributions to a collaborative seminar/studio environment, quality of work, depth and quality of the investigative process.

**Prerequisites:** ENVI 101 or instructor permission

**Enrollment Limit:** 15

**Enrollment Preferences:** ENVI majors and concentrators, Studio Art majors

**Expected Class Size:** 12

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

**Materials/Lab Fee:** \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

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

ARTS 316(D1) ENVI 316(D2)

**Difference, Power, and Equity Notes:** Using theoretical perspectives from urban studies, this seminar/workshop explores how the built environment, as a technology of space, contributes to the production of difference, the establishment of certain regimes of power, and the erasure of specific urban histories--mainly those of underrepresented groups. Students will engage in multimedia place-based projects to imagine and create more equitable built environments.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 TR 8:30 am - 9:45 am Giuseppina Forte

**ASIA 109 (S) The Art of Yoga: Practice, Philosophy, Politics, Possibilities (DPE)**

**Cross-listings:** THEA 109

**Secondary Cross-listing**

This course offers an immersive, interdisciplinary approach to hatha yoga, the branch of yoga that emphasizes bodily techniques for channeling energy, and achieving balance and quietude. It has been practiced and theorized variously in South Asia since ancient times. More recently, beginning in the late 19th century, it has been popularized throughout the globe, and has served as a source of inspiration for artists in various disciplines, including the theatre. Our work will follow four interrelated paths that will provide a broad context for our own experience and offer us tools for developing creativity: 1) We will dedicate ourselves to the careful study of the physical practice of yoga asanas, giving emphasis to biomechanical principles of alignment. Our study will include some basics of yoga anatomy; 2) We will study some allied philosophical principles, as they emerge from the Sanskrit text, Patanjali's *Yoga Sutras*, and some current commentaries on that text, by means of expanding the significance of our practice to all areas of our lives; 3) We will attend to the cultural politics of yoga by discussing new scholarship on its ancient origins as well as critical inquiry about how issues of appropriation, Orientalism, and racism shape its current manifestations; 4) We will examine how artists have incorporated elements of yoga into their practice. To explore how yoga might support our own artistic and innovative thinking, we will pair our practice with creative exercises. In this way, the course aims to explore the relationship of theory and practice. It will be of interest to students in the arts and anyone interested in fostering artistry and the imagination. Students must be prepared to engage in a physical practice of asana, as well as commit to reading, writing, and discussion. No previous experience with yoga is required.

**Requirements/Evaluation:** Students will write 3-page weekly papers, either in response to readings or embodied exercises, or the tutorial partner's essay. Written feedback will be given by instructor. Students will be expected to demonstrate that they are regularly practicing outside of class both by the quality of questions they bring to our sessions together, as well as their continuous refinement of the poses. Students will not be evaluated in relation to a standard, but according to their own dedicated and steady progress with respect to the experience of yoga practice. The evaluation process includes attendance.

**Prerequisites:** Prospective students will be asked to submit an online form with questions about their interest in the class.

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference will be given to first-year students.

**Expected Class Size:** 10

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

**Materials/Lab Fee:** \$50 for yoga mat, belt, and balls.

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

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

THEA 109(D1) ASIA 109(D1)

**Difference, Power, and Equity Notes:** Throughout the course we will reflect on the ways in which the knowledge created through yogic practice and philosophy disrupts and provincializes European epistemological systems. Moreover, we will engage in critical inquiry into the ways in which the global popularity of yoga is shaped by colonial legacies of Orientalist representation, as well as contemporary modes of cultural appropriation and consumerism.

Spring 2025

TUT Section: T1 TBA Shanti Pillai

**ASIA 216 (F) Asian/American Identities in Motion (DPE)**

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

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10

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

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

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

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**ASIA 226 (F) Chinese Film and Its Significant Others (DPE)**

**Cross-listings:** CHIN 226 / COMP 296

**Secondary Cross-listing**

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest.

This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading (Graded as Complete or Incomplete); 3) Three short papers (3 pages); and 4) the final group project (including a presentation, and a paper or other form of project. Students will be graded both individually and as a group).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

**Expected Class Size:** 20

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

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

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

CHIN 226(D1) ASIA 226(D1) COMP 296(D1)

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visuality, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

**Attributes:** FMST Core Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**ASIA 239 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)**

**Cross-listings:** ARTH 235 / ARTS 244

**Secondary Cross-listing**

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

**Requirements/Evaluation:** Class participation, discussions and critiques, successful completion of all assignments and attendance

**Prerequisites:** none, open to all students

**Enrollment Limit:** 12

**Enrollment Preferences:** Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

**Expected Class Size:** 12

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

**Materials/Lab Fee:** \$400

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

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

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

**Difference, Power, and Equity Notes:** The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

**ASIA 275 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / THEA 271 / COMP 271 / AAS 275

**Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

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

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

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

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**ASIA 315 (F) Minorities and the State in Modern East Asia (DPE)**

**Cross-listings:** HIST 315

**Secondary Cross-listing**

This course examines the relationships between minority peoples and the institution of the state in East Asia, focusing mostly but not exclusively on the early modern and modern periods (17th-20th centuries). We will explore the histories of the Ainu people of Japan, the "Small Peoples" of Russian Siberia, the Tibetan, Uighur and riverine communities of Mainland China, as well as the Hill Peoples of Southeast Asia. It also examines non-indigenous minority groups, such as conquest elites, mixed-race communities, and others. We will analyze how the transition to modernity, evolving understandings of race, gender, class, nation, the impact of imperialism and globalization all influenced the history of East Asian minority peoples. What, if anything, do all of these groups have in common? What do their histories reveal about the history of East Asia and of the countries in which they live? How are the lives of minority groups in East Asia changing today? What can their experiences reveal to us about the larger world? The class is structured as a reading-intensive seminar. Students will engage in and lead discussions, compose reading reaction papers and a final analytical essay. Students will be expected to use scholarly works in order to construct cogent, relevant arguments, which they will communicate both orally and in writing. Students will evaluate primary sources in order to engage with the people they study as directly as possible. Students will lead discussions on complex topics and develop as leaders and team members in professional settings. This course will present students with an opportunity to hone critical thinking and information literacy skills to a high level. All of you will have to analyze and process complex and often contradictory information, certainly in your personal lives and very likely in your professional lives.

**Class Format:** This discussion-intensive class requires students to lead several discussion sections during the semester.

**Requirements/Evaluation:** Map assignment, discussion participation, leading discussion (four times), three-page response essays (five times), final six-page research essay or presentation

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Asian Studies concentrators, then all others

**Expected Class Size:** 15-20

**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:**

HIST 315(D2) ASIA 315(D2)

**Difference, Power, and Equity Notes:** The study of East Asia's history is all too often conflated with the study of states, so that many less privileged histories are obscured. Chief among these are the histories of minority groups, who are often excluded from power. For this reason, this course puts the history of East Asia's many minority groups front and center in examining their multifaceted interactions with regional states, as well as the of ethnic, linguistic, religious, and regional identities

**Attributes:** HIST Group B Electives - Asia

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Viktor Shmagin

**ASIA 353 (F) Separation: An Introduction to Postcolonial Literature (DPE)**

**Cross-listings:** COMP 350 / ENGL 352

**Secondary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malayalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, then sophomores considering the major

**Expected Class Size:** 25

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

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

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

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**CAOS 231 (F)(S) Literature of the Sea (DPE)**

**Cross-listings:** ENGL 231

**Primary Cross-listing**

The ocean, and human relationships with it, have been central features of literatures and cultures around the world for more than a thousand years. But since literary study is typically based around authors' homelands, careful examination of the oceanic experience is often pushed to the periphery--an "empty space" to be crossed between nations, a "vast darkness" antithetical to human life, or a mirror for land-borne concerns. Increasingly, however, scholars and readers are centering the sea and stories about it as a means stepping outside human frameworks of space and time, situating the complex emotions and narratives inspired by the ocean into a complex network of geologic history and teeming other-than-human life. This course examines a wide range of texts and perspectives on the ocean and human relationships with it. Doing so will help us consider how literature both plays into and subverts dominant viewpoints of the ocean. Through texts that consider 19th-century whaling, the Middle Passage, the postcolonial Caribbean, and islands throughout the Pacific Ocean, we will explore a range of questions, including: What can we learn from examining efforts to write about the ocean? How do ocean stories help individuals understand themselves, their communities, and their place in global environments? What can the range of cultural and literary perspectives on our "single, global ocean" reveal about the ways different people are both connected with and profoundly distant from each other? Most importantly, we will practice, as a classroom community, different strategies for carefully reading texts while connecting them to cultural traditions, surrounding environments, and personal experiences.

**Class Format:** weekly roundtable discussions, including coastal and near-shore field trips and multiple field seminars.

**Requirements/Evaluation:** regular papers, class participation, journal-writing, and a final assignment

**Prerequisites:** N/A

**Enrollment Limit:** 25

**Enrollment Preferences:** Williams-Mystic Students only

**Expected Class Size:** 20

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

**Unit Notes:** offered only at Mystic Seaport

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

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

CAOS 231(D1) ENGL 231(D1)

**Difference, Power, and Equity Notes:** This course focuses on the range of cultural perspectives about the sea, as well as the ways those perspectives can unsettle and challenge dominant narratives about the sea and its role in colonial expansion. Furthermore, this course centers voices that are typically overlooked in the genre of "Sea Literature," paying particular attention to Indigenous and African-American narratives about the ocean.

**Attributes:** AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

Spring 2025

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

**CAOS 351 (F)(S) Marine Policy** (DPE) (WS)

**Cross-listings:** PSCI 319 / ENVI 351

**Primary Cross-listing**

Coastal communities are home to nearly 40% of the U.S. population, but occupy only a small percentage of our country's total land area. Intense population density, critical transportation infrastructure, significant economic productivity, and rich cultural and historic value mark our coastal regions as nationally significant. But, coastal and ocean-based climate-induced impacts such as sea level rise, ocean warming and acidification pose extraordinary challenges to our coastal communities, and are not borne equally by all communities. This seminar considers our relationship with our ocean and coastal environments and the foundational role our oceans and coasts play in our Nation's environmental and economic sustainability as well as ocean and coastal climate resiliency. Through the lens of coastal and ocean governance and policy-making, we critically examine conflict of use issues relative to climate change, climate justice, coastal zone management, fisheries, ocean and coastal pollution and marine biodiversity.

**Class Format:** This class is taught only at Williams-Mystic in Mystic, Connecticut and includes coastal and near-shore interdisciplinary field seminars, and 10 days offshore.

**Requirements/Evaluation:** Weekly Readings; Class Participation; Small and large group strategy exercises (written and oral); Written Research Project: issues paper and draft research paper; Final Research Project: multiple formats available

**Prerequisites:** none

**Enrollment Limit:** 23

**Enrollment Preferences:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Expected Class Size:** 22

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

**Unit Notes:** must be enrolled at Williams-Mystic in Mystic, Connecticut

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

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

PSCI 319(D2) ENVI 351(D2) CAOS 351(D2)

**Writing Skills Notes:** Each student will write one 3-5 page research issues paper and one 8-10 page draft research paper as well as a final project with written components equaling 5-8 pages. Each submission receives written feedback from the professor, including research guidance, input on grammar, structure, language, analysis. Students also receive verbal feedback in individual conferences to discuss research paper organization, analysis, structure and grammar as well as final project input.

**Difference, Power, and Equity Notes:** Coastal and ocean policy issues relating to climate change, coastal zone management, fisheries, ocean pollution and marine biodiversity impact environmental and climate justice. Students examine coastal governance while considering the disproportionate burdens on underrepresented populations in U.S. coastal communities caused by climate change and coastal policies. Students analyze multi-disciplinary evidence and work to strengthen their integrative, analytical, writing, and advocacy skills.

**Attributes:** ENVI Environmental Policy EXPE Experiential Education Courses POEC Depth

Fall 2024

SEM Section: 01 F 9:00 am - 12:00 pm

Spring 2025

SEM Section: 01 F 9:00 am - 12:00 pm

**CAOS 352 (F)(S) American Maritime History (DPE) (WS)**

**Cross-listings:** HIST 352

**Primary Cross-listing**

This course explores themes in American maritime history from the colonial era to the 21st century. We will consider the dynamic relationship between the sea and American life, and the broad influence that each has had on the other. This relationship led to interactions with the water as a highway for the transportation of not just people and goods, but powerful new forces and ideas. The water creates a unique space for the formation of new communities and identities, while also acting as an important, and often exploited, resource. We will sample from different fields of inquiry including labor, environmental, cultural, and political history to gain a deeper understanding of diverse people's complex interactions with the oceans and seas.

**Class Format:** Seminars, discussions, and field seminars

**Requirements/Evaluation:** Participation in class discussions, activities, and presentations, regular papers, and a final independent research project

**Prerequisites:** None

**Enrollment Limit:** 27

**Enrollment Preferences:** If course over-enrolls, preference will be given to sophomores and juniors

**Expected Class Size:** 22

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

**Unit Notes:** Offered only at Mystic Seaport

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

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

HIST 352(D2) CAOS 352(D2)

**Writing Skills Notes:** Students must complete regular writing assignments including a final 10- to 15-page paper. Additionally, students will participate in several in-class writing workshops and peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Maritime activity has long provided opportunities for some while creating tremendous hardships for others. From the slave trade and the encounters between native and European mariners to the power wielded by multi-national shipping conglomerates, this course investigates contests over power, empire, and capitalism as they played out on the maritime stage.

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EXPE Experiential Education Courses HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

Spring 2025

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

**CAOS 361 (F) The Atlantic World: Connections, Crossings, and Confluences (DPE)**

**Cross-listings:** AMST 360 / HIST 361

**Secondary Cross-listing**

This course considers the Atlantic World as both a real place and a concept: an ocean surrounded and shaped by diverse people and communities, and an imagined space of shared and competing affiliations. Moving from "time out of mind" to the early nineteenth century, it examines ecological, cultural, political, economic, intellectual, and spiritual transits as well as exchanges among Indigenous/Native American, African and African American, Asian and Asian American, and Euro-colonial people. It introduces conceptual dimensions of this Atlantic paradigm and case studies that illuminate its human subtleties, with the goal of examining "early American" histories through transnational and transoceanic lenses. The course takes an interdisciplinary approach to these intertwined histories, and reckons with how the very construction of "history" has, at different turns, affected what is shared, known, valued, and commemorated--or overwritten, denied, or seemingly silenced. Attentive to the structures of power that inflect every part of Atlantic histories, it offers specific ethical frameworks for approaching these topics. Blending methods grounded in oral traditions and histories, place-based knowledge systems, documentary/written archives, songs, archaeology, material culture, and other forms of expression and representation, it invites class members to revisit the nature and meanings of these connected spaces. The course consistently connects historical experiences with the twenty-first century, and how communities today are grappling with the afterlives and ongoing effects of these Atlantic pasts through calls to action for reparations, repatriation and rematriation, Land Back, climate justice, and other forms of accountability. The course also provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives assignment, final essay/project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** If the course over-enrolls, preference is for sophomore, junior, and senior History 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 360(D2) HIST 361(D2) CAOS 361(D2)

**Difference, Power, and Equity Notes:** This course examines the formation and articulation of racial, ethnic, cultural, and other forms of difference across the Atlantic World, and ways that people from Indigenous, African/American, and Asian/American communities have engaged with and challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in colonial literatures, and helps students build fluencies in approaching and interpreting them.

**Attributes:** GBST Borders, Exiles + Diaspora Studies HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2024

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

**CHIN 226 (F) Chinese Film and Its Significant Others (DPE)**

**Cross-listings:** ASIA 226 / COMP 296

**Primary Cross-listing**

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading (Graded as Complete or Incomplete); 3) Three short papers (3 pages); and 4) the final group project (including a presentation, and a paper or other form of project. Students will be graded both individually and as a group).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

**Expected Class Size:** 20

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

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

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

CHIN 226(D1) ASIA 226(D1) COMP 296(D1)

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

**Attributes:** FMST Core Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**CHIN 275 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** THEA 271 / COMP 271 / ASIA 275 / AAS 275

**Primary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active

participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

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

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

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

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**COMP 107 (S) Advanced French: Danger and Desire in French Film and Fiction (DPE)**

**Cross-listings:** RLFR 106

**Secondary Cross-listing**

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France and the Francophone World. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French and Francophone fiction, film, and cultures. This is an ideal course to prepare for study abroad or for more advanced coursework in French and Francophone literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France, Québec, and Algeria from 1820 to 2025, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

**Requirements/Evaluation:** Active class participation, grammar exercises, midterm exam, and two papers.

**Prerequisites:** Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to French Majors and French Certificate students.

**Expected Class Size:** 16

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

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

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

COMP 107(D1) RLFR 106(D1)

**Difference, Power, and Equity Notes:** This course centers on a critical examination of difference, power, and equity in French film and fiction. The content examines the effects of class, ethnicity, gender, and sexuality on social inequalities among rich and poor, soldiers and civilians, nations and colonies, men and women. The course employs critical tools to teach students how to articulate and interrogate social injustice, through reading,

viewing, discussion, writing, and revision.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Brian Martin

**COMP 205 (S) Magical Realists, Fantasists, Experimentalists: The Latin-American Novel in Translation (DPE)**

**Cross-listings:** RLSP 205

**Secondary Cross-listing**

A course specifically designed to enable students who have no knowledge of Spanish to read and discover those Latin-American authors who, in the twentieth century and after, have attracted world-wide attention. Among the texts to be discussed: Borges, Labyrinths; Cortázar, Blow-up and Hopscotch; Lispector, the Hour of the Star; lesser works by Fuentes and Puig; and by Nobel Prize-winner Gabriel García Márquez, One Hundred Years of Solitude. Conducted in English

**Requirements/Evaluation:** class participation, two brief papers, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 22

**Enrollment Preferences:** Latina/o Studies concentrators, Comp Lit majors

**Expected Class Size:** 22

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

**Unit Notes:** does not carry credit for the Spanish major or the certificate

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

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

COMP 205(D1) RLSP 205(D1)

**Difference, Power, and Equity Notes:** This course offers students an opportunity to read some major works of fiction that have challenged the canon of European and American literature. Through the readings, class members will understand that great literature comes not only from London or Paris, from the U.S. or Russia. Several of these novels, moreover, directly challenge European and Western cultural hegemony and make an implicit claim for the legitimacy of Latin American cultural concerns.

**Attributes:** GBST Latin American Studies

Spring 2025

LEC Section: 01 MR 2:35 pm - 3:50 pm Gene H. Bell-Villada

**COMP 209 (S) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE)**

**Cross-listings:** RLFR 206

**Secondary Cross-listing**

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and apply theories of film adaptation to their analyses.

**Requirements/Evaluation:** Three response papers, one short essay on film adaption, one video essay with a student partner

**Prerequisites:** Students should have taken RLFR 105 or above, or placement test, or by permission of instructor

**Enrollment Limit:** 16

**Enrollment Preferences:** Comparative Literature majors, Africana Studies concentrators, French majors and certificates

**Expected Class Size:** 12

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

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

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

RLFR 206(D1) COMP 209(D1)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics (based on sexual identity race, class, gender) between cultural producers in literary texts and their film adaptations.

**Attributes:** FMST Core Courses

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Sophie F. Saint-Just

**COMP 228 (S) Boys Love (DPE)**

**Cross-listings:** WGSS 227

**Primary Cross-listing**

Originating in Japanese manga of the 1970s, the genre of yaoi, boy love, or BL has expanded into other media and around the globe during the last half century. Created mostly by women for women, BL transposes classic tropes of popular romance into a male homosocial environment, depicting the inevitable love of young, attractive, and typically androgynous men. The growing popularity of BL begs several questions: Why do women create and consume romances that tend to exclude female characters? Why do they enjoy a fictional universe that deliberately downplays homophobia yet ostensibly preserves heteronormativity by showing powerful, protective tops who repeatedly fall for vulnerable, passive bottoms? And how has BL changed global perceptions of and expectations for masculinity? This course explores these and other questions by examining key examples of BL from Japanese manga to Thai television, as well as shipping culture, BL's robust fandom, and adjacent genres such as slash fiction and girl love.

**Requirements/Evaluation:** completing all assignments, active participation in class discussions, two short papers, creating your own BL, and a final project

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** COMP and WGSS majors

**Expected Class Size:** 15

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

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

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

WGSS 227(D2) COMP 228(D1)

**Difference, Power, and Equity Notes:** This class examines difference, power, and equity by examining representations of gender and sexuality, as well as their global flow over the past fifty years. Works of yaoi, boys love, or BL represent a significant genre of popular culture, as well as soft power, that originated in East Asia yet has spread around the globe. The course will address the gendered aspects of BL production, consumption, and fandom, as well the genre's mobilization of homosociality and homosexuality.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Julie A. Cassidy

**COMP 230 (S) The Renaissance in England and the European Continent: Self and World (DPE) (WS)**

**Cross-listings:** ENGL 228

**Secondary Cross-listing**

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to

human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

**Requirements/Evaluation:** Five four-page papers, in-class presentation, thoughtful participation in discussions

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

**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, yes fifth course option

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

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

COMP 230(D1) ENGL 228(D1)

**Writing Skills Notes:** The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. 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 role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Emily Vasiliauskas

**COMP 234 (S) Saharan Imaginations (DPE) (WS)**

**Cross-listings:** ARAB 209 / ENVI 208

**Secondary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

**Requirements/Evaluation:** active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the course is over-enrolled, students will be required to provide a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

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

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

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

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

**Writing Skills Notes:** Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on Glow, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.

**Difference, Power, and Equity Notes:** Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

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

**Cross-listings:** GBST 242 / AMST 242 / ENGL 250

**Primary Cross-listing**

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

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

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**COMP 258 (S) Gnosis, Gnostics, Gnosticism (DPE)**

**Cross-listings:** REL 276

**Secondary Cross-listing**

Reality is not what it seems. Salvation by knowledge, arch-heresy, an eternal source of mystical insights and experiences, secret esoteric teachings available only to a few. All these and more have been claims made about gnosis, Gnostics, and Gnosticism. This course will introduce you to the key ancient texts and ideas associated with Gnostics in modern forms of esotericism and spiritualities. We shall explore how claims about gnosis offer modes of critiquing and seeking to transform unjust social and political systems.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** weekly GLOW posts, 1 textual analysis paper, 1 historiographical analysis paper, and a final paper that entails a revision and expansion of earlier writing for the course.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** students with prior coursework in biblical or other ancient literature or history

**Expected Class Size:** 15

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

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

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

REL 276(D2) COMP 258(D1)

**Difference, Power, and Equity Notes:** This course situates "gnosis" as a practical epistemological orientation used both to disrupt and challenge power arrangements deemed unjust and to empower those who are marginalized within dominant power structures. At the same time, the course interrogates "gnostic" epistemological claims as capable of being used to reinstall hierarchical power structures. Attention to power and equity and how difference is produced is at the center of the course.

Spring 2025

LEC Section: 01 MR 1:10 pm - 2:25 pm Denise K. Buell

**COMP 260 (F) Francophone Graphic Novels (DPE)**

**Cross-listings:** RLFR 260

**Secondary Cross-listing**

In this class we will read contemporary graphic novels and *bandes dessinées* from Côte d'Ivoire, Morocco, Guadeloupe, Lebanon, France, and Québec to analyze how they approach subjects such as colonial history, migration and discrimination, gender and sexuality, and representations of disability and the racialized body. We will pay particular attention to the visual form and the critical theory of the graphic novel to further understand why this hybrid genre has become so popular and widespread, and how it is shaping conversations about difference and power in the Francophone world. *Conducted in French.*

**Requirements/Evaluation:** weekly 1-page response papers, midterm 4-5-page paper, presentation and final 7-8-page research paper

**Prerequisites:** RLFR 105, 106, by placement or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students, Comparative Literature majors

**Expected Class Size:** 15

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

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

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

COMP 260(D1) RLFR 260(D1)

**Difference, Power, and Equity Notes:** The readings in this course focus on French colonial and Francophone postcolonial history, contemporary migration, and structures of discrimination built on race, religion, gender, and ableism in the French-speaking world. We will explore how graphic

novels in their hybrid visual/verbal forms propose different ways of shaping the dynamics and the discourse of difference and power.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Katarzyna M. Pieprzak

**COMP 271 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / THEA 271 / ASIA 275 / AAS 275

**Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

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

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

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

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm

or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**COMP 273 (S) The Humanities: A Literary and Cultural History (DPE)**

**Cross-listings:** GBST 273

**Primary Cross-listing**

This course will start with a history of the curriculum of Williams College, and will include a research project students will complete through the course catalogues and other materials in the college archives. From that point of departure we will read several novels and articles, see films, listen to music, and study cultural moments in the United States and abroad when the Humanities have peaked (for example, the GI Bill) and others when their value has been questioned, censored or come under threat (from the McCarthy era to AI).

**Requirements/Evaluation:** A semester-long research project in the Williams College Archives, engaged daily class participation, midterm exam, final paper, two in-class presentations (one in pairs, one individual), discussion leading.

**Prerequisites:** None

**Enrollment Limit:** 18

**Enrollment Preferences:** Open to all students. If overenrolled, instructor will send out a survey to determine enrollment in the course.

**Expected Class Size:** 18

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

**Materials/Lab Fee:** None

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

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

COMP 273(D1) GBST 273(D2)

**Difference, Power, and Equity Notes:** One of the goals of this course is to consider the democratizing role the humanities play within a Liberal Arts education, and the role of this type of education in the larger context of the world we live in. Is the pursuit of the study of literature, languages, and the arts in sync with career readiness goals that students are, very reasonably, concerned with? We will explore this and related questions. This course proposes the humanities as a space for all, not a luxury for the privileged few.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Soledad Fox

**COMP 296 (F) Chinese Film and Its Significant Others (DPE)**

**Cross-listings:** CHIN 226 / ASIA 226

**Secondary Cross-listing**

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading (Graded as Complete or Incomplete); 3) Three short papers (3 pages); and 4) the final group project (including a presentation, and a paper or other form of project. Students will be graded both individually and as a group).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

**Expected Class Size:** 20

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

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

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

CHIN 226(D1) ASIA 226(D1) COMP 296(D1)

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

**Attributes:** FMST Core Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**COMP 299 (F)(S) On Occupations: Work, Colonization and Contemporary Life (DPE) (WS)**

**Cross-listings:** ENGL 294

**Secondary Cross-listing**

Reading political essays, critical theory, historiography, and literary works, in this course we will ask what thinking through the different senses of "occupation" can teach us about contemporary life. The course wagers that there is a connection between why some nations are or were "under" occupation and why, as individuals, all of us must "have" occupations. On the one hand, we will think about work: What does it mean to have an occupation today? There was a time when most people could distinguish between the time of work and that of leisure. But we live under a different regime. What now is the difference between work and leisure for those working "gigs"? In the case of "creatives," Bifo Berardi says, it is the soul itself that has been put to work. And then there are those who are unemployed, i.e., those occupied by the most widespread form of work there is--looking for work. On the other hand, we will ask questions about colonialism: Did not Europe's occupation of the globe birth this world in which the only way to live is to be occupied in a narrow sense, i.e., to always be working or looking for work? And isn't one economic function of the occupation of peoples in our own times to create a cheap workforce? Finally, we will ask what art and political organizing can teach us about a "de-occupied" life--a life after work, a life without colonization. Writers will include Marx, Jyotiba Phule, Du Bois, Raymond Williams, Premchand, M. E. O'Brien and Eman Abdelhadi, Bifo Berardi, David Graeber, Mahatma Gandhi, Rabindra Nath Tagore, Mahasweta Devi, Edward Said etc.

**Requirements/Evaluation:** Students will read 100-120 pages each week. Each student will do one classroom presentation about the week's readings. Other assignments include weekly journals, an annotated bibliography, a proposal, and a final paper.

**Prerequisites:** 100-level English course or a 5 on the AP literature exam, or permission of the instructor.

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years and sophomores considering majoring in English or Comparative Literature, and English majors who have not yet taken a gateway course.

**Expected Class Size:** 19

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

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

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

ENGL 294(D1) COMP 299(D1)

**Writing Skills Notes:** Students will write over 20 pages in the semester and they will receive extensive feedback.

**Difference, Power, and Equity Notes:** Students will read and discuss texts about the organization of power in contemporary society. They will reflect upon the economic structures that underpin a range of oppressive social forms.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

**COMP 314 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** RLFR 316 / WGSS 315

**Secondary Cross-listing**

During the 1830s, Honoré de Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Victor Hugo to Émile Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, Eiffel Tower modernity, and luminous energy, captured in countless paintings, photographs, and film. However, Paris is also the site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**Expected Class Size:** 16

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

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

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

RLFR 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Brian Martin

**COMP 315 (S) Social Construction (DPE)**

**Cross-listings:** WGSS 302 / STS 301 / SOC 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have

limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

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

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

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

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**COMP 335 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)**

**Cross-listings:** AFR 328 / ARAB 320

**Secondary Cross-listing**

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice, colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

**Requirements/Evaluation:** Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

**Prerequisites:** None

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

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

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

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

AFR 328(D2) COMP 335(D1) ARAB 320(D1)

**Writing Skills Notes:** The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

**Difference, Power, and Equity Notes:** The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**COMP 350 (F) Separation: An Introduction to Postcolonial Literature (DPE)**

**Cross-listings:** ASIA 353 / ENGL 352

**Secondary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malayalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, then sophomores considering the major

**Expected Class Size:** 25

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

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

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

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**COMP 361 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARTH 460 / ARTH 560 / ARAB 360

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history

of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

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

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

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**COMP 369 (F) Indigenous Narratives: From the Fourth World to the Global South** (DPE) (WS)

**Cross-listings:** HIST 306 / ARAB 369 / GBST 369

**Primary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

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

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

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

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Equeiq

**COMP 390 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / ENGL 333 / AMST 390 / THEA 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

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

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

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

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

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**COMP 412 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** WGSS 408 / RLFR 412

### Secondary Cross-listing

In 1834, Honoré de Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. As recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

### **DANC 125 (F) Music and Social Dance in Latin America (DPE)**

**Cross-listings:** MUS 125

### Secondary Cross-listing

This course offers a full-spectrum introduction to a number of Latin American social dance forms, including samba, salsa, tango, and the Suriname Maroon genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will combine a technical understanding of the musical and choreographic features of these genres with a consideration of their broader contexts and social impact. Among the questions that will drive class discussions are: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? This class is driven by academic inquiry into these various social dance practices; it does not prioritize gaining performance skills in the genres discussed. While there will be experiential components included throughout the course (for instance music or dance workshops), the majority of the class will be conducted in a discussion/seminar format. While the ability to read musical notation is helpful, it is not required.

**Class Format:** seminar/studio

**Requirements/Evaluation:** Regular short assignments, three 5-7 page papers, final project or paper (10-12pgs)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** upperclassmen, majors in music, dance, Latino/a studies.

**Expected Class Size:** 20

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

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

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

MUS 125(D1) DANC 125(D1)

**Difference, Power, and Equity Notes:** Together, the music and dance genres discussed here indicate the diversity of social dance practices within Latin America, broadly conceived. Each unit of the course delves into aspects of political, historical, and cultural context and their resonance within the realm of music and dance. Specific attention is paid to racial and intercultural aspects each genre's formulation, practice, and circulation, as well as the politics of representation in embodied expression.

**Attributes:** GBST Latin American Studies MUS Ethnomusicology

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Corinna S. Campbell

**DANC 216 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / GBST 214 / ASIA 216 / THEA 216

**Primary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10

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

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

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

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

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

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

### Primary Cross-listing

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

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10-15

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

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

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

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

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

### **DANC 302 (S) Moving Words, Wording Dance (DPE) (WS)**

**Cross-listings:** ENGL 335

### Primary Cross-listing

How can we capture the "liveness" of dance and performance through writing? How can the spoken and written word promote a deeper understanding of felt emotions expressed through embodied practice? In this tutorial, we will explore different modes of writing about performance such as ethnography, non-/fiction, and performative writing. While there will be skill-based goals and a set outline for the tutorial, core texts that will anchor the conversations and paired writing assignments will be selected according to the interests of enrolled students. Texts will be complemented with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Class Format:** enrollment in the course will require each student to have in-person or zoom meeting with the instructor before the first class meeting, and attendance in the first organizational meeting or class session.

**Requirements/Evaluation:** This tutorial is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** Juniors and seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

**Expected Class Size:** 6

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

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

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

ENGL 335(D1) DANC 302(D1)

**Writing Skills Notes:** Each student will write three 5- to 6- page papers on which the professor and peers will provide critical feedback on content, style, and form. After each cycle of feedback, students will have the option to submit a revision, and discuss the revision process and the revised paper. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

**Difference, Power, and Equity Notes:** The monographs that will anchor the tutorial engage with politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences

Spring 2025

TUT Section: T1 TBA Munjulika R. Tarah

**ECON 105 (F) Gender in the Global Economy (DPE)**

**Cross-listings:** WGSS 211

**Secondary Cross-listing**

This course will present a feminist economic analysis of the global economy, and some of the urgent issues facing women in the Global South. The course will start by developing theoretical resources: these will include feminist critiques of economic theory, work on care labor and the shifting boundaries between markets, governments, households and the environment, and discussions of intersectionality and difference. Then we will discuss a series of interlinked issues which may include the contradictory effects of structural adjustment and its successors; the informal sector and global value chains; the economics of sex work and global sex trafficking; climate change; and migration. We will finish by looking at community-based activism, non-governmental organizations, and the possibilities for North/South alliances.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** reaction papers, research paper; participation in class discussion will count for part of the grade

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 12

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

**Unit Notes:** This course cannot count toward the ECON major.

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

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

ECON 105(D2) WGSS 211(D2)

**Difference, Power, and Equity Notes:** This course meets the DPE requirement because it asks students to reflect critically on issues of gender and economic power around the world in a comparative contextual framework.

**Attributes:** GBST Economic Development Studies WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Kieran Honderich

**ECON 257 (F) Economic Perspectives on Racial Inequality (DPE)**

This course will examine the causes and consequences of racial disparities in economic outcomes. Specific topics will include the determinants and consequences of racial differences in earnings and human capital; formal models of taste-based and statistical discrimination; racial segregation in neighborhoods and schools; the economic history of slavery, Reconstruction and the Civil Rights Movement; and the structure and efficacy of government anti-discrimination policies. Much of the course will focus on racial discrimination faced by African Americans specifically, but there will

also be coverage of other racial and ethnic minority groups. The course will additionally focus almost exclusively on the US, although many of the theories and techniques we will develop are applicable to other contexts as well. The course will utilize basic microeconomic tools, such as straightforward extensions of the supply and demand model, and ECON 110 is a prerequisite. We will also make extensive use of descriptive statistics, and an introductory statistics course such as STAT 161 will be useful, but is not required.

**Requirements/Evaluation:** exams, short written responses, problem sets, participation

**Prerequisites:** ECON 110

**Enrollment Limit:** 25

**Enrollment Preferences:** First- and second-year students.

**Expected Class Size:** 25

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

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

**Difference, Power, and Equity Notes:** The course is well suited for the DPE distribution requirement as it will develop in detail not only the existence of race-based differences in a wide variety of key socioeconomic outcomes, but also explore the historical and contemporary processes that lead to those differences.

**Attributes:** POEC Depth POEC Skills

Fall 2024

LEC Section: 01 TF 1:10 pm - 2:25 pm Owen Thompson

### **ENGL 105 (F) American Girlhoods** (DPE) (WS)

**Cross-listings:** WGSS 105

**Primary Cross-listing**

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

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

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

WGSS 105(D2) ENGL 105(D1)

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

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Fall 2024

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

## ENGL 113 (F) The Feminist Poetry Movement (DPE) (WS)

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

### Primary Cross-listing

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

**Class Format:** discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first years

**Expected Class Size:** 19

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

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

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

AMST 113(D2) ENGL 113(D1) WGSS 113(D2)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page graded papers, one creative assignment, and a final digital research project (8-10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

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

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

## ENGL 208 (S) Designer Genes (DPE)

**Cross-listings:** STS 208 / WGSS 208 / AMST 206

### Primary Cross-listing

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets

to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

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

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

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

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**ENGL 215 (S) Introduction to Asian American Literature (DPE)**

**Cross-listings:** AAS 215

**Primary Cross-listing**

This course will provide an introduction to some of the major works of Asian American literature, from the mid-20th century to the present. Throughout, we'll attend to the intersection of aesthetics and politics, exploring the creative ways Asian American literary texts both reflect and respond to the historical forces that have shaped Asian American experiences and identities, including exclusion, internment, and U.S. wars and imperialism in Asia. Works we're likely to read include: John Okada's *No-No Boy*, Maxine Hong Kingston's *The Woman Warrior*, Theresa Hak Kyung Cha's *Dictée*, Jessica Hagedorn's *Dogeaters*, Lê thj diem thúy's *The Gangster We Are All Looking For*, and Jhumpa Lahiri's *Interpreter of Maladies*.

**Requirements/Evaluation:** class participation, occasional informal discussion posts, a 5-page midterm paper, and an 8-10 page final paper.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If over-enrolled, enrollment preference will be given to Asian American Studies concentrators and prospective concentrators.

**Expected Class Size:** 20

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

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

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

AAS 215(D2) ENGL 215(D1)

**Difference, Power, and Equity Notes:** This course offers students the opportunity to learn and think critically about Asian American community struggles throughout U.S. history while examining the forms of literary expressions that arise out of and in relation to those struggles. It also delves into

the intersectional nature of Asian American community struggles as they emerge along the fault lines of race, class, and gender/sexuality.

**Attributes:** AAS Core Electives AAS Gateway Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bernard J. Rhie

**ENGL 221 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** AMST 222 / AFR 222 / MUS 217

**Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

**ENGL 228 (S) The Renaissance in England and the European Continent: Self and World (DPE) (WS)**

**Cross-listings:** COMP 230

**Primary Cross-listing**

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into

contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

**Requirements/Evaluation:** Five four-page papers, in-class presentation, thoughtful participation in discussions

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

**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, yes fifth course option

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

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

COMP 230(D1) ENGL 228(D1)

**Writing Skills Notes:** The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. 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 role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Emily Vasiliauskas

### **ENGL 231 (F)(S) Literature of the Sea (DPE)**

**Cross-listings:** CAOS 231

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

The ocean, and human relationships with it, have been central features of literatures and cultures around the world for more than a thousand years. But since literary study is typically based around authors' homelands, careful examination of the oceanic experience is often pushed to the periphery--an "empty space" to be crossed between nations, a "vast darkness" antithetical to human life, or a mirror for land-borne concerns. Increasingly, however, scholars and readers are centering the sea and stories about it as a means stepping outside human frameworks of space and time, situating the complex emotions and narratives inspired by the ocean into a complex network of geologic history and teeming other-than-human life. This course examines a wide range of texts and perspectives on the ocean and human relationships with it. Doing so will help us consider how literature both plays into and subverts dominant viewpoints of the ocean. Through texts that consider 19th-century whaling, the Middle Passage, the postcolonial Caribbean, and islands throughout the Pacific Ocean, we will explore a range of questions, including: What can we learn from examining efforts to write about the ocean? How do ocean stories help individuals understand themselves, their communities, and their place in global environments? What can the range of cultural and literary perspectives on our "single, global ocean" reveal about the ways different people are both connected with and profoundly distant from each other? Most importantly, we will practice, as a classroom community, different strategies for carefully reading texts while connecting them to cultural traditions, surrounding environments, and personal experiences.

**Class Format:** weekly roundtable discussions, including coastal and near-shore field trips and multiple field seminars.

**Requirements/Evaluation:** regular papers, class participation, journal-writing, and a final assignment

**Prerequisites:** N/A

**Enrollment Limit:** 25

**Enrollment Preferences:** Williams-Mystic Students only

**Expected Class Size:** 20

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

**Unit Notes:** offered only at Mystic Seaport

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

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

CAOS 231(D1) ENGL 231(D1)

**Difference, Power, and Equity Notes:** This course focuses on the range of cultural perspectives about the sea, as well as the ways those perspectives can unsettle and challenge dominant narratives about the sea and its role in colonial expansion. Furthermore, this course centers voices that are typically overlooked in the genre of "Sea Literature," paying particular attention to Indigenous and African-American narratives about the ocean.

**Attributes:** AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

Spring 2025

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

**ENGL 250 (S) Americans Abroad (DPE)**

**Cross-listings:** GBST 242 / AMST 242 / COMP 242

**Secondary Cross-listing**

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

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

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**ENGL 252 (F) Ficciones: A Course on Fiction (DPE)**

**Cross-listings:** LATS 222

**Secondary Cross-listing**

This seminar is focused on the study of published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers of the Global South, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed.

**Requirements/Evaluation:** attendance and class participation, occasional creative responses, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 12

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

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

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

LATS 222(D2) ENGL 252(D1)

**Difference, Power, and Equity Notes:** Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

**Attributes:** LATS Core Electives

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**ENGL 294 (F)(S) On Occupations: Work, Colonization and Contemporary Life (DPE) (WS)**

**Cross-listings:** COMP 299

**Primary Cross-listing**

Reading political essays, critical theory, historiography, and literary works, in this course we will ask what thinking through the different senses of "occupation" can teach us about contemporary life. The course wagers that there is a connection between why some nations are or were "under" occupation and why, as individuals, all of us must "have" occupations. On the one hand, we will think about work: What does it mean to have an occupation today? There was a time when most people could distinguish between the time of work and that of leisure. But we live under a different regime. What now is the difference between work and leisure for those working "gigs"? In the case of "creatives," Bifo Berardi says, it is the soul itself that has been put to work. And then there are those who are unemployed, i.e., those occupied by the most widespread form of work there is--looking for work. On the other hand, we will ask questions about colonialism: Did not Europe's occupation of the globe birth this world in which the only way to live is to be occupied in a narrow sense, i.e., to always be working or looking for work? And isn't one economic function of the occupation of peoples in our own times to create a cheap workforce? Finally, we will ask what art and political organizing can teach us about a "de-occupied" life--a life after work, a life without colonization. Writers will include Marx, Jyotiba Phule, Du Bois, Raymond Williams, Premchand, M. E. O'Brien and Eman Abdelhadi, Bifo Berardi, David Graeber, Mahatma Gandhi, Rabindra Nath Tagore, Mahasweta Devi, Edward Said etc.

**Requirements/Evaluation:** Students will read 100-120 pages each week. Each student will do one classroom presentation about the week's readings. Other assignments include weekly journals, an annotated bibliography, a proposal, and a final paper.

**Prerequisites:** 100-level English course or a 5 on the AP literature exam, or permission of the instructor.

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years and sophomores considering majoring in English or Comparative Literature, and English majors who have not yet taken a gateway course.

**Expected Class Size:** 19

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

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

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

ENGL 294(D1) COMP 299(D1)

**Writing Skills Notes:** Students will write over 20 pages in the semester and they will receive extensive feedback.

**Difference, Power, and Equity Notes:** Students will read and discuss texts about the organization of power in contemporary society. They will reflect upon the economic structures that underpin a range of oppressive social forms.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

**ENGL 316 (F) Unfinishing America** (DPE) (WS)

**Cross-listings:** AMST 326

**Secondary Cross-listing**

The Great American Novel is a moribund cliché. Few would argue that any one work of fiction could capture the essence of American life. In this class, we will flip the Great American Novel on its head by reading Ralph Ellison's unfinished second novel. After publishing the acclaimed *Invisible Man* in 1952, Ellison seemed poised to deliver the next Great American Novel. But he never did. When he died in 1994, 42 years later, he left behind thousands of pages of material, but no finished second novel. Why wasn't he able to finish it? Some of it was bad luck. Some of it was a struggle with genre and form. However, perhaps the real reason Ellison's novel proved impossible is what it was trying to say. This is a book about the historical trauma of racism. Therefore, the thesis of this class is that the Great American Novel cannot be written as long as American history remains whitewashed. Ellison's manuscript shows this in surprising ways, from its depiction of racial passing and the taboo of interracial sex to its extended exploration of Black and Indigenous cultures in the former Oklahoma Territory. In addition to Ellison, we will read the work of the Chicano author Tomás Rivera, whose fragmentary fictions provoke similar questions. This class culminates in a final project that asks students to "unfinish" an American cultural object.

**Requirements/Evaluation:** Class participation, Discussion facilitation, "Show and Tell" presentation of a cultural object, Reader's Guide, Final Project

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Sophomores, Juniors, and Seniors

**Expected Class Size:** 10-15

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

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

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

ENGL 316(D1) AMST 326(D2)

**Writing Skills Notes:** Each student will be responsible for producing a reader's guide to Ellison's unfinished second novel. Students will write, rewrite, and revise their reader's guide throughout the semester. Three drafts will be due throughout the semester. A quality reader's guide will highlight the book's main themes, profile the main characters, and retrace the book's development. Students will also complete one draft of a guide to Rivera's novella, due at the end of the semester.

**Difference, Power, and Equity Notes:** "Unfinishing America" satisfies the Difference, Power and Equity requirement because it calls into question mainstream American culture from Black, Chicano, and Indigenous perspectives. It interrogates the relations of power that have driven American history, from the Civil War and Westward expansion in the 19th century to the struggle for Civil Rights against Jim Crow in the 20th. Finally, it asks

what it would mean to have true equity amidst great diversity in American culture.

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

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm

**ENGL 329 (F) Writing Gender in Sci-Fi and Speculative Fictions (DPE)**

**Cross-listings:** WGSS 329 / STS 323

**Secondary Cross-listing**

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics--or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

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

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

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

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

**ENGL 333 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / AMST 390 / COMP 390 / THEA 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

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

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

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

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

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**ENGL 335 (S) Moving Words, Wording Dance (DPE) (WS)**

**Cross-listings:** DANC 302

**Secondary Cross-listing**

How can we capture the "liveness" of dance and performance through writing? How can the spoken and written word promote a deeper understanding of felt emotions expressed through embodied practice? In this tutorial, we will explore different modes of writing about performance such as ethnography, non-/fiction, and performative writing. While there will be skill-based goals and a set outline for the tutorial, core texts that will anchor the conversations and paired writing assignments will be selected according to the interests of enrolled students. Texts will be complemented with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Class Format:** enrollment in the course will require each student to have in-person or zoom meeting with the instructor before the first class meeting, and attendance in the first organizational meeting or class session.

**Requirements/Evaluation:** This tutorial is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** Juniors and seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

**Expected Class Size:** 6

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

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

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

ENGL 335(D1) DANC 302(D1)

**Writing Skills Notes:** Each student will write three 5- to 6- page papers on which the professor and peers will provide critical feedback on content, style, and form. After each cycle of feedback, students will have the option to submit a revision, and discuss the revision process and the revised paper. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

**Difference, Power, and Equity Notes:** The monographs that will anchor the tutorial engage with politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences

Spring 2025

TUT Section: T1 TBA Munjulika R. Tarah

**ENGL 352 (F) Separation: An Introduction to Postcolonial Literature (DPE)**

**Cross-listings:** ASIA 353 / COMP 350

**Primary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malayalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, then sophomores considering the major

**Expected Class Size:** 25

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

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

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

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**ENGL 388 (S) Fiction Writing Workshop (DPE) (WS)**

**Cross-listings:** LATS 322

**Secondary Cross-listing**

This workshop is focused on the art and practice of writing fiction and geared toward students interested in working on creative honors theses. Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Regular in-class exercises and take-home assignments will help students expand their narrative skills.

**Requirements/Evaluation:** Attendance and class participation, regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Prerequisites:** LATS 222- Ficciones

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators, honors theses

**Expected Class Size:** 12

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

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

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

ENGL 388(D1) LATS 322(D2)

**Writing Skills Notes:** Regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Difference, Power, and Equity Notes:** Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to the values and visions expressed by each author.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

### **ENGL 391 (F) Contemporary North American Queer Literatures and Theories (DPE)**

**Cross-listings:** WGSS 391

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

Moving through the mid-twentieth century and into the twenty-first, this course will consider how North American writers have represented queer life in all its complexities. From the problem of the happy ending to the intersectional politics of representation, the narrative complexities of coming out to the rejection of identity, the course will consider the relationship between literary form and queer content. In so doing, it will also touch upon some of the key debates in queer literary theory and consider the impact of events such as civil rights movements, gay and lesbian and trans uprisings, the AIDS crisis, debates over respectability politics, and current efforts to police what students read in schools on literary and cultural production. Readings may include work by such authors as Baldwin, Highsmith, Rich, Lorde, Delany, Kushner, Feinberg, Bechdel, Thom, and Machado and theorists such as Ferguson, Sedgwick, Fawaz, Love, Butler, and Hartman.

**Requirements/Evaluation:** active class participation, several short writing assignments, two 5-page papers, and one longer research 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, or permission of the instructor;

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; WGSS majors

**Expected Class Size:** 25

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

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

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

WGSS 391(D2) ENGL 391(D1)

**Difference, Power, and Equity Notes:** This course considers the history and literature of gender and sexuality in the US alongside questions of race, class, and more. It examines how literary form theorizes sexuality, and how sexuality affects literary form, in ways that consider (in)equity and power in a variety of contexts.

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kathryn R. Kent

## **ENVI 202 (F) Critical Practice of Architecture: Theories, Methods, and Techniques (DPE)**

**Cross-listings:** ARTS 222

### **Secondary Cross-listing**

In this course, students will transform an architectural or urban space through design interventions that contribute to reorienting public perception, imagination, and politics. Skills taught include methods and techniques for critical architecture practice, including architecture drawing, 2D graphic design, and 3D modeling (digital and physical). Students will also build on design strategies (e.g., spatial hijacking and détournement), community architecture, and visual techniques to rethink normative understandings of space and time. Through selected readings and discussions, we will examine key ideas that have inspired design thinking and activism. The class culminates in a presentation to external reviewers and a final exhibition.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working in the architecture studio and/or PC lab outside of scheduled class hours. The class will meet in large and small groups throughout the semester for critique and discussion. Assignments include weekly discussions and design projects requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the design quality at theoretical/conceptual levels.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, Envi majors and concentrators

**Expected Class Size:** 10

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

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

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

ARTS 222(D1) ENVI 202(D1)

**Difference, Power, and Equity Notes:** This design studio invites students to think critically about how power, equity, and difference are manifested through the built environment. It will equip them with the tools to become active agents of change through design activism. We will use design as a cultural practice and creative technique to envision more just and equitable futures through interventions in architectural or urban spaces.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

STU Section: 01 TR 9:55 am - 11:10 am Giuseppina Forte

## **ENVI 208 (S) Saharan Imaginations (DPE) (WS)**

**Cross-listings:** ARAB 209 / COMP 234

### **Secondary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

**Requirements/Evaluation:** active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the course is over-enrolled, students will be required to provide a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

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

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

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

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

**Writing Skills Notes:** Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on Glow, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.

**Difference, Power, and Equity Notes:** Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**ENVI 243 (S) Reimagining Rivers (DPE) (WS)**

**Cross-listings:** ANTH 243

**Primary Cross-listing**

In the era of climate change and widening inequality, how we live with rivers will help define who we are. Rivers are the circulatory systems of civilization, yet for much of modern history they have been treated as little more than sewers, roads, and sources of power. Today they are in crisis. Rivers and the people who rely on them face a multitude of problems, including increased flooding, drought, pollution, and ill-conceived dams. These problems will threaten human rights, public health, political stability, and ecological resilience far into the future unless we learn to manage rivers more justly and sustainably. Can we reimagine rivers before it is too late? This course will pursue this question by examining the social, cultural, and political dimensions of conflict over rivers in the twentieth and twenty-first centuries. Drawing on scholarship from a wide range of social science and humanities disciplines and focusing on case studies in Asia, Africa, Europe, and the Americas, it will explore a diverse array of sources: film, fiction, ethnography, history, journalism, and more.

**Requirements/Evaluation:** Each week, each student will either write a 5-page essay on assigned readings or write a 2-page critique of a partner's paper.

**Prerequisites:** None

**Enrollment Limit:** 10

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

**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:**

ENVI 243(D2) ANTH 243(D2)

**Writing Skills Notes:** Students take turns writing 5-page essays and 2-page responses to those essays, with each writing 6 in total. For each five-page paper, I meet with the student to discuss technical aspects of the paper and specific ways in which it could be improved. At the end of the semester, students have the option of handing in one revised paper as part of a portfolio of papers from throughout the semester. This enables me to have an ongoing, in-depth discussion with each student about their writing skills.

**Difference, Power, and Equity Notes:** This course focuses on the role of rivers in struggles over cultural difference, social power, and environmental equity. Throughout the course, students read and write extensively about environmental justice, and they engage with diverse theoretical approaches to studying the intersection of water, power, and social identity. Our focus from beginning to end is on the profound impact of river management on the lives of marginalized indigenous, agrarian, and urban communities.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

TUT Section: T1 TBA Nicolas C. Howe

**ENVI 257 (S) Cities, Suburbs, and Rural Places (DPE)**

**Cross-listings:** AMST 247 / LATS 230

**Secondary Cross-listing**

Long associated with cities in the scholarly and popular imagination, transnational migrants have increasingly settled in U.S. suburbs and rural localities and have made these places home. Through the lens of new destinations for im/migrants, this course introduces spatial methods, perspectives, and concepts to understand cities, suburbs, and rural places. We ask how geographically specific forces and actors shape migrants' living conditions, as well as consider the spatially uneven outcomes of complex processes like globalization. We analyze how different actors discursively and materially demarcate who belongs and who does not, and how these boundaries shape migrants' everyday practices. This interdisciplinary course highlights the legal, economic, political, environmental, social, and cultural dimensions of how transnational migrants become part of and create homes in new destinations. Through a range of textual materials (academic, literary, popular, visual), we explore the construction of landscapes, how people shape space at local and regional scales, and where people do life's work and come together to build cultural space. Rooted in critical race geographies, case studies are comparative across different racial and ethnic groups in the U.S. West, South, Midwest, and Northeast. This course will be mostly discussion-based, grading based on participation, short writing exercises, four assignments, and a final project.

**Class Format:** This is also a discussion course. While I will spend some time at the beginning of the class lecturing, most of the time will be spent in class discussions.

**Requirements/Evaluation:** Grading based on participation, short writing exercises, four assignments, and a final project. All writing materials and exams are based on coursework.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** LATS concentrators or those intending to become LATS concentrators

**Expected Class Size:** 25

**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:**

ENVI 257(D2) AMST 247(D2) LATS 230(D2)

**Difference, Power, and Equity Notes:** Students examine how race, gender, sexuality, class, and documentation status also impact how immigrants 'transition' to new migration destinations. We consider how the exercise of unequal power affects migration, settlement, and place-making. Students analyze representations and demographic data to determine how people are portrayed and what their material conditions are.

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

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Edgar Sandoval

**ENVI 264 (S) Architecture as Politics: Space, Design, Technology (DPE)**

**Cross-listings:** ARTS 254

**Secondary Cross-listing**

This course delves into the intersection of architecture as a form of political expression, technology, and their collective impact on societal change. Emphasizing architecture as a discipline deeply intertwined with politics and shaped by technological advancement, this course will examine how a spectrum of art tools--from traditional to digital and computational--helps shape buildings and public spaces, shifts power structures, and hinders or promotes social justice. The curriculum blends theoretical exploration with practical application. Students will engage in critical analysis, technology-driven design workshops, and peer evaluations, culminating in a final project that melds techno-political theory with cutting-edge

architectural practices. This course is ideal for students keen on leveraging technological architectural techniques to craft spaces with profound political and social impact.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working outside of scheduled class hours. In this course, students can work with the following media assuming that they can master them for a 200-level course: architecture models (physical and digital), photo reportages, 2D collages (e.g., Photoshop), digital humanities (cartographies, counter mapping, oral histories, digital archives), and curatorial platforms. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project but also on participation.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, ENVI majors and concentrators.

**Expected Class Size:** 10

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

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

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

ARTS 254(D1) ENVI 264(D1)

**Difference, Power, and Equity Notes:** This tutorial will employ theories and approaches from design activism and critical environmental studies to analyze the relationship between space and difference, including, but not limited to, race, class, ethnicity, gender, sexuality, religion, and species. Students will apply these theories and approaches to creating place-based projects.

Spring 2025

TUT Section: T1 TR 11:20 am - 12:35 pm Giuseppina Forte

**ENVI 304 (S) Sacred Custodians: Environmental Conservation in Africa** (DPE)

**Cross-listings:** HIST 304 / GBST 304 / AFR 335

**Secondary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

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

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

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

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined

environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**ENVI 316 (F) Governing Cities by Design: the Built Environment as a Technology of Space (DPE)**

**Cross-listings:** ARTS 316

**Primary Cross-listing**

Like in the classic era, cities of the 19th century were metaphors for government: good government could not exist without good governance of the city. This creative seminar charts the transformation of the built environment (architecture and urbanism) as a technology of space to govern cities and citizens from the mid-19th century until the present. Through debates and case studies across geographies and historical timeframes, we will analyze how regimes of government shape and are shaped by the built environment. The seminar has a studio component that consists of an urban project where students will apply theories and approaches to a real case study using digital art (2D and 3D modeling).

**Class Format:** Because this seminar is cross-listed with ARTS, there is a studio component (short assignments and final project)

**Requirements/Evaluation:** Active presence in class discussions and presentations, willingness to experiment, contributions to a collaborative seminar/studio environment, quality of work, depth and quality of the investigative process.

**Prerequisites:** ENVI 101 or instructor permission

**Enrollment Limit:** 15

**Enrollment Preferences:** ENVI majors and concentrators, Studio Art majors

**Expected Class Size:** 12

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

**Materials/Lab Fee:** \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

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

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

ARTS 316(D1) ENVI 316(D2)

**Difference, Power, and Equity Notes:** Using theoretical perspectives from urban studies, this seminar/workshop explores how the built environment, as a technology of space, contributes to the production of difference, the establishment of certain regimes of power, and the erasure of specific urban histories--mainly those of underrepresented groups. Students will engage in multimedia place-based projects to imagine and create more equitable built environments.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 TR 8:30 am - 9:45 am Giuseppina Forte

**ENVI 351 (F)(S) Marine Policy (DPE) (WS)**

**Cross-listings:** PSCI 319 / CAOS 351

**Secondary Cross-listing**

Coastal communities are home to nearly 40% of the U.S. population, but occupy only a small percentage of our country's total land area. Intense population density, critical transportation infrastructure, significant economic productivity, and rich cultural and historic value mark our coastal regions as nationally significant. But, coastal and ocean-based climate-induced impacts such as sea level rise, ocean warming and acidification pose extraordinary challenges to our coastal communities, and are not borne equally by all communities. This seminar considers our relationship with our ocean and coastal environments and the foundational role our oceans and coasts play in our Nation's environmental and economic sustainability as well as ocean and coastal climate resiliency. Through the lens of coastal and ocean governance and policy-making, we critically examine conflict of

use issues relative to climate change, climate justice, coastal zone management, fisheries, ocean and coastal pollution and marine biodiversity.

**Class Format:** This class is taught only at Williams-Mystic in Mystic, Connecticut and includes coastal and near-shore interdisciplinary field seminars, and 10 days offshore.

**Requirements/Evaluation:** Weekly Readings; Class Participation; Small and large group strategy exercises (written and oral); Written Research Project: issues paper and draft research paper; Final Research Project: multiple formats available

**Prerequisites:** none

**Enrollment Limit:** 23

**Enrollment Preferences:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Expected Class Size:** 22

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

**Unit Notes:** must be enrolled at Williams-Mystic in Mystic, Connecticut

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

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

PSCI 319(D2) ENVI 351(D2) CAOS 351(D2)

**Writing Skills Notes:** Each student will write one 3-5 page research issues paper and one 8-10 page draft research paper as well as a final project with written components equaling 5-8 pages. Each submission receives written feedback from the professor, including research guidance, input on grammar, structure, language, analysis. Students also receive verbal feedback in individual conferences to discuss research paper organization, analysis, structure and grammar as well as final project input.

**Difference, Power, and Equity Notes:** Coastal and ocean policy issues relating to climate change, coastal zone management, fisheries, ocean pollution and marine biodiversity impact environmental and climate justice. Students examine coastal governance while considering the disproportionate burdens on underrepresented populations in U.S. coastal communities caused by climate change and coastal policies. Students analyze multi-disciplinary evidence and work to strengthen their integrative, analytical, writing, and advocacy skills.

**Attributes:** ENVI Environmental Policy EXPE Experiential Education Courses POEC Depth

Fall 2024

SEM Section: 01 F 9:00 am - 12:00 pm

Spring 2025

SEM Section: 01 F 9:00 am - 12:00 pm

**GBST 132 (S) Musics of the Spanish Colonial Empire, ca. 1500-1800 (DPE)**

**Cross-listings:** MUS 133

**Secondary Cross-listing**

With territories around the globe from the Americas to the Philippines to portions of Western Europe, the Spanish colonial empire was, at its height, one of the largest and most expansive in history. This course explores the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries--from the time of the Spanish arrival in the Americas (as well as southern Italy and the East Indies) during the fifteenth and sixteenth centuries to the empire's eventual decline in the nineteenth century. We will begin by defining the concepts of "colonialism" and "imperialism" in order to understand how such political and socio-economic power structures developed and attempted to exert control and influence over subjugated populations--and consequently over their music. From there, we will investigate some of the musical developments and repertoires that resulted from these efforts through a series of modules on various territories colonized by Spain, including the Spanish territories of Naples/southern Italy, New Spain, and the Philippines. Coursework will include discussion-based and written responses to weekly readings and listening assignments and small group presentations on a Spanish colonized space not covered in one of the central course modules. The ability to read musical notation is not required.

**Class Format:** Lecture-discussion

**Requirements/Evaluation:** Attendance/participation; weekly discussion-leading and informal written forum responses to assigned materials; two close reading/listening papers; and a final collaborative presentation project to be conducted in small groups

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference given to first years and sophomores

**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:**

GBST 132(D2) MUS 133(D1)

**Difference, Power, and Equity Notes:** The course explores how political and socio-economic power structures exerted control and influence over subjugated populations in the Spanish colonial empire--and consequently over their music, and examines the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries

**Attributes:** MUS Music History: Pre-1750

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Elizabeth G. Elmi

**GBST 151 (F) Global Questions, Global Frameworks (DPE)**

In this foundational course in the Global Scholars Program, students will be introduced to an interdisciplinary approach to exploring critical global issues. The course is organized according to three key themes -- sustainability, democracy, and indigeneity -- which will structure our academic explorations in the fall semester and provide important context for on-site work in Santiago, Chile, during Winter Study. Students will engage these frameworks and concepts to consider global processes and examine the complexities of life on an increasingly overheated and fragmented planet. The first part of the course will explore critical topics in Global Studies and grapple with influential theories on climate change, sustainability, and human rights. The second part will be focused on a particular country and city -- Chile and its capital of Santiago -- and how overarching geopolitical tendencies impact the reality of life in that area as well as creative strategies emerging in local communities. One purpose of this module is to prepare students for their Winter Study trip to that region, where they will engage in research related to their academic interests. Only students admitted to the Global Scholars Program will be able to register for this course.

**Class Format:** Discussion-based class

**Requirements/Evaluation:** Participation in class discussions, reading course materials, engaging with our speakers, two 5-7 pp. papers and a final project.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Global Scholars Program Fellows

**Expected Class Size:** 12

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

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

**Difference, Power, and Equity Notes:** Taking an interdisciplinary approach to exploring critical global issues, students will grapple with difference, power and equity in a global context through leading theories of climate change, sustainability, and human rights as well as how these issues impact particular communities around the world. One purpose of this course is to enable students to become better equipped to conduct research on pressing issues around the world and be more responsible global citizens.

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Jennifer L. French

**GBST 214 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / DANC 216 / ASIA 216 / THEA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including

South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**GBST 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 from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

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

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**Expected Class Size:** 18

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**GBST 262 (F) Paper Trails** (DPE)

**Cross-listings:** SOC 262 / STS 262

**Secondary Cross-listing**

Long before the invention of the passport, states or state-like entities sought to document and manage populations and discipline bodies. This course invites students to critically reflect on documentation practices and systemic violence, particularly against racial, ethnic, sexual, and political minorities. Students will explore identity-making through documentary practices such as the three-generation life history, a biographical form that Soviet-allied countries used to reward loyalty and punish disloyalty. Labels, such as a criminal record or pre-existing health conditions, also trail or precede individuals their whole lives. Students will grapple with what happens when the paper trail goes cold--when identification documents are invalidated, birth certificates withheld, household registries purged, and archives destroyed. Students will explore the rise of surveillance and biometric data alongside the actors, technologies, and industries that try to circumvent them in places such as the Xinjiang Uyghur Autonomous Region and along the US-Mexico border. In this project-based course, students will exhume paper trails and imagine alternative ways to create, alter, and subvert them.

**Requirements/Evaluation:** thoughtful and consistent class participation, facilitation of guest speakers, Special Collections visit, project memos, and final project and presentations

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and sociology majors, Global Studies concentrators; Science and Technology Studies concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 262(D2) STS 262(D2) GBST 262(D2)

**Difference, Power, and Equity Notes:** In this course, students will interrogate some of the key documents that structure our lives and serve as tools for waging systemic violence against ethnic, racial, sexual, and political minorities. Students will synthesize and apply these lessons about bureaucratic documentation toward the benefit of a community partner.

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Phi H. Su

**GBST 273 (S) The Humanities: A Literary and Cultural History** (DPE)

**Cross-listings:** COMP 273

**Secondary Cross-listing**

This course will start with a history of the curriculum of Williams College, and will include a research project students will complete through the course catalogues and other materials in the college archives. From that point of departure we will read several novels and articles, see films, listen to music,

and study cultural moments in the United States and abroad when the Humanities have peaked (for example, the GI Bill) and others when their value has been questioned, censored or come under threat (from the McCarthy era to AI).

**Requirements/Evaluation:** A semester-long research project in the Williams College Archives, engaged daily class participation, midterm exam, final paper, two in-class presentations (one in pairs, one individual), discussion leading.

**Prerequisites:** None

**Enrollment Limit:** 18

**Enrollment Preferences:** Open to all students. If overenrolled, instructor will send out a survey to determine enrollment in the course.

**Expected Class Size:** 18

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

**Materials/Lab Fee:** None

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

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

COMP 273(D1) GBST 273(D2)

**Difference, Power, and Equity Notes:** One of the goals of this course is to consider the democratizing role the humanities play within a Liberal Arts education, and the role of this type of education in the larger context of the world we live in. Is the pursuit of the study of literature, languages, and the arts in sync with career readiness goals that students are, very reasonably, concerned with? We will explore this and related questions. This course proposes the humanities as a space for all, not a luxury for the privileged few.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Soledad Fox

### **GBST 294 (S) Victimhood Nationalism in Global History & Memory (DPE) (WS)**

As globalism of the 21st century has shifted its focus from imagination to memory, the global memory culture focusing on victims has dawned on us as an undeniable reality with the entangled memories of: Apartheid, American slavery, and white settler genocides of the indigenous peoples; German empire's colonial genocide of the Nama and Herero in Namibia and the Nazi Holocaust; the Armenian genocide and the Holocaust; Vietnam War and Algerian war; Rwandan genocide and ethnic cleansing in the Balkans; Japanese military "comfort women" and gendered violence during the Yugoslav Wars; forced sexual labor in the Nazi concentration camps and sexual slavery of the Islamic State; political genocide of Stalinism and the Latin American military dictatorships; civilian massacres of developmental dictatorships in the global Cold War era. Global memory formation intensified the victimhood competition among national memories. Victimhood nationalism epitomizes nationalism's metamorphosis under the globalization of memory in the 21st century. This course will trace the mnemo-history of victimhood nationalism, focusing on the entangled memories of Poland, Germany, Israel, Japan, and Korea in the global memory formation. Other case studies, including former Yugoslavia, post-9/11 America, will also be discussed.

**Requirements/Evaluation:** Class participation, pop quizzes and a final research paper (approximately 5000 words)

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** GBST concentrators and History majors

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** This seminar includes a final research paper on victimhood nationalism. Prior to submission, the paper will go through several drafts and edits.

**Difference, Power, and Equity Notes:** A comparative, global approach to the study of memory and nationalism exploring the particular role of victimhood and genocide. How is violence remembered? How has past violence been justified? Who is remembered as a victim and who is not?

**Attributes:** GBST Borders, Exiles + Diaspora Studies GBST East Asian Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies HIST Group G Electives - Global History

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Jie-Hyun Lim

**GBST 304 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)****Cross-listings:** HIST 304 / ENVI 304 / AFR 335**Secondary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.**Prerequisites:** None**Enrollment Limit:** 25**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.**Expected Class Size:** 15-20**Grading:** no pass/fail option, no fifth course option**Distributions:** (D2) (DPE)**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**GBST 348 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WS)****Cross-listings:** RUSS 348 / SOC 348**Secondary Cross-listing**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their post-socialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as Russia's invasion of Ukraine, or the lingering tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Ukraine and Russia, but will also read comparative studies, as well as works on East Germany and Georgia. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the post-socialist condition.

**Requirements/Evaluation:** 5-page paper every other week, written comments on the partner's paper in alternate weeks**Prerequisites:** none**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian 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:**

GBST 348(D2) RUSS 348(D1) SOC 348(D2)

**Writing Skills Notes:** This is a tutorial course, with plenty of opportunities to work on writing and argumentation. Tutorial papers receive written feedback from both the instructor and the tutorial partner, and are workshopped during the tutorial meetings.

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

**Attributes:** GBST Russian + Eurasian Studies

Fall 2024

TUT Section: T1 M 7:00 pm - 9:40 pm Olga Shevchenko

**GBST 369 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** COMP 369 / HIST 306 / ARAB 369

**Secondary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

**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:**

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The

various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

**GBST 373 (F) A Global History of Mass Dictatorship (DPE)**

What if the majority supports dictatorship? Is it dictatorship or democracy? How far is the contemporary American democracy from Alexis Tocqueville's observation of America as the 'tyranny through masses'? What's the dividing line between democracy and dictatorship? How could the communist regime use the metaphor of 'people's democracy' to justify the proletarian dictatorship? How distant is Mao Zedong's 'dictatorship by the masses' from the plebiscitary democracy? How different is the French Jacobin's 'Sovereign dictatorship' from the Fascist's 'new politics' based on popular sovereignty? How different is Jacobin's 'totalitarian democracy (Jacob Talmon)' from the Cold War paradigm of totalitarianism? 'Mass dictatorship' as a historical oxymoron is a hypothetical answer to those questions. This course is designed to encourage students to respond independently to those questions. Putting comparatively diverse dictatorships, including fascism, Nazism, Bolshevism, Maoism, developmental dictatorships, and (neo-)populisms in a global historical perspective, this seminar course would raise doubt about the conventional binary of democracy and dictatorship and problematize the Western democracy. This course is motivated by "how to democratize contemporary democracy." As a participatory observer of the American presidential election 2024, we will investigate a global history of mass dictatorship with a critical gaze.

**Requirements/Evaluation:** Class participation: 30%; Pop quizzes: 20%; There will be four quizzes. Each quiz, five points worth, contains questions about recent readings, lectures, discussions, and other class discussions. Final Essay: 50%; Instructions will be given in class several weeks in advance. The final essay needs to be written as an answer with two tiers of argument and supportive examples. The length is about 2,000 words.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** GBST concentrators and HIST majors

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** Taking a global, comparative approach, this course evaluates the experiences of people on different continents with dictatorships and how these authoritarian systems and regimes operate differently in each context.

**Attributes:** GBST East Asian Studies GBST Latin American Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies GBST South + Southeast Asia Studies HIST Group G Electives - Global History

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Jie-Hyun Lim

**GBST 414 (F) Displacement: Global Histories of Refugees and Forced Migration (DPE) (WS)**

**Cross-listings:** ARAB 414 / HIST 402

**Secondary Cross-listing**

The Middle Eastern refugee has become a central figure in debates on migration, asylum, and the right to belong in Europe, Asia, and North America. Often stereotyped as threatening, alien, and rootless, these migrants are generally depicted as lacking histories and by extension not worthy of consideration or empathy. This course invites students to understand some of the most tragic humanitarian crises of our time and the massive involuntary displacements provoked by war, violence, and/or climate change. Taking a global perspective, this seminar examines the history of displacement, refugees, migration, diaspora in a focusing on the nineteenth century through the present. With special attention to the historical experience of various peoples of the Middle East, the course will start with theoretical approaches to the study of migration and then delve into case studies. A range of different moments of displacement will be analyzed such as the experiences of Armenians, Jews, Palestinians, Syrian, Iraqis, and Kurds. By examining the human geography and politics of forced displacement and migration, this course will address a number of important academic and political questions: what makes a history written by, about, and for displaced people powerful? How can writing from the perspectives of refugees challenge core debates about identity, the nation and borders? How does the focus on displacement help in understanding the nature of war

and conflict?

**Requirements/Evaluation:** Final 25 page research paper, several drafts of paper, class presentations and in class writing exercises.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** History and Arabic Studies majors and Global Studies concentrators.

**Expected Class Size:** 15

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

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

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

ARAB 414(D2) GBST 414(D2) HIST 402(D2)

**Writing Skills Notes:** This research seminar will involve the writing of a final 25 page paper. Prior to that stage, each process of writing will involve moments of feedback and sharing. Students will submit a proposal early on in the semester and then write an outline. These will receive peer and instructor feedback. They will then submit a five page draft in October, a 10 page draft in November, before the final submission in December. In this way, they will have opportunities to rework and improve their writing.

**Difference, Power, and Equity Notes:** This course takes a comparative approach by exploring the predicament of some of the most vulnerable people in the world, i.e, displaced peoples and refugees. The course will consider their legal status and their experience of leaving their homes due to wars or natural disaster. The area of study is the Middle East and we will examine the historical experience of a number of different people in the region including Kurds, Palestinians, Sephardi Jews, and Syrians.

**Attributes:** HIST Group E Electives - Middle East

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Magnús T. Bernhardsson

### **HIST 144 (S) Brazil's Myth of Racial Democracy (DPE) (WS)**

The notion that race worked differently in Brazil took root in the early twentieth century and grew into a myth that the country was home to a unique "racial democracy." This course will examine the creation and surprisingly long life of this idea among not only Brazilians but also observers and visitors from the U.S., Europe, and Africa. We will look at how "racial democracy" became central to constructions of Brazilian national identity, how the country's governments tried to coopt Black cultural forms like samba and Carnival into official culture, and how thinkers around the world used Brazil to define their understanding of race making in their own regions. The special focus, though, will be on how Afro Brazilians challenged the myth politically, intellectually, and artistically from the 1920s to the 1990s. Our texts will include the fiction, memoirs, manifestos, and scholarship of individuals like Abdias do Nascimento, Carolina Maria de Jesús, and Sueli Carneiro, as well as the activism of Black and feminist groups.

**Requirements/Evaluation:** Class participation, three 3-page papers, written responses, and a 10-12 page research paper.

**Prerequisites:** None

**Enrollment Limit:** 19

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

**Expected Class Size:** 15

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

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

**Writing Skills Notes:** Students will write three 3-papers on set topics and a 10-12 page research paper. Revision of the first short paper, in response to instructor's comments is mandatory. Students will receive timely feedback on all pieces of writing and will participate in in-class workshops on identifying sources, formulating an argument, and presenting a compelling case.

**Difference, Power, and Equity Notes:** This course will examine how Brazilians created, lived, and contested categories of racial difference over the twentieth century. We will look at the intersections of gender, sexuality, regional, and national identities with race in Brazil and will make comparisons between processes of race-making in Brazil and around the Atlantic.

**Attributes:** HIST Group D Electives - Latin America + Caribbean

Spring 2025

**HIST 152 (F) The Fourteenth Amendment and the Meanings of Equality (DPE) (WS)**

**Cross-listings:** WGSS 152

**Primary Cross-listing**

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested interpretations of "birthright citizenship," "due process," "privileges and immunities," "equal protection," and "life, liberty or property"; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

**Requirements/Evaluation:** a series of short (3-page) response papers; and a final 10-12 page research paper

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** given first to sophomores who have been dropped from this class previously, then to first-years, then to sophomores who have not been dropped previously

**Expected Class Size:** 15-19

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

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

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

WGSS 152(D2) HIST 152(D2)

**Writing Skills Notes:** Students will write three short (3-page) response papers to the readings in the first part of the semester, and will also write a substantial (10- to 12-page) research paper. In preparation for the research paper, students will write proposals, develop bibliographies, write outlines and drafts, and do peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

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

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Sara Dubow

**HIST 159 (F) Crossing the Color Line: A History of Passing (DPE) (WS)**

**Cross-listings:** AFR 159

**Primary Cross-listing**

In June 2015, Rachel Dolezal emerged as a media spectacle and the subject of national scrutiny after her *white* parents stated publicly that Dolezal is a white woman *passing as black*. Their insistence that Dolezal is white came in the wake of her reports to local news media and police that she had been the victim of several hate crimes. To critics, Dolezal is a fraud who has committed cultural appropriation. Yet, for her supporters, Dolezal's racial identification as a black woman is authentic and indisputable, since race is not based on biology but rather is a social construction. For both groups as well as impartial observers, many wondered curiously why a white woman had chosen to pass as black, especially given that historically it has been African Americans who opted to *become* white. Inspired by the controversy surrounding Dolezal, this tutorial will explore the history of passing in the United States. Whereas our attention will primarily be focused on black-to-white passing, we will expand our understandings of passing by emphasizing the variety of ways that identities have been shaped through the crossing of boundaries--class, ethnic, gender, intellectual, political, religious, and sexual. To accomplish our goals, we will read and cross-examine fictional and nonfictional as well as primary and secondary historical accounts of boundary-crossers. We will also screen several films that engage the theme of passing.

**Requirements/Evaluation:** Weekly formal response papers and written critiques.

**Prerequisites:** None.

**Enrollment Limit:** 10

**Enrollment Preferences:** First and second-year students will be prioritized, followed by history majors. Should the course be overenrolled, students will be asked to complete an enrollment questionnaire.

**Expected Class Size:** 10

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

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

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

HIST 159(D2) AFR 159(D2)

**Writing Skills Notes:** Students will be required to complete formal writing assignments each week, alternating between response papers (4 pages) and written critiques (2-pages) of their peers' work. Students will receive substantial feedback on their writing skills, with verbal and written suggestions for improvement. Students also will receive feedback from their tutorial partners.

**Difference, Power, and Equity Notes:** Narratives of racial passing provocatively raise questions about the construction, logics, reinforcement, and subversion of racial categories and identities. Tutorial students will have the opportunity to deconstruct the meanings of race and identity in addition to thinking culturally, historically, and ontologically about the implications and value of these constructs. In essence, we will theorize racial identity, reconsidering, if not challenging, its stable notions of identic intelligibility.

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

Fall 2024

TUT Section: T1 TBA Tyran K. Steward

**HIST 163 (F) Communications in Early America** (DPE) (WS)

**Cross-listings:** AMST 164

**Primary Cross-listing**

How did the multiplicity of people who shaped "early" North America communicate with each other, across profound linguistic, cultural, social, political, and spiritual differences? What strategies did they use to forge meaning and connections in times of tremendous transformation, while maintaining vital continuities with what came before? This course examines histories of communication in North America and the technologies that communities have developed to record, remember, advocate, persuade, resist, and express expectations for the future. Using a continental and transoceanic lens of "Vast Early America," we will take up Indigenous oral traditions, Traditional Ecological Knowledge, wampum belts, and winter counts as expressions of ethics, identity, relationality, and diplomacy among sovereign Native/Indigenous nations. We will reflect on artistic and natural science paintings, engravings, and visual culture that circulated widely; and diaries and journals as forms of personal as well as collective memory. We will work with political orations, newspapers, pamphlets, and other forms of print culture that galvanized public opinion in the Age of Atlantic Revolutions; memorials and monuments that communities have created to honor ancestors and significant events; material culture such as baskets and weavings that signified through their imagery and physical forms; and social critique and visions of justice in the verse and prose of Phillis Wheatley Peters and William Apess. These materials take us into the complexities of individuals' and communities' interactions and relations of power. They also illuminate spaces of potential or realized solidarity, alliance, and co-building of new worlds. Throughout we will work together to understand different methodologies, theories, practices, and ethics involved in approaching the past. We will at every turn be attuned to the ongoing significances of these experiences among communities in the twenty-first century.

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

**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 or American Studies; juniors and seniors only with the permission of the instructor

**Expected Class Size:** 19

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

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

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

AMST 164(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 centers experiences of diverse people in early America including substantial focus on Native American/Indigenous and African American communities. It introduces foundational methods for historical and interdisciplinary study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories; critical vantages on Euro-American settler colonialism; and scholarship on complex entanglements in multiracial and multiethnic communities

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

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Christine DeLucia

### **HIST 284 (F)(S) Asian American History (DPE)**

**Cross-listings:** AMST 284 / AAS 284

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

This course offers an overview of Asian American history from the late seventeenth century to the present. It will cover the earliest Asian migration and settlement in the U.S., the rise of anti-Asian movements, the experiences of Asian Americans during World War II and the Cold War, the emergence of the Asian American movement in the 1960s, the post-1965 Asian immigration, and the War on Terror. We will investigate broader themes including labor, citizenship, political resistance, gender and sexuality, community formation, empire, and transnationalism. We will also consider key contemporary issues, including race and ethnic relations, anti-Asian harassment and violence, and the legacy of U.S. colonialism in Asia-Pacific. Along the way, we will engage classic and recent scholarship in the field, and form our own interpretations of the past based on a wide range of sources--including films, novels, newspapers, government documents, political cartoons, and more. Throughout, the course advances the argument that citizenship and belonging in the U.S. cannot be fully understood without accounting for the experiences of Asian Americans.

**Requirements/Evaluation:** Attendance and participation in discussion, weekly reading responses (2 pages), midterm exam, and final in-class exam and take-home essay (7-10 pages)

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** Preference given to History majors and Asian American Studies concentrators.

**Expected Class Size:** 25-30

**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:**

AMST 284(D2) AAS 284(D2) HIST 284(D2)

**Difference, Power, and Equity Notes:** This course introduces students to the incredible diversity of Asian Americans. It guides students through an examination of the historical events, policies and dynamics that have marginalized Asian American communities based on race, ethnicity, class, gender, sexuality, citizenship, and other forms of difference. It also explores the diverse ways that Asian Americans have sought inclusion and belonging in the U.S.

**Attributes:** AAS Core Electives AAS Gateway Courses HIST Group F Electives - U.S. + Canada

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Hongdeng Gao

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Hongdeng Gao

### **HIST 294 (S) Victimhood Nationalism in Global History & Memory (DPE) (WS)**

As globalism of the 21st century has shifted its focus from imagination to memory, the global memory culture focusing on victims has dawned on us as an undeniable reality with the entangled memories of: Apartheid, American slavery, and white settler genocides of the indigenous peoples; German empire's colonial genocide of the Nama and Herero in Namibia and the Nazi Holocaust; the Armenian genocide and the Holocaust; Vietnam War and Algerian war; Rwandan genocide and ethnic cleansing in the Balkans; Japanese military "comfort women" and gendered violence during the Yugoslav Wars; forced sexual labor in the Nazi concentration camps and sexual slavery of the Islamic State; political genocide of Stalinism and the Latin American military dictatorships; civilian massacres of developmental dictatorships in the global Cold War era. Global memory formation intensified the victimhood competition among national memories. Victimhood nationalism epitomizes nationalism's metamorphosis under the globalization of memory in the 21st century. This course will trace the mnemo-history of victimhood nationalism, focusing on the entangled memories of Poland, Germany, Israel, Japan, and Korea in the global memory formation. Other case studies, including former Yugoslavia, post-9/11 America, will also be discussed.

**Requirements/Evaluation:** Class participation, pop quizzes and a final research paper (approximately 5000 words)

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** GBST concentrators and History majors

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** This seminar includes a final research paper on victimhood nationalism. Prior to submission, the paper will go through several drafts and edits.

**Difference, Power, and Equity Notes:** A comparative, global approach to the study of memory and nationalism exploring the particular role of victimhood and genocide. How is violence remembered? How has past violence been justified? Who is remembered as a victim and who is not?

**Attributes:** GBST Borders, Exiles + Diaspora Studies GBST East Asian Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies HIST Group G Electives - Global History

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Jie-Hyun Lim

### **HIST 304 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** GBST 304 / ENVI 304 / AFR 335

**Primary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

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

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

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

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**HIST 306 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** COMP 369 / ARAB 369 / GBST 369

**Secondary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

**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:**

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

## **HIST 307 (S) To Die For? Nationalism in the Middle East (DPE)**

**Cross-listings:** ARAB 307

### **Primary Cross-listing**

In 1932, or twelve years into his rule and twelve years after the establishment of Iraq, King Faysal I lamented that there were "no Iraqi people but only unimaginable masses of human beings, devoid of any patriotic idea, imbued with religious traditions and absurdities, connected by no common tie." This course will consider how true the King's statement still holds by evaluating the various attempts at state and nation building in the modern Middle East. Some of the more prominent questions that this course will examine include: What is a nation? What are the essential characteristics of a nation? Who are a people? Why are people ready to die for the nation? And who is included and excluded in the nationalist narrative? After assessing some of the more influential theories of nationalism, we will explore the historical experience of nationalism and national identity in Egypt, Israel, Turkey, Palestine, Iran, and Iraq. What has been at the basis of nationhood? How did European concepts of nation translate into the Middle Eastern context? What was the role of religion in these modern societies? How do traditional notions of gender effect concepts of citizenship? We will also explore some of the unresolved issues facing the various nations of the Middle East, such as unfulfilled nationalist aspirations, disputes over land and borders, and challenges to sovereignty.

**Requirements/Evaluation:** There will be several options to fulfill the requirements of this course including a weekly journal, oral exam or a final research paper (12-15 pages).

**Prerequisites:** None.

**Enrollment Limit:** 20

**Enrollment Preferences:** History and Arabic Studies majors, Global Studies concentrators, seniors, and students with a demonstrated interest in the Middle East.

**Expected Class Size:** 15

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

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

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

HIST 307(D2) ARAB 307(D2)

**Difference, Power, and Equity Notes:** This course examines the power of the state to decide who is included and not included in the nationalist narrative. How does it seek to promote unity and how does it explain differences within and outside of society? Though nationalism can be a very powerful unifying factor, this course will also consider examples where nationalism has the opposite effect.

**Attributes:** HIST Group E Electives - Middle East

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Magnús T. Bernhardsson

## **HIST 315 (F) Minorities and the State in Modern East Asia (DPE)**

**Cross-listings:** ASIA 315

### **Primary Cross-listing**

This course examines the relationships between minority peoples and the institution of the state in East Asia, focusing mostly but not exclusively on the early modern and modern periods (17th-20th centuries). We will explore the histories of the Ainu people of Japan, the "Small Peoples" of Russian Siberia, the Tibetan, Uighur and riverine communities of Mainland China, as well as the Hill Peoples of Southeast Asia. It also examines non-indigenous minority groups, such as conquest elites, mixed-race communities, and others. We will analyze how the transition to modernity, evolving understandings of race, gender, class, nation, the impact of imperialism and globalization all influenced the history of East Asian minority peoples. What, if anything, do all of these groups have in common? What do their histories reveal about the history of East Asia and of the countries in which they live? How are the lives of minority groups in East Asia changing today? What can their experiences reveal to us about the larger world? The class is structured as a reading-intensive seminar. Students will engage in and lead discussions, compose reading reaction papers and a final analytical essay. Students will be expected to use scholarly works in order to construct cogent, relevant arguments, which they will communicate both orally and in writing. Students will evaluate primary sources in order to engage with the people they study as directly as possible. Students will lead discussions on complex topics and develop as leaders and team members in professional settings. This course will present students with an opportunity to hone critical thinking and information literacy skills to a high level. All of you will have to analyze and process complex and often

contradictory information, certainly in your personal lives and very likely in your professional lives.

**Class Format:** This discussion-intensive class requires students to lead several discussion sections during the semester.

**Requirements/Evaluation:** Map assignment, discussion participation, leading discussion (four times), three-page response essays (five times), final six-page research essay or presentation

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Asian Studies concentrators, then all others

**Expected Class Size:** 15-20

**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:**

HIST 315(D2) ASIA 315(D2)

**Difference, Power, and Equity Notes:** The study of East Asia's history is all too often conflated with the study of states, so that many less privileged histories are obscured. Chief among these are the histories of minority groups, who are often excluded from power. For this reason, this course puts the history of East Asia's many minority groups front and center in examining their multifaceted interactions with regional states, as well as the of ethnic, linguistic, religious, and regional identities

**Attributes:** HIST Group B Electives - Asia

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Viktor Shmagin

### **HIST 343 (S) Student Movements, Youth Politics, and the University in Modern Latin America and the Caribbean (DPE)**

Students and universities in Latin America and the Caribbean possess a unique and unusual ability to politically mobilize and shape their society's political culture. Unlike the university system in the United States, students in universities across Latin America have voting power in their university's bureaucracies, hold positions of power in the governing structures of the university, and garner vast political support and moral legitimacy from their nation's citizens. In fact, most Latin American icons of political revolution like Fidel Castro, Salvador Allende, and Subcomandante Marcos, emerged from the radicalizing spaces of the Latin American university. This course examines the political, cultural, and social history of the university's evolution in Latin American and Caribbean history from the nineteenth to the twentieth century. This course will consider how student politics, the university as a geographic space of political socialization, and their relationship to the larger swath of their nation's population were central to the political and social history of modern Latin America and the Caribbean.

**Requirements/Evaluation:** Class Participation will count as 25% of the grade; each of two 3-4 page papers will count for 25%; and the final 10-12 page paper will also count for 25%

**Prerequisites:** Open to all students

**Enrollment Limit:** 19

**Enrollment Preferences:** Juniors and Seniors are preferred

**Expected Class Size:** 19

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

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

**Difference, Power, and Equity Notes:** This course centers on how student politics and the university created dialogues about Latin American racial systems, authoritarian violence, and gender and class inequalities. Through readings, class discussions, and writing assignments, students reflect on how Latin American youth and student politics ignited novel discussions on categories of difference, even as they remained tied to their class prejudice.

**Attributes:** HIST Group D Electives - Latin America + Caribbean

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Rene R. Cordero

## HIST 352 (F)(S) American Maritime History (DPE) (WS)

**Cross-listings:** CAOS 352

### Secondary Cross-listing

This course explores themes in American maritime history from the colonial era to the 21st century. We will consider the dynamic relationship between the sea and American life, and the broad influence that each has had on the other. This relationship led to interactions with the water as a highway for the transportation of not just people and goods, but powerful new forces and ideas. The water creates a unique space for the formation of new communities and identities, while also acting as an important, and often exploited, resource. We will sample from different fields of inquiry including labor, environmental, cultural, and political history to gain a deeper understanding of diverse people's complex interactions with the oceans and seas.

**Class Format:** Seminars, discussions, and field seminars

**Requirements/Evaluation:** Participation in class discussions, activities, and presentations, regular papers, and a final independent research project

**Prerequisites:** None

**Enrollment Limit:** 27

**Enrollment Preferences:** If course over-enrolls, preference will be given to sophomores and juniors

**Expected Class Size:** 22

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

**Unit Notes:** Offered only at Mystic Seaport

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

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

HIST 352(D2) CAOS 352(D2)

**Writing Skills Notes:** Students must complete regular writing assignments including a final 10- to 15-page paper. Additionally, students will participate in several in-class writing workshops and peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Maritime activity has long provided opportunities for some while creating tremendous hardships for others. From the slave trade and the encounters between native and European mariners to the power wielded by multi-national shipping conglomerates, this course investigates contests over power, empire, and capitalism as they played out on the maritime stage.

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EXPE Experiential Education Courses HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

Spring 2025

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

## HIST 361 (F) The Atlantic World: Connections, Crossings, and Confluences (DPE)

**Cross-listings:** AMST 360 / CAOS 361

### Primary Cross-listing

This course considers the Atlantic World as both a real place and a concept: an ocean surrounded and shaped by diverse people and communities, and an imagined space of shared and competing affiliations. Moving from "time out of mind" to the early nineteenth century, it examines ecological, cultural, political, economic, intellectual, and spiritual transits as well as exchanges among Indigenous/Native American, African and African American, Asian and Asian American, and Euro-colonial people. It introduces conceptual dimensions of this Atlantic paradigm and case studies that illuminate its human subtleties, with the goal of examining "early American" histories through transnational and transoceanic lenses. The course takes an interdisciplinary approach to these intertwined histories, and reckons with how the very construction of "history" has, at different turns, affected what is shared, known, valued, and commemorated--or overwritten, denied, or seemingly silenced. Attentive to the structures of power that inflect every part of Atlantic histories, it offers specific ethical frameworks for approaching these topics. Blending methods grounded in oral traditions and histories, place-based knowledge systems, documentary/written archives, songs, archaeology, material culture, and other forms of expression and representation, it invites class members to revisit the nature and meanings of these connected spaces. The course consistently connects historical

experiences with the twenty-first century, and how communities today are grappling with the afterlives and ongoing effects of these Atlantic pasts through calls to action for reparations, repatriation and rematriation, Land Back, climate justice, and other forms of accountability. The course also provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives assignment, final essay/project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** If the course over-enrolls, preference is for sophomore, junior, and senior History 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 360(D2) HIST 361(D2) CAOS 361(D2)

**Difference, Power, and Equity Notes:** This course examines the formation and articulation of racial, ethnic, cultural, and other forms of difference across the Atlantic World, and ways that people from Indigenous, African/American, and Asian/American communities have engaged with and challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in colonial literatures, and helps students build fluencies in approaching and interpreting them.

**Attributes:** GBST Borders, Exiles + Diaspora Studies HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2024

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

**HIST 364 (S) Asia and Asian Americans During the Cold War (DPE)**

**Cross-listings:** AAS 364 / AMST 384

**Primary Cross-listing**

This course traces how American geopolitical interests and involvement in Asia during the Cold War affected Asian Americans. It examines the history of the Cold War as a period of U.S. imperial expansion as well as a time when various actors and organizations, especially those of Asian descent, harnessed the East-West rivalry to advance their own agendas. We will consider how diverse diplomatic strategies including militarization, educational exchange, and immigration reform shaped East, South, and Southeast Asian migrations to and settlement in the United States and the social and material lives of these diverse communities. Case studies include transnational adoptees from Korea, Hmong and Vietnamese refugees in the U.S. and across Guam and Israel-Palestine, Black, Latinx, and Asian American activists who traveled to Vietnam, educated Indian and Pakistani immigrants, and American-born individuals of Japanese ancestry in Japan. We will also explore how individuals of Asian descent leveraged Cold War geopolitics and forged cross-ethnic, cross-class alliances to advocate for social change both at home and abroad.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors and Asian American studies concentrators

**Expected Class Size:** 15

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

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

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

HIST 364(D2) AAS 364(D2) AMST 384(D2)

**Difference, Power, and Equity Notes:** This course will examine how various global and local actors competed for power in Asia and the U.S. during the Cold War. It will consider how new political and economic decisions by policymakers created and reinforced inequalities rooted in race, gender,

class and other forms of difference. It will also examine how grassroots changemakers, whom we know little about, creatively and comprehensively navigated and changed the political and social landscapes in and outside of the U.S.

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

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**HIST 367 (S) Black History is Labor History (DPE) (WS)**

**Cross-listings:** AFR 367

**Primary Cross-listing**

This seminar explores labor history in relation to black people, spanning the colonial period to the early twenty-first century. It racializes the history of work by tracing the long story of black labor in the U.S. from the plantation to the plant. Whereas the bulk of the course will analyze black labor and labor movements in the twentieth century, specifically focusing on the push for economic inclusion and mobility amid employment, societal and union-related racial discrimination, we will examine what involuntary black labor meant in the context of slavery and the construction of a capitalist economy. Likewise, we will devote attention to black workers with regard to such topics as antiunionism, deindustrialization, economic inequality, Fordism, informal economies, Jim and Jane Crow, labor radicalism and violence, New Deal and welfare, the rise of civil rights unionism, and slavery and capitalism, among other themes.

**Requirements/Evaluation:** Students are expected to participate actively and will write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages) in consultation with the instructor and will be required to submit a topic proposal and outline, an annotated bibliography, and a peer-reviewed draft of the final paper.

**Prerequisites:** Recommended for students with sophomore standing or above and first-year students who both have taken a 200-level history course and have received instructor permission to enroll into the course.

**Enrollment Limit:** 25

**Enrollment Preferences:** HIST and AFR majors followed by students with sophomore, junior, or senior standing. If the course is overenrolled, students will be given a questionnaire and only first-year students who have completed a 200-level history course will be enrolled.

**Expected Class Size:** 15

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

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

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

HIST 367(D2) AFR 367(D2)

**Writing Skills Notes:** Students will be required to write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages). Throughout the semester, these writing assignments will total roughly 22-30 pages. Students can expect to have line-edited feedback on their papers with substantial and timely, writing-related suggestions for improvement.

**Difference, Power, and Equity Notes:** This course racializes the study of labor history, focusing on black people and their experiences in the United States from the plantation to the plant. It challenges students to confront and to redefine what it means to labor, grasping how slavery, segregation, and systemic inequalities amid black people's pursuit of citizenship, equality, and freedom have shaped their economic, political, and social conditions and identities.

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

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Tyran K. Steward

**HIST 376 (F) Sex, Gender, and the Law in U.S. History (DPE)**

**Cross-listings:** WGSS 376

**Primary Cross-listing**

This course explores the ways in which the law has defined and regulated gender and sexuality in the United States, and the ways that individuals have experienced and responded to those definitions and regulations. We will evaluate how the law has dictated different roles for men and women, how sexual acts have been designated as legal or illegal, and the ways that race, class, and nationality have complicated the definition and regulation of gender and sexuality. This course examines how assumptions about gender and sexuality have informed the creation and development of American law and the changing meanings of citizenship; considers how laws regulating sex and gender have yielded varied effects for men and women across race and class divides, challenging some differences while naturalizing others; and assesses the power and shortcomings of appeals to formal legal equality waged by diverse groups and individuals. Throughout the course, we will consider the various methodologies and approaches of the interdisciplinary field of legal history. Topics to be covered will include the Constitution, slavery, marriage, divorce, custody, inheritance, immigration, sexual violence, reproduction, abortion, privacy, suffrage, jury duty, work, and military service.

**Requirements/Evaluation:** four papers, including three short (3-5-pages) papers, and one final paper of 8-10 pages

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Women's, Gender and Sexuality Studies majors

**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:**

WGSS 376(D2) HIST 376(D2)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

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

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Sara Dubow

### **HIST 377 (F) A Global History of Mass Dictatorship (DPE)**

What if the majority supports dictatorship? Is it dictatorship or democracy? How far is the contemporary American democracy from Alexis Tocqueville's observation of America as the 'tyranny through masses'? What's the dividing line between democracy and dictatorship? How could the communist regime use the metaphor of 'people's democracy' to justify the proletarian dictatorship? How distant is Mao Zedong's 'dictatorship by the masses' from the plebiscitary democracy? How different is the French Jacobin's 'Sovereign dictatorship' from the Fascist's 'new politics' based on popular sovereignty? How different is Jacobin's 'totalitarian democracy (Jacob Talmon)' from the Cold War paradigm of totalitarianism? 'Mass dictatorship' as a historical oxymoron is a hypothetical answer to those questions. This course is designed to encourage students to respond independently to those questions. Putting comparatively diverse dictatorships, including fascism, Nazism, Bolshevism, Maoism, developmental dictatorships, and (neo-)populisms in a global historical perspective, this seminar course would raise doubt about the conventional binary of democracy and dictatorship and problematize the Western democracy. This course is motivated by "how to democratize contemporary democracy." As a participatory observer of the American presidential election 2024, we will investigate a global history of mass dictatorship with a critical gaze.

**Requirements/Evaluation:** Class participation: 30%; Pop quizzes: 20%; There will be four quizzes. Each quiz, five points worth, contains questions about recent readings, lectures, discussions, and other class discussions. Final Essay: 50%; Instructions will be given in class several weeks in advance. The final essay needs to be written as an answer with two tiers of argument and supportive examples. The length is about 2,000 words.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** GBST concentrators and HIST majors

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** Taking a global, comparative approach, this course evaluates the experiences of people on different continents with dictatorships and how these authoritarian systems and regimes operate differently in each context.

**Attributes:** GBST East Asian Studies GBST Latin American Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies GBST South + Southeast Asia Studies HIST Group G Electives - Global History

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Jie-Hyun Lim

**HIST 384 (F) Comparative History of Science and Medicine in Asian/Pacific America, 1800-Present (DPE)**

How have scientific knowledge and medicine been tools of exclusion, violence, and imperial control against Asian Americans, as well as indigenous peoples, Black, Latinx, and white migrants, and their descendants? How have these groups negotiated and resisted encounters with such knowledge from the 19th century to the present? This seminar explores these questions by examining a series of case studies--including American colonial medicine and science in the Philippines and Hawai'i, Cold War migration of Chinese scientists and South Asian doctors to the U.S., and the politics of HIV/AIDS, psychiatry, and culturally competent care in Black, Asian, and Cuban migrant communities. Together, we will survey the literature in history, English, Global Health, Sociology, and other fields and consider how the Asian/Pacific American experience in science and medicine has been integral to, as well as informed by, the experiences of other groups in the transpacific world. Students will leave this course with interdisciplinary tools for understanding present-day health inequities in underserved Asian/Pacific American communities and other marginalized groups.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference to History majors, Asian American Studies concentrators, and Public Health concentrators

**Expected Class Size:** 20-25

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

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

**Difference, Power, and Equity Notes:** This course explores how knowledge about science and medicine has been constituted and remade over time by various groups in the transpacific world to exert power over others on the structural, community and individual levels. We will also consider how individuals who experienced violence and inequities as a result of encounters with such knowledge challenged definitions and practices of science and medicine.

**Attributes:** AAS Core Electives HIST Group F Electives - U.S. + Canada PHLH Social Determinants of Health

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**HIST 388 (S) Decolonization and the Cold War (DPE)**

The second half of the twentieth century came to be defined by two distinct, yet overlapping and intertwined phenomena: the Cold War and decolonization. In the two decades that followed the end of WWII, forty new nation-states were born amidst the bipolar struggle for global supremacy between the Soviet Union and the United States. Those new nations were swept up in the Cold War competition in ways that profoundly influenced their paths to independence and their postcolonial orders, but they often had transformative effects on the Soviet-American rivalry as well. In this course, students will focus on two related questions: How did decolonization influence the Cold War and the international behavior and priorities of the two superpowers? And what impact did the Cold War exert on the developing states and societies of Asia, Africa, the Middle East, and Latin America? Course materials will consist of scholarly texts, primary sources, and films.

**Requirements/Evaluation:** class participation, several short papers, and a 10- to 12-page final paper

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors; juniors and seniors

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** This course is fundamentally concerned with dynamics of unequal power and social change that occurred during the post-WWII process of decolonization that unfolded in tandem with the Cold War. Students examine these shifting power relations from the perspectives of a wide range of actors in the Global South, the United States, the Soviet Union, China, and Europe. They come away with a sense of how the processes under study contributed to the makeup of today's world.

**Attributes:** GBST South + Southeast Asia Studies HIST Group G Electives - Global History LEAD American Foreign Policy Leadership

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Jessica Chapman

**HIST 402 (F) Displacement: Global Histories of Refugees and Forced Migration (DPE) (WS)**

**Cross-listings:** ARAB 414 / GBST 414

**Primary Cross-listing**

The Middle Eastern refugee has become a central figure in debates on migration, asylum, and the right to belong in Europe, Asia, and North America. Often stereotyped as threatening, alien, and rootless, these migrants are generally depicted as lacking histories and by extension not worthy of consideration or empathy. This course invites students to understand some of the most tragic humanitarian crises of our time and the massive involuntary displacements provoked by war, violence, and/or climate change. Taking a global perspective, this seminar examines the history of displacement, refugees, migration, diaspora in a focusing on the nineteenth century through the present. With special attention to the historical experience of various peoples of the Middle East, the course will start with theoretical approaches to the study of migration and then delve into case studies. A range of different moments of displacement will be analyzed such as the experiences of Armenians, Jews, Palestinians, Syrian, Iraqis, and Kurds. By examining the human geography and politics of forced displacement and migration, this course will address a number of important academic and political questions: what makes a history written by, about, and for displaced people powerful? How can writing from the perspectives of refugees challenge core debates about identity, the nation and borders? How does the focus on displacement help in understanding the nature of war and conflict?

**Requirements/Evaluation:** Final 25 page research paper, several drafts of paper, class presentations and in class writing exercises.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** History and Arabic Studies majors and Global Studies concentrators.

**Expected Class Size:** 15

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

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

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

ARAB 414(D2) GBST 414(D2) HIST 402(D2)

**Writing Skills Notes:** This research seminar will involve the writing of a final 25 page paper. Prior to that stage, each process of writing will involve moments of feedback and sharing. Students will submit a proposal early on in the semester and then write an outline. These will receive peer and instructor feedback. They will then submit a five page draft in October, a 10 page draft in November, before the final submission in December. In this way, they will have opportunities to rework and improve their writing.

**Difference, Power, and Equity Notes:** This course takes a comparative approach by exploring the predicament of some of the most vulnerable people in the world, i.e, displaced peoples and refugees. The course will consider their legal status and their experience of leaving their homes due to wars or natural disaster. The area of study is the Middle East and we will examine the historical experience of a number of different people in the region including Kurds, Palestinians, Sephardi Jews, and Syrians.

**Attributes:** HIST Group E Electives - Middle East

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Magnús T. Bernhardsson

**HIST 486 (S) Race and A Global War: Africa During World War II (DPE) (WS)**

This course highlights African experiences of World War II. Although most histories have excluded Africa's role in the war, the continent and its people were at the center of major developments during in this global conflict. In fact, many Africans remember the Italian invasion of Ethiopia in 1935 as the start of the war. African servicemen fought alongside the Allied and Axis forces on major warfronts in Europe, Africa and Asia. African communities and individuals also established war charity campaigns to collect funds, which they sent to war ravaged societies in Europe. Indeed, African economies, despite their colonial statuses, kept European imperial nations afloat in their most hour of need. At the same time, African colonial subjects faced severe food shortages, the loss of working-age men to labor and military recruiters, and dramatically increased taxes. We will examine the impact of these and other wartime pressures on different African communities. How did African societies meet such challenges and how did they view the war? In this course we will examine the roles that women played during the war, and the various other ways that African communities met wartime demands. Other topics we will explore include the role of African women; colonial propaganda; political protest against the war; race and racial thought in the wartime era; war crimes; African American support for the liberation of Ethiopia; and the war's impact on decolonization across the continent. We will further study how Africans and outsiders have differently conceptualized the continent's role in the war by analyzing a variety of sources, including scholarly writings, archival materials, films, former soldiers' biographies, and propaganda posters.

**Requirements/Evaluation:** Students will be evaluated based on a series of 5-7-page tutorial response papers and 2-page critiques, as well as preparedness for and performance in weekly tutorial discussions.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference will be given to history majors and students with prior experience with African history. If the course is over-enrolled, students may be asked to complete a questionnaire to determine enrollment

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** Students will alternate weekly between writing 5-7-page tutorial papers and 2-page critiques of their peers' writing. Formal writing assignments throughout the semester will total at least 40 pages. Students will receive written feedback on their writing from the professor, as well as oral critiques from the professor and tutorial partners. The final writing assignment will afford students the chance to reflect on their previous papers and the semester's course content.

**Difference, Power, and Equity Notes:** This course explores the colonial relationship during a major global crisis. Students will examine existing narratives of African contributions to the war and to come up with their own interpretations, and will be called to critically engage the question of why and how colonies made significant contributions to the Allied cause by producing needed materials and resources or by joining the fight. Africans made these contributions spite of various and complex inequities.

**Attributes:** AFR Core Electives GBST African Studies HIST Group A Electives - Africa

Spring 2025

TUT Section: T1 TBA Benjamin Twagira

**INTR 150 (F) Data for Justice** (DPE) (QFR)

**Cross-listings:** STS 150 / AMST 150 / SOC 150 / WGSS 150

**Primary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

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

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

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

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**INTR 350 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** WGSS 363 / STS 363 / AMST 363

**Primary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

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

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

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

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**JWST 249 (F) Antisemitism (DPE)**

**Cross-listings:** REL 249

**Secondary Cross-listing**

In this course students will investigate intellectual traditions, political movements, and cultural objects that construct Jews, Jewishness, or Judaism as a negative principle. Where is Judaism portrayed as the darkness by contrast to the light? When are Jews depicted as a pernicious force that explains the presence of evil in the world? How is Jewishness used as a critical category to identify what is retrograde, deracinating, or base? We will interpret materials from a variety of times and places, including the ancient world, the medieval period, and the present day. We will also explore prominent theoretical approaches to the interpretation of these materials. Is there a continuous phenomenon that connects every assertion of Jewish malevolence for over two thousand years of human history? Or should claims about Jewish malevolence be presumed to have an entirely distinct meaning, origin, and purpose in each historical context? Which particular threats are Jews, Judaism, and Jewishness typically alleged to pose? How does the idea of a Jewish threat fit with ideas about race, gender, ethnicity, religion, class, sexuality, and nationality? This is a course about *negative meaning-making*. Our primary goal throughout the course is to study how shadows of thought, symbolism, and story are cast. It is a course about how language, images, structures, and institutions are used to constitute an antagonist: villainy, the demonic, the enemy, the conspiratorial cabal, the exploitative interloper, "the Jew." And it is a course about the tragic consequences for real people -- for Jews and for all humanity -- when negative principles and fantasies are not contained by realism, reasonableness, and compassion.

**Requirements/Evaluation:** Class participation, regular in-class writing assignments, midterm exam, final exam

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Jewish Studies concentrators, Religion majors, and students who have taken JWST 203

**Expected Class Size:** 18

**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:**

REL 249(D2) JWST 249(D2)

**Difference, Power, and Equity Notes:** This course will introduce students to discursive, institutional, and social formations that have organized the stigmatization, domination, and persecution of Jews in various geographic locations for over two thousand years. An understanding of these structures is crucial to understanding contemporary dynamics of difference and power. Students will also consider how constructions of Jewish malevolence intersect with ideas about race, gender, class, religion, ethnicity, and nation.

**Attributes:** JWST Core Electives

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Jeffrey I. Israel

**LATS 222 (F) Ficciones: A Course on Fiction (DPE)**

**Cross-listings:** ENGL 252

**Primary Cross-listing**

This seminar is focused on the study of published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers of the Global South, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed.

**Requirements/Evaluation:** attendance and class participation, occasional creative responses, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 12

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

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

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

LATS 222(D2) ENGL 252(D1)

**Difference, Power, and Equity Notes:** Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

**Attributes:** LATS Core Electives

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**LATS 230 (S) Cities, Suburbs, and Rural Places (DPE)**

**Cross-listings:** ENVI 257 / AMST 247

**Primary Cross-listing**

Long associated with cities in the scholarly and popular imagination, transnational migrants have increasingly settled in U.S. suburbs and rural localities and have made these places home. Through the lens of new destinations for im/migrants, this course introduces spatial methods, perspectives, and concepts to understand cities, suburbs, and rural places. We ask how geographically specific forces and actors shape migrants' living conditions, as well as consider the spatially uneven outcomes of complex processes like globalization. We analyze how different actors discursively and materially demarcate who belongs and who does not, and how these boundaries shape migrants' everyday practices. This interdisciplinary course highlights the legal, economic, political, environmental, social, and cultural dimensions of how transnational migrants become part of and create homes in new destinations. Through a range of textual materials (academic, literary, popular, visual), we explore the construction of landscapes, how people shape space at local and regional scales, and where people do life's work and come together to build cultural space. Rooted in critical race geographies, case studies are comparative across different racial and ethnic groups in the U.S. West, South, Midwest, and Northeast. This course will be mostly discussion-based, grading based on participation, short writing exercises, four assignments, and a final project.

**Class Format:** This is also a discussion course. While I will spend some time at the beginning of the class lecturing, most of the time will be spent in class discussions.

**Requirements/Evaluation:** Grading based on participation, short writing exercises, four assignments, and a final project. All writing materials and exams are based on coursework.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** LATS concentrators or those intending to become LATS concentrators

**Expected Class Size:** 25

**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:**

ENVI 257(D2) AMST 247(D2) LATS 230(D2)

**Difference, Power, and Equity Notes:** Students examine how race, gender, sexuality, class, and documentation status also impact how immigrants 'transition' to new migration destinations. We consider how the exercise of unequal power affects migration, settlement, and place-making. Students analyze representations and demographic data to determine how people are portrayed and what their material conditions are.

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

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Edgar Sandoval

**LATS 322 (S) Fiction Writing Workshop (DPE) (WS)**

**Cross-listings:** ENGL 388

**Primary Cross-listing**

This workshop is focused on the art and practice of writing fiction and geared toward students interested in working on creative honors theses. Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Regular in-class exercises and take-home assignments will help students expand their narrative skills.

**Requirements/Evaluation:** Attendance and class participation, regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Prerequisites:** LATS 222- Ficciones

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators, honors theses

**Expected Class Size:** 12

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

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

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

ENGL 388(D1) LATS 322(D2)

**Writing Skills Notes:** Regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Difference, Power, and Equity Notes:** Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to the values and visions expressed by each author.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**LATS 330 (S) DNA + Latinx: Decoding the "Cosmic Race" (DPE)**

Scientists working to assemble maps of the human genome have found a goldmine in the DNA of Latinx, Latin American, and other populations that derive ancestry from multiple continents. This interdisciplinary course explores Latinidades through a genealogical lens: What culture-specific issues emerge around history, identity, ethics, forensics, immigration, commerce, surveillance, art, science, and medicine? Through discussion, materials, and activities that engage personal, historical, and scientific perspectives, this course offers students the opportunity to explore the many codes embedded in the double-helix. Readings include scholarship out of Stanford University's Bustamante Lab, *The Cosmic Race* by José Vasconcelos, *The Cosmic Serpent* by Jeremy Narby, *Bird of Paradise: How I Became Latina* by Raquel Cepeda, and *The Social Life of DNA: Race, Reparations, and Reconciliation After the Genome* by Alondra Nelson.

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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** Readings and class discussion offer students the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Nelly A. Rosario

**LATS 345 (S) Central American Visual Cultures (DPE)**

**Cross-listings:** AMST 342

**Primary Cross-listing**

This course explores who U.S.-Central Americans are through their visual cultural production, as well as how US-Central Americans have been portrayed by others. Recently, Central Americans have gained visibility in the U.S. public sphere as mainstream media coverage of the "crisis at the border" has sensationalized the arrival of migrant caravans. The images and visuals resulting from mainstream coverage has led to monolithic representations of Central Americans framing them as "illegal aliens," violent gang members, or agentless victims. By engaging with visual culture ranging from social media, films, and zines, we challenge these monolithic perceptions and representations of Central Americans by pursuing the following set of questions: How have others visualized Central Americans and what has been the effect on lived experiences of U.S. Central Americans? How do U.S.-Central American communities visualize their identity formation in the U.S.? What is the role of visual culture in their resistance to racism, classism, sexism, and other structures of marginalization in the U.S.? As part of this course, we explore the range of social, political, economic, and historical forces that have pushed migration from each of the countries in the isthmus and the formation of their respective diasporas in the U.S.

**Requirements/Evaluation:** Discussion participation, weekly reading responses, two 3-6-page essays, and a final 8-10 page paper.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Latina/o Studies concentrators and AMST majors

**Expected Class Size:** 25

**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:**

LATS 345(D2) AMST 342(D2)

**Difference, Power, and Equity Notes:** The course critically reflects on how others have visualized Central Americans and how Central American communities use visual culture to assert their differences and contest the power dynamics that shape their lived experiences.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Kevin W. Cruz Amaya

**LATS 475 (S) Dreaming Latina/x Feminist Disability Studies (DPE) (WS)**

**Cross-listings:** WGSS 475 / AMST 413

**Primary Cross-listing**

In this course we will defy the traditional notion that disabled and queer people of color have no right to future dreams, as we collectively imagine how the emergent field of Latina/x feminist disability studies might take shape. What are the sites of focus, methods, and political commitments of Latina/x feminist disability studies? Where is the power in meaningfully uniting an analysis of disability to one of sexuality and gendered Latinidad? How does a Latina/x-centric approach productively inform our understanding of disability? What is the political potential of Latina/x feminist disability studies -- not exclusively as a set of theories, but also as a mindset and an everyday call to action? If we were to collectively compose a manifesto for Latina/x feminist disability studies, what might it contain? How might we actively cultivate a community of care in the classroom as well as other spaces at Williams? Just what might Latina/x feminist disability justice dreams look like? How might Latina/x feminist disability justice dreams *feel*? Feminist, queer, and disabled crip-of-color scholars have recently called for a more meaningful engagement with race in feminist disability studies. Simultaneously, we have also witnessed a small but steady growth in the amount of Latinx studies scholarship that thoughtfully integrates questions of disability. This interdisciplinary course responds to these important shifts in its focus on a series of topics bridging Latinx studies, gender studies, queer studies, crip studies, and critical disability studies. These include but are not limited to the body, the environment, temporality, labor, citizenship, dependency, and visibility/invisibility. Through these topics, we will explore the ways in which the different approaches to these specific issues across Latinx, critical disability, crip, queer and gender studies are in fruitful conversation with one another -- and sometimes even at odds -- as we actively

interrogate the intersections of gender, race, ethnicity, sexuality, and disability within the everyday.

**Requirements/Evaluation:** Major assignments for this course include a semester-long independent research paper (15-20 pages) broken up into steps, participation in crafting the class manifesto, a semester-long collaborative artistic exercise, and a final reflection document (3-4 pages).

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to LATS concentrators by seniority, followed by WGSS and AMST majors by seniority.

**Expected Class Size:** 12

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

**Materials/Lab Fee:** Lab fee: \$200 for art supplies per student

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

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

WGSS 475(D2) LATS 475(D2) AMST 413(D2)

**Writing Skills Notes:** We focus on building writing and interdisciplinary research skills, with a particular emphasis on the processes of research, revision, and collaborative writing. The primary research paper (an independent project of 15-20 pages) is divided into stages, and students are required to revise and resubmit their work at various junctures in the research process. The written class manifesto requires students to compose a document together, revising their work as a group over the course of the semester.

**Difference, Power, and Equity Notes:** This course privileges an intersectional analysis regarding questions of race, ethnicity, gender, sexuality, and disability. It obligates students to consider how these categories of difference actively work in tandem with one another in everyday US Latina/x and transnational (US-Latin America and the Caribbean) contexts. This seminar also underscores how these categories of difference are actually products of a given historical and political moment.

**Attributes:** LATS 400-level Seminars

Spring 2025

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

### **LEAD 215 (S) Race and Inequality in the American City (DPE)**

**Cross-listings:** PSCI 215

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

In the past half-century, American cities have gotten both much richer and much poorer. The making of "luxury cities" has gone hand-in-hand with persistent, concentrated poverty, extreme racial segregation, mass incarceration, and failing public services-social problems borne primarily by people of color. This course will examine the political underpinnings of inequality in American cities, with particular attention to the racialization of inequality. Among the topics we will cover are: the structures of urban political power; housing and employment discrimination; the War on Crime and the War on Drugs (and their consequence, mass incarceration); education; and gentrification. We will ask: How have city leaders and social movements engaged with urban problems? How have they tried to make cities more decent, just, and sustainable? Under what circumstances has positive leadership produced beneficial outcomes, and in what circumstances has it produced perverse outcomes? We will engage primarily with political science, but also with scholarship in other disciplines, including sociology, history, geography, and legal studies, all of which share an interest in the questions we will be exploring. Students will leave this course with a deeper understanding of contemporary urban problems, a knowledge of the political structures within which those problems are embedded, and a better sense of the challenges and opportunities leaders face in contemporary urban America.

**Requirements/Evaluation:** class participation; several short essays and a longer paper with presentation

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** Political Science majors and Leadership Studies concentrators

**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:**

LEAD 215(D2) PSCI 215(D2)

**Difference, Power, and Equity Notes:** Deploying historical and social-scientific analysis, this course seeks to help students understand the historical roots and political underpinnings of unequal access to social goods in American cities, with particular attention to the racialization of inequality, compound deprivation, and unearned advantage.

**Attributes:** GBST Urbanizing World LEAD Facets or Domains of Leadership POEC Depth PSCI American Politics Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Mason B. Williams

**MUS 125 (F) Music and Social Dance in Latin America (DPE)**

**Cross-listings:** DANC 125

**Primary Cross-listing**

This course offers a full-spectrum introduction to a number of Latin American social dance forms, including samba, salsa, tango, and the Suriname Maroon genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will combine a technical understanding of the musical and choreographic features of these genres with a consideration of their broader contexts and social impact. Among the questions that will drive class discussions are: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? This class is driven by academic inquiry into these various social dance practices; it does not prioritize gaining performance skills in the genres discussed. While there will be experiential components included throughout the course (for instance music or dance workshops), the majority of the class will be conducted in a discussion/seminar format. While the ability to read musical notation is helpful, it is not required.

**Class Format:** seminar/studio

**Requirements/Evaluation:** Regular short assignments, three 5-7 page papers, final project or paper (10-12pgs)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** upperclassmen, majors in music, dance, Latino/a studies.

**Expected Class Size:** 20

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

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

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

MUS 125(D1) DANC 125(D1)

**Difference, Power, and Equity Notes:** Together, the music and dance genres discussed here indicate the diversity of social dance practices within Latin America, broadly conceived. Each unit of the course delves into aspects of political, historical, and cultural context and their resonance within the realm of music and dance. Specific attention is paid to racial and intercultural aspects each genre's formulation, practice, and circulation, as well as the politics of representation in embodied expression.

**Attributes:** GBST Latin American Studies MUS Ethnomusicology

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Corinna S. Campbell

**MUS 133 (S) Musics of the Spanish Colonial Empire, ca. 1500-1800 (DPE)**

**Cross-listings:** GBST 132

**Primary Cross-listing**

With territories around the globe from the Americas to the Philippines to portions of Western Europe, the Spanish colonial empire was, at its height, one of the largest and most expansive in history. This course explores the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the

course of several centuries--from the time of the Spanish arrival in the Americas (as well as southern Italy and the East Indies) during the fifteenth and sixteenth centuries to the empire's eventual decline in the nineteenth century. We will begin by defining the concepts of "colonialism" and "imperialism" in order to understand how such political and socio-economic power structures developed and attempted to exert control and influence over subjugated populations--and consequently over their music. From there, we will investigate some of the musical developments and repertoires that resulted from these efforts through a series of modules on various territories colonized by Spain, including the Spanish territories of Naples/southern Italy, New Spain, and the Philippines. Coursework will include discussion-based and written responses to weekly readings and listening assignments and small group presentations on a Spanish colonized space not covered in one of the central course modules. The ability to read musical notation is not required.

**Class Format:** Lecture-discussion

**Requirements/Evaluation:** Attendance/participation; weekly discussion-leading and informal written forum responses to assigned materials; two close reading/listening papers; and a final collaborative presentation project to be conducted in small groups

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference given to first years and sophomores

**Expected Class Size:** 15

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

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

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

GBST 132(D2) MUS 133(D1)

**Difference, Power, and Equity Notes:** The course explores how political and socio-economic power structures exerted control and influence over subjugated populations in the Spanish colonial empire--and consequently over their music, and examines the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries

**Attributes:** MUS Music History: Pre-1750

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Elizabeth G. Elmi

### **MUS 211 (F) Music, Nationalism, and Popular Culture (DPE)**

**Cross-listings:** ANTH 211

**Primary Cross-listing**

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (e.g. Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel), international forums for the expression of national sentiment (the Olympics, World Cup, and Eurovision competitions), and a wide range of instruments, genres, and anthems that are strong conduits for national sentiment. Drawing on the work of critical theorists including Benedict Anderson, Michael Herzfeld, and Homi K. Bhabha, we will pursue a number of analytical questions: What parallels exist between musical and political structure? How do nations adjust as their policies and demographics change? How are cultural forms implicated in postcolonial nation building projects? What marginal populations or expressive forms are included, excluded, or appropriated in the formation of national identity? Finally, what differences emerge as we change our focus from a national to an international perspective, or from officially endorsed representations of national culture to unofficial popular forms of entertainment?

**Requirements/Evaluation:** Class participation, regular short (1 page) written responses, two 5- to 6-page papers, a Final Paper/Project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Upperclass students and music majors

**Expected Class Size:** 20

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

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

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

MUS 211(D1) ANTH 211(D2)

**Difference, Power, and Equity Notes:** Owing to its global focus and attention to power and privilege in political and musical structures, this course meets the DPE requirement. Topics include the use of music for social control and subversion in Mobutu's Zaire, its affective power in U.S. campaign ads, and the ways in which constructions of 'folk music' impact power differentials in a national political structure. Assignments help students develop an awareness of the specific strategies whereby music mobilizes national ideologies.

**Attributes:** AMST Arts in Context Electives MUS Ethnomusicology

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Corinna S. Campbell

**MUS 217 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** AMST 222 / ENGL 221 / AFR 222

**Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

**PHLH 201 (S) Dimensions of Public Health (DPE)**

Public health is concerned with protecting and improving health at the level of a community or population. Although individual behavior is an essential element of public health, collective, rather than individual, outcomes are the focus of public health study. In this course we will survey the field of public

health, introducing students to core concepts and methods that highlight the interrelationship of individual choice and social institutions with environmental and biological factors in producing health outcomes at the population level. We will develop these concepts and methods within the context of signal cases and public health crises.

**Requirements/Evaluation:** a sequence of three assignments (a report, an infographic and a presentation) that focuses on a particular public health problem, peer reviews and active contribution to class discussion

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** sophomores, potential Public Health concentrators

**Expected Class Size:** 19

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

**Distributions:** No divisional credit (DPE)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because of its central focus on the ways that difference and power shape health outcomes in the U.S. and internationally. It uses an interdisciplinary approach to explore issues including the historical relations between communities of color, healthcare providers, and public health practitioners; contestation over the role of markets and government in public health; and differing explanations for the patterns of race, class, etc., in health outcomes.

**Attributes:** PHLH Core Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Marion Min-Barron

SEM Section: 02 W 7:00 pm - 9:40 pm Marion Min-Barron

### **PHLH 351 (F) Racism in Public Health (DPE)**

**Cross-listings:** AAS 351

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

Across the nation, states, counties and communities have declared racism a public health crisis. This push to identify systemic racism as a high priority in public health action and policy is an important symbolic and political move. It names the faults of histories, systems and institutions but also brings to the spotlight the individual and community responsibility to dismantle racism in the US. In this tutorial, we will examine racism in public health policy, practice and research through an investigation of several mediums of evidence and information, ranging from peer reviewed literature to news editorials, podcasts and documentaries. We will explore specific pathways by which legacies of colonialism and racism function in various public health disciplines such as epidemiology, social & behavioral sciences, health policy and environmental health while also examining the dynamics of power and history in research and community practice. We will take deep dives into issues on how health can be impacted by redlining, racist medical algorithms, racial trauma and stress and police violence, to name a few. Students will also have two opportunities to select their own case studies, as a way for you to research and learn about particular racial health issues that are of personal interest. This course is also about self-reflection and exploration of the ways in which our identities and lived experiences impact our understanding and perspective. We will gain skills in speaking across differences and articulation of how our own perceptions and lived experiences of race and racism impact our study of public health. This tutorial requires an openness to self-reflection and the practice of listening and articulation.

**Requirements/Evaluation:** bi-weekly tutorial papers, weekly journaling, oral commentaries and tutorial discussion

**Prerequisites:** PHLH 201 or instructor approval.

**Enrollment Limit:** 10

**Enrollment Preferences:** 1-Public Health concentrators. 2- Asian American 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:**

AAS 351(D2) PHLH 351(D2)

**Difference, Power, and Equity Notes:** In this course students will examine and critically examine the inequities and race based social and health injustices, and the ways racism infiltrates public health action and policy, both historically and currently. They will also refine their self reflection skills

in understanding how their own positions of privilege and power, or lack thereof, inform their understanding of public health.

**Attributes:** AAS Non-Core Electives PHLH Social Determinants of Health

Fall 2024

TUT Section: T1 TBA Marion Min-Barron

**PSCI 146 (S) The world of wealth and work: An introduction to the politics of capitalism (DPE)**

From the Googleplex to derelict factories in Ohio, from our personal lives to the halls of high politics, from the sugar fields of Brazil to the corner offices of Wall Street, we are all navigating the same system: capitalism. This course will give students a map. Drawing on political science and political economy, we will ask fundamental questions about capitalism: Why are some parts of the world so much richer than others? Is sustainable economic growth possible? Why do some jobs pay more than others? Why do some things cost money but other things are free? What is the relationship between economic exploitation and race, gender, and other identities? Why are we working all the time? Can a democratic society have a capitalist economy? Students will explore these questions and engage themes central to the study of capitalism, including financialization, intersectionality, racial order, neoliberalism, class, contradiction, and accumulation. The course is designed for first-year students, especially those who have taken one or fewer political science courses.

**Requirements/Evaluation:** Class participation; regular reading responses; two short papers; two presentations; final exam

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** First-years and sophomores

**Expected Class Size:** 25

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

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

**Difference, Power, and Equity Notes:** This course revolves around relationships of power in capitalism. We explore how those relationships interact with questions of difference and norms of equity.

**Attributes:** PSCI Comparative Politics Courses

Spring 2025

LEC Section: 01 MWF 11:00 am - 12:15 pm Sidney A. Rothstein

**PSCI 160 (F) Refugees in International Politics (DPE) (WS)**

Globally, refugees seem to create, and be caught up in, chronic crisis. This course evaluates how this can be--how a crisis can be chronic, and for whom this chronic crisis is a solution. We investigate who refugees are, in international law and popular understanding; read refugee stories; examine international and national laws distinguishing refugees from other categories of migrants; evaluate international organizations' roles in managing population displacement; look at the way that images convey stereotypes and direct a type of aid; consider refugee camps in theory and example; and reflect on what exclusion, integration, and assimilation mean to newcomers and host populations. In whose interest is the prevailing system? Who might change it, and how?

**Requirements/Evaluation:** Ten essays: five lead, five response. The first two weeks' essay grades will be unrecorded.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students, to be selected randomly from list of those enrolled.

**Expected Class Size:** 10

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

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

**Writing Skills Notes:** In addition to writing every week, students will have a chance work on specific skills cumulatively.

**Difference, Power, and Equity Notes:** This course examines the way in which home states categorize people and oppress some, producing refugees; the way that host states categorize people and oppress some, using immigration to shore up the prevailing ethnic hierarchy; and why we worry about some of these categories of oppression more than others.

**Attributes:** PSCI International Relations Courses

Fall 2024

TUT Section: T1 TBA Cheryl Shanks

**PSCI 215 (S) Race and Inequality in the American City (DPE)**

**Cross-listings:** LEAD 215

**Primary Cross-listing**

In the past half-century, American cities have gotten both much richer and much poorer. The making of "luxury cities" has gone hand-in-hand with persistent, concentrated poverty, extreme racial segregation, mass incarceration, and failing public services-social problems borne primarily by people of color. This course will examine the political underpinnings of inequality in American cities, with particular attention to the racialization of inequality. Among the topics we will cover are: the structures of urban political power; housing and employment discrimination; the War on Crime and the War on Drugs (and their consequence, mass incarceration); education; and gentrification. We will ask: How have city leaders and social movements engaged with urban problems? How have they tried to make cities more decent, just, and sustainable? Under what circumstances has positive leadership produced beneficial outcomes, and in what circumstances has it produced perverse outcomes? We will engage primarily with political science, but also with scholarship in other disciplines, including sociology, history, geography, and legal studies, all of which share an interest in the questions we will be exploring. Students will leave this course with a deeper understanding of contemporary urban problems, a knowledge of the political structures within which those problems are embedded, and a better sense of the challenges and opportunities leaders face in contemporary urban America.

**Requirements/Evaluation:** class participation; several short essays and a longer paper with presentation

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** Political Science majors and Leadership Studies concentrators

**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:**

LEAD 215(D2) PSCI 215(D2)

**Difference, Power, and Equity Notes:** Deploying historical and social-scientific analysis, this course seeks to help students understand the historical roots and political underpinnings of unequal access to social goods in American cities, with particular attention to the racialization of inequality, compound deprivation, and unearned advantage.

**Attributes:** GBST Urbanizing World LEAD Facets or Domains of Leadership POEC Depth PSCI American Politics Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Mason B. Williams

**PSCI 319 (F)(S) Marine Policy (DPE) (WS)**

**Cross-listings:** ENVI 351 / CAOS 351

**Secondary Cross-listing**

Coastal communities are home to nearly 40% of the U.S. population, but occupy only a small percentage of our country's total land area. Intense population density, critical transportation infrastructure, significant economic productivity, and rich cultural and historic value mark our coastal regions as nationally significant. But, coastal and ocean-based climate-induced impacts such as sea level rise, ocean warming and acidification pose extraordinary challenges to our coastal communities, and are not borne equally by all communities. This seminar considers our relationship with our ocean and coastal environments and the foundational role our oceans and coasts play in our Nation's environmental and economic sustainability as well as ocean and coastal climate resiliency. Through the lens of coastal and ocean governance and policy-making, we critically examine conflict of use issues relative to climate change, climate justice, coastal zone management, fisheries, ocean and coastal pollution and marine biodiversity.

**Class Format:** This class is taught only at Williams-Mystic in Mystic, Connecticut and includes coastal and near-shore interdisciplinary field seminars,

and 10 days offshore.

**Requirements/Evaluation:** Weekly Readings; Class Participation; Small and large group strategy exercises (written and oral); Written Research Project: issues paper and draft research paper; Final Research Project: multiple formats available

**Prerequisites:** none

**Enrollment Limit:** 23

**Enrollment Preferences:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Expected Class Size:** 22

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

**Unit Notes:** must be enrolled at Williams-Mystic in Mystic, Connecticut

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

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

PSCI 319(D2) ENVI 351(D2) CAOS 351(D2)

**Writing Skills Notes:** Each student will write one 3-5 page research issues paper and one 8-10 page draft research paper as well as a final project with written components equaling 5-8 pages. Each submission receives written feedback from the professor, including research guidance, input on grammar, structure, language, analysis. Students also receive verbal feedback in individual conferences to discuss research paper organization, analysis, structure and grammar as well as final project input.

**Difference, Power, and Equity Notes:** Coastal and ocean policy issues relating to climate change, coastal zone management, fisheries, ocean pollution and marine biodiversity impact environmental and climate justice. Students examine coastal governance while considering the disproportionate burdens on underrepresented populations in U.S. coastal communities caused by climate change and coastal policies. Students analyze multi-disciplinary evidence and work to strengthen their integrative, analytical, writing, and advocacy skills.

**Attributes:** ENVI Environmental Policy EXPE Experiential Education Courses POEC Depth

Fall 2024

SEM Section: 01 F 9:00 am - 12:00 pm

Spring 2025

SEM Section: 01 F 9:00 am - 12:00 pm

### **PSYC 357 (F) Clinical Psychology & Social Justice: Centering Marginalized Perspectives (DPE)**

In this course, students will evaluate the critical question of whether and how clinical psychology can address mental health disparities and promote social justice. Students will gain a substantive understanding of research and theory examining psychopathology, including historical perspectives, expression and conceptualization of psychopathology, etiological theories from varied disciplines, and intervention and prevention strategies. We will take a liberation psychology and intersectional approach to examine the ways in which various intersecting systems of oppression and privilege shape the mental health and lived experiences of individuals and communities. Throughout the course, we will center topics and people that have been epistemically excluded from the field of clinical psychology. Topics such as racism, discrimination, resistance, pride, collective care, and queer affirming interventions will be addressed and the voices of those with marginalized identities (for example, due to their race, ethnicity, gender identity, sexual orientation, immigration status) will be highlighted. Students will evaluate current research and theory with attention to bias, inequities, methodological rigor, and potential usefulness for promoting social justice, through prevention, intervention, and policy.

**Requirements/Evaluation:** Course requirements include: a) reading empirical articles; b) participating in class discussions; c) completing daily assignments; d) a 2-page research proposal (double-spaced); e) conducting a research project in a small group; f) a short presentation on a student-selected topic and reading; and g) a final research paper based upon the small group research project (approximately 15 double-spaced pages).

**Prerequisites:** PSYC 201. PSYC 252 recommended.

**Enrollment Limit:** 16

**Enrollment Preferences:** Psychology majors

**Expected Class Size:** 16

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

**Distributions:** (D3) (DPE)

**Difference, Power, and Equity Notes:** Students will examine how clinical psychology can address mental health disparities & promote social justice. To do so, students will: use scientific reasoning & quantitative skills to critically examine how intersecting systems of oppression and privilege shape the mental health of individuals & communities; evaluate research and theory with attention to bias, inequities, and usefulness for promoting social justice; and conduct a research project using socially just research practices.

**Attributes:** PSYC Area 5 - Clinical Psychology PSYC Empirical Lab Course

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Catherine B. Stroud

LAB Section: 02 M 1:00 pm - 4:00 pm Catherine B. Stroud

**REL 249 (F) Antisemitism (DPE)**

**Cross-listings:** JWST 249

**Primary Cross-listing**

In this course students will investigate intellectual traditions, political movements, and cultural objects that construct Jews, Jewishness, or Judaism as a negative principle. Where is Judaism portrayed as the darkness by contrast to the light? When are Jews depicted as a pernicious force that explains the presence of evil in the world? How is Jewishness used as a critical category to identify what is retrograde, deracinating, or base? We will interpret materials from a variety of times and places, including the ancient world, the medieval period, and the present day. We will also explore prominent theoretical approaches to the interpretation of these materials. Is there a continuous phenomenon that connects every assertion of Jewish malevolence for over two thousand years of human history? Or should claims about Jewish malevolence be presumed to have an entirely distinct meaning, origin, and purpose in each historical context? Which particular threats are Jews, Judaism, and Jewishness typically alleged to pose? How does the idea of a Jewish threat fit with ideas about race, gender, ethnicity, religion, class, sexuality, and nationality? This is a course about *negative meaning-making*. Our primary goal throughout the course is to study how shadows of thought, symbolism, and story are cast. It is a course about how language, images, structures, and institutions are used to constitute an antagonist: villainy, the demonic, the enemy, the conspiratorial cabal, the exploitative interloper, "the Jew." And it is a course about the tragic consequences for real people -- for Jews and for all humanity -- when negative principles and fantasies are not contained by realism, reasonableness, and compassion.

**Requirements/Evaluation:** Class participation, regular in-class writing assignments, midterm exam, final exam

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Jewish Studies concentrators, Religion majors, and students who have taken JWST 203

**Expected Class Size:** 18

**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:**

REL 249(D2) JWST 249(D2)

**Difference, Power, and Equity Notes:** This course will introduce students to discursive, institutional, and social formations that have organized the stigmatization, domination, and persecution of Jews in various geographic locations for over two thousand years. An understanding of these structures is crucial to understanding contemporary dynamics of difference and power. Students will also consider how constructions of Jewish malevolence intersect with ideas about race, gender, class, religion, ethnicity, and nation.

**Attributes:** JWST Core Electives

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Jeffrey I. Israel

**REL 276 (S) Gnosis, Gnostics, Gnosticism (DPE)**

**Cross-listings:** COMP 258

**Primary Cross-listing**

Reality is not what it seems. Salvation by knowledge, arch-heresy, an eternal source of mystical insights and experiences, secret esoteric teachings

available only to a few. All these and more have been claims made about gnosis, Gnostics, and Gnosticism. This course will introduce you to the key ancient texts and ideas associated with Gnostics in modern forms of esotericism and spiritualities. We shall explore how claims about gnosis offer modes of critiquing and seeking to transform unjust social and political systems.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** weekly GLOW posts, 1 textual analysis paper, 1 historiographical analysis paper, and a final paper that entails a revision and expansion of earlier writing for the course.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** students with prior coursework in biblical or other ancient literature or history

**Expected Class Size:** 15

**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:**

REL 276(D2) COMP 258(D1)

**Difference, Power, and Equity Notes:** This course situates "gnosis" as a practical epistemological orientation used both to disrupt and challenge power arrangements deemed unjust and to empower those who are marginalized within dominant power structures. At the same time, the course interrogates "gnostic" epistemological claims as capable of being used to reinstall hierarchical power structures. Attention to power and equity and how difference is produced is at the center of the course.

Spring 2025

LEC Section: 01 MR 1:10 pm - 2:25 pm Denise K. Buell

### **REL 301 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / WGSS 302 / STS 301 / SOC 301

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

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

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

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

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

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**RLFR 101 (F) Introduction to French Language and Francophone Cultures (DPE)**

This year-long course offers a complete introduction to the French language and is designed to help you become fully conversant in French by focusing on four fundamental language skills: listening, speaking, reading, and writing. Through daily practice, class activities, interactive discussion, listening exercises, written work, reading assignments, and active engagement with music, video, and film, you will quickly gain confidence and increasing facility with your abilities to speak and understand both spoken and written French. In addition, our study of grammar, vocabulary, and communication skills will be organized around an engaging and dynamic introduction to a variety of French-speaking cultures around the world, from France and Belgium, to Québec and Martinique, to Sénégal and Morocco. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, workbook exercises and compositions, chapter tests, midterm, and final exam.

**Prerequisites:** None. For students who've never formally studied French. Students who've previously studied French (in any formal course, at any level) MUST take the French Placement Test in the summer or during First Days. For more info: <https://french.williams.edu>

**Enrollment Limit:** 18

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to first-year and second-year students and those with compelling justification for admission.

**Expected Class Size:** 18

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

**Unit Notes:** RLFR 101-102 is a year-long course. Credit is granted only if both semesters (RLFR 101 and 102) are taken. RLFR 101-102 students must also take the French Winter Study Course. This commitment to a year-long immersion in French is designed to help students become fully conversant in French by the end of the academic year.

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

**Difference, Power, and Equity Notes:** Through its focus on French and Francophone cultures around the world, this course enables students to gain both linguistic and cultural proficiency, and to engage with the great diversity of colonial and post-colonial cultures, histories, and identities in France and Belgium, Québec and Martinique, Sénégal and Morocco.

Fall 2024

SEM Section: 01 M-F 10:00 am - 10:50 am Brian Martin

**RLFR 105 (F) Advanced French: Advanced Studies in French Language and Francophone Culture (DPE) (WS)**

In this French course, we will read and examine literary texts from the twelfth to the 19th centuries, and films from the twentieth and twenty-first centuries. In order to analyze them, we will briefly situate them in their social and historical contexts. These works will help us better understand contemporary France and explore France's colonial past. We will also learn how to write two short research paper in French in the form of an explication de texte. While the themes, authors, time periods will vary, our approach will remain the same. Three themes, love, fear, and France's colonial past, will serve as the course's organizing principles. A small section of the course will be devoted to grammar revisions in order to continue to improve our reading and language skills. Throughout the semester we will develop our writing skills in French. *Conducted in French*

**Requirements/Evaluation:** class participation, online grammar exercises, 2 four-page papers, 1 class introduction, 2 low-stakes one-page response papers

**Prerequisites:** RLFR 104, placement exam, or by permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** All are welcome, but if overenrolled, preference will be given to first- and second-year students and French major and certificate students. If necessary, a statement of interest will be solicited.

**Expected Class Size:** 12

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

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

**Writing Skills Notes:** In this course students will practice writing two short structured papers in French where they will present their interpretation of literary or visual text. Students will write two response papers.

**Difference, Power, and Equity Notes:** In this course student will examine visual and literary texts that reframe difference, power and equity in relation to race, class, gender, ethnicity, sexuality, and religion.

Fall 2024

LEC Section: 01 MR 1:10 pm - 2:25 pm Sophie F. Saint-Just

LEC Section: 02 MR 2:35 pm - 3:50 pm Sophie F. Saint-Just

**RLFR 106 (S) Advanced French: Danger and Desire in French Film and Fiction (DPE)**

**Cross-listings:** COMP 107

**Primary Cross-listing**

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France and the Francophone World. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French and Francophone fiction, film, and cultures. This is an ideal course to prepare for study abroad or for more advanced coursework in French and Francophone literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France, Québec, and Algeria from 1820 to 2025, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

**Requirements/Evaluation:** Active class participation, grammar exercises, midterm exam, and two papers.

**Prerequisites:** Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to French Majors and French Certificate students.

**Expected Class Size:** 16

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

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

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

COMP 107(D1) RLFR 106(D1)

**Difference, Power, and Equity Notes:** This course centers on a critical examination of difference, power, and equity in French film and fiction. The content examines the effects of class, ethnicity, gender, and sexuality on social inequalities among rich and poor, soldiers and civilians, nations and colonies, men and women. The course employs critical tools to teach students how to articulate and interrogate social injustice, through reading, viewing, discussion, writing, and revision.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Brian Martin

**RLFR 206 (S) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE)**

**Cross-listings:** COMP 209

**Primary Cross-listing**

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status

help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and apply theories of film adaptation to their analyses.

**Requirements/Evaluation:** Three response papers, one short essay on film adaption, one video essay with a student partner

**Prerequisites:** Students should have taken RLFR 105 or above, or placement test, or by permission of instructor

**Enrollment Limit:** 16

**Enrollment Preferences:** Comparative Literature majors, Africana Studies concentrators, French majors and certificates

**Expected Class Size:** 12

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

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

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

RLFR 206(D1) COMP 209(D1)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics (based on sexual identity race, class, gender) between cultural producers in literary texts and their film adaptations.

**Attributes:** FMST Core Courses

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Sophie F. Saint-Just

### **RLFR 216 (S) Women Behaving Badly: Deviant Women in Early Modern French Literature (DPE)**

**Cross-listings:** WGSS 216

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

Female deviance often implies resisting a dominant and oppressive patriarchal status quo embedded within cultural and historical backgrounds. This course explores female characters in early modern French literature who refuse to conform to established gender roles. Defying social constructs of femininity, through either judicious negotiations or more aggressive and violent behavior, is an important trope in the writings of both male and female authors of the seventeenth and eighteenth centuries. What constitutes deviant behavior, however, depends on social definitions of gender roles, which evolve over time. In this course, we will first examine women's place within the historical and socio-cultural context of the *Ancien Régime*, which will lead to an examination of female behavior censured during the seventeenth and eighteenth centuries. We will then reflect on how we, as modern readers, perceive such deviancy at it relates to the past. Finally, we will discuss the relevance of studying deviant women in light of current events, such as the #MeToo movement, which has led to a new level of consciousness and empathy for the plight of marginalized groups. Potential readings to include Corneille's *Médée*, Madame de la Fayette's *Princesse de Clèves*, Laclos's *Liaisons dangereuses*, and Isabelle de Charrière's *Lettre à Mistriss Henley*.

**Requirements/Evaluation:** active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

**Prerequisites:** strong performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

**Expected Class Size:** 15

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

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

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

WGSS 216(D2) RLFR 216(D1)

**Difference, Power, and Equity Notes:** This course focuses on a critical examination of difference, power, and equity in early modern France. Through the study of deviant women, the course thus challenges students to examine the effects of class, race, ethnicity, gender, and sexuality in narratives on women, misogyny, and criminality.

Spring 2025

**RLFR 260 (F) Francophone Graphic Novels (DPE)**

**Cross-listings:** COMP 260

**Primary Cross-listing**

In this class we will read contemporary graphic novels and *bandes dessinées* from Côte d'Ivoire, Morocco, Guadeloupe, Lebanon, France, and Québec to analyze how they approach subjects such as colonial history, migration and discrimination, gender and sexuality, and representations of disability and the racialized body. We will pay particular attention to the visual form and the critical theory of the graphic novel to further understand why this hybrid genre has become so popular and widespread, and how it is shaping conversations about difference and power in the Francophone world. *Conducted in French.*

**Requirements/Evaluation:** weekly 1-page response papers, midterm 4-5-page paper, presentation and final 7-8-page research paper

**Prerequisites:** RLFR 105, 106, by placement or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students, Comparative Literature majors

**Expected Class Size:** 15

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

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

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

COMP 260(D1) RLFR 260(D1)

**Difference, Power, and Equity Notes:** The readings in this course focus on French colonial and Francophone postcolonial history, contemporary migration, and structures of discrimination built on race, religion, gender, and ableism in the French-speaking world. We will explore how graphic novels in their hybrid visual/verbal forms propose different ways of shaping the dynamics and the discourse of difference and power.

Fall 2024

**RLFR 316 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** WGSS 315 / COMP 314

**Primary Cross-listing**

During the 1830s, Honoré de Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Victor Hugo to Émile Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, Eiffel Tower modernity, and luminous energy, captured in countless paintings, photographs, and film. However, Paris is also the site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**Expected Class Size:** 16

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

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

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

RLFR 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Brian Martin

**RLFR 330 (S) Unveiling Herstory: Heroines of the Francophone Enlightenment (DPE)**

On May 10, 2022, Paris unveiled the first statue of a black woman, Solitude, an emblematic figure of courage and resilience in the eighteenth-century fight against slavery in Guadeloupe. Against the backdrop of the contemporary French movement wherein statues of Enlightenment thinkers like Diderot, Rousseau, and Voltaire have been vandalized and sparked intense debates on memory and politics, Solitude's recognition adds a profound dimension. Once revered as iconoclastic and progressive these male figures have in recent years been scrutinized for perpetuating ideals associated with white male hegemony, challenging conventional notions of freedom and equality. This tutorial invites students to reevaluate the Enlightenment movement, navigating beyond traditional narratives centered around male figures like Voltaire and Rousseau. It explores the transformative era post-French Revolution, shining a spotlight on the exceptional contributions made by women who defied societal norms within the eighteenth-century francophone world. Adopting a global perspective, the course not only examines events in France but also delves into its former colonies, particularly Haiti and Guadeloupe. By scrutinizing literary and ethnographic texts, as well as visual imagery, the course unravels the stories of remarkable women like Charlotte Corday, a key influencer during the Reign of Terror, and Sanité Belair, an active participant in the Haitian Revolution. The overarching goal is to underscore the significant roles and contributions of these women, often marginalized in historical narratives. Moreover, the course addresses the impact of archival gaps, shedding light on how the destruction of judicial archives by the French in their former colonies has shaped the remembrance of figures like Solitude and Belair.

**Requirements/Evaluation:** Weekly meeting with instructor for one hour. Weekly 2-3 page response papers. Final paper.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** All are welcome. If overenrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission

**Expected Class Size:** 10

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

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

**Difference, Power, and Equity Notes:** This course examines the history of slavery and French colonialism. It also explores issues of female empowerment, racism, social justice and equity.

Spring 2025

TUT Section: T1 TBA Preea Leelah

**RLFR 360 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** ARTH 460 / ARTH 560 / ARAB 360 / COMP 361

**Primary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a

material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

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

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

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

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**RLFR 412 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** WGSS 408 / COMP 412

**Primary Cross-listing**

In 1834, Honoré de Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. As recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

**RLSP 205 (S) Magical Realists, Fantasists, Experimentalists: The Latin-American Novel in Translation (DPE)**

**Cross-listings:** COMP 205

**Primary Cross-listing**

A course specifically designed to enable students who have no knowledge of Spanish to read and discover those Latin-American authors who, in the twentieth century and after, have attracted world-wide attention. Among the texts to be discussed: Borges, Labyrinths; Cortázar, Blow-up and Hopscotch; Lispector, the Hour of the Star; lesser works by Fuentes and Puig; and by Nobel Prize-winner Gabriel García Márquez, One Hundred Years of Solitude. Conducted in English

**Requirements/Evaluation:** class participation, two brief papers, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 22

**Enrollment Preferences:** Latina/o Studies concentrators, Comp Lit majors

**Expected Class Size:** 22

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

**Unit Notes:** does not carry credit for the Spanish major or the certificate

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

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

COMP 205(D1) RLSP 205(D1)

**Difference, Power, and Equity Notes:** This course offers students an opportunity to read some major works of fiction that have challenged the canon of European and American literature. Through the readings, class members will understand that great literature comes not only from London or Paris, from the U.S. or Russia. Several of these novels, moreover, directly challenge European and Western cultural hegemony and make an implicit claim for the legitimacy of Latin American cultural concerns.

**Attributes:** GBST Latin American Studies

Spring 2025

LEC Section: 01 MR 2:35 pm - 3:50 pm Gene H. Bell-Villada

**RLSP 344 (S) Contemporary Latin American Queer Aesthetics (DPE)**

Conducted in Spanish, this advanced seminar examines a panoramic corpus of contemporary cinema, literature, and music in Latin America to trace possible shared political and cultural characteristics of a queer aesthetic. We will explore the works of renowned figures such as Reinaldo Arenas, Chavela Vargas, Pedro Lemebel, and Mariana Rondón, among others, to delve into the intricate layers of queer expression within the region. Is it possible to discern a common transnational queer identity among Latin American countries? What would it look like, sound like? Would it have a shared political mission? What would be its symbols? Primarily focusing on Venezuela, Cuba, Puerto Rico, Dominican Republic, Mexico, Chile, and Argentina, we will analyze a wide range of cultural artifacts--including the work of writers, filmmakers, and musicians--to discuss contemporary debates on identity and representation surrounding sexuality, but also in its intersection with race, gender, and social class. Through an interdisciplinary and intersectional lens, this course will offer a feminist analysis of Latin American counterculture, interrogating the process whereby queer aesthetics enter and sabotage the mainstream. By the end of the seminar, students will have a strong knowledge of contemporary queer artistic practices in Latin America and will be able to identify the most prominent theoretical contributions on sexual and gender dissidence from the region.

**Requirements/Evaluation:** Evaluation is based on active participation, class presentations, a weekly forum debate, and either a final paper or

project.

**Prerequisites:** Any 200-level course in Spanish taken at Williams or permission of the instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** Spanish majors, Spanish certificate candidates.

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** The course explores the politics and aesthetics of Latin American cultural material from the framework of resistance and queer activism, giving students the opportunity to understand the construction of alternative Latin American identities that go against the mainstream.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Alejandro Castro

**RLSP 405 (S) Alternative American Literatures: From the Indigenous Chronicle to the Latin American & Chic. Novel (DPE) (WS)**

Do the Americas have a common literature? If so, is it possible to trace their roots and continuity from the colonial era to the present? Literary critic Martin Lienhard suggests that it is indeed possible to trace the origin of a literature common to Latin America from the colonial era and into present by focusing on what he calls "alternative literatures"--literatures that relativize the importance of Europeanized and Creole literatures and valorize the richness of oral traditions in the Americas. Such literatures, he asserts, are closely tied to marginalized sectors of society. In this course, we will take Lienhard's concept of "alternative literatures" as a point of departure to pursue our own examinations of how these "alternative literatures" are constituted. While the primary aim of this course is to focus on the writings of Latin American authors, we will end by exploring the relationship between "alternative" Latin American literatures and Chicana/o/x literatures. Readings will include narrative texts such as *Cartas de relación*, chronicles of conquest, religious texts, indigenous annals, poetry, and drama, as well as contemporary Latin American and Chicana/o/x novels.

**Requirements/Evaluation:** Four essays, class presentations, active participation, and regular attendance required

**Prerequisites:** any 300-level RLSP course or permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** Senior Spanish Majors.

**Expected Class Size:** 15

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

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

**Writing Skills Notes:** Each student will write four 4-6 page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will also provide three 2-page critiques of their partner's papers as a form of feedback. After receiving my feedback and the feedback of their peers, each student will revise each of the papers and submit a final version.

**Difference, Power, and Equity Notes:** This course will highlight intellectual production of indigenous peoples of the Americas under Spanish colonial rule as well as the writings of more contemporary minority authors of Latin America. It will explore the new identities and textualities that emerge as a result of the encounter and subsequent conquest of the Americas. As such, students will gain critical skills to analyze a diversity of Spanish-American colonial texts from the 16th century as well as more contemporary narrative texts.

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Carlos Macías Prieto

**RUSS 217 (S) Indigeneity Today: Comparative Indigenous Identities in the US and Russia (DPE) (WS)**

**Cross-listings:** ANTH 217

**Secondary Cross-listing**

Indigenous movements for land, rights, and cultural preservation have spread to and originated in all corners of the world. However, the global nature of these movements at times obscures ways of being Indigenous in differing contexts. This course analyzes Indigeneity in both the United States and Russia today. Through reading and analyzing ethnography, theory, and literature, it focuses on Indigenous peoples in a comparative context. Rather

than prioritizing concern with Indigenous peoples emerging from the US, it attempts to demonstrate what Indigeneity has been in both the United States and Russia and what it is and means today. It asks the following questions: what is Indigeneity and who is Indigenous; how is Indigenous identity constructed and by whom; and what convergences and divergences exist in Indigeneity between the US and Russia or for that matter in other contexts? To help answer these questions, in this course we will grapple with Indigeneity as a social category and other social formations, especially ethnicity, nationality, and race. Topics include: Indigeneity and the State, Revitalization and Resurgence, Indigenous People and Nature Protection, and Hemispheric and Global Indigenities.

**Requirements/Evaluation:** 10 posts to the course Glow discussion page, 3 times leading class discussion on the assigned readings, 1 short presentation, 1 extended portfolio project with regular shorter and longer writing submissions, and 1 final paper and final presentation (as the final part of the portfolio).

**Prerequisites:** None

**Enrollment Limit:** 16

**Enrollment Preferences:** Majors and certificate-seekers in Russian, then majors in Anthropology and Sociology, and then Global Studies concentrators

**Expected Class Size:** 12-15

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

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

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

RUSS 217(D1) ANTH 217(D2)

**Writing Skills Notes:** This course has the following assignments: Weekly post to the Glow discussion page, 1 extended project with regular writing submissions, 1 final paper and final presentation. For the extended project, we will have instructor feedback for all project assignments. In instructor feedback, comprehension of the material and the content of the writing, improvement in writing style and clarity, and development of voice will be discussed. There will also be peer feedback/review.

**Difference, Power, and Equity Notes:** In the course, students will learn about Indigeneity as a context-specific social formation. It understands Indigeneity as a category of difference with past and present importance. We will read about, discuss, and write about Indigeneity as a social category, along with other social categories it arose alongside (such as race, ethnicity, and nationality), and how it has been mobilized by both those who identify as Indigenous and by those who designate others as Indigenous.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Kamal A. Kariem

**RUSS 348 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WS)**

**Cross-listings:** GBST 348 / SOC 348

**Secondary Cross-listing**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their post-socialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as Russia's invasion of Ukraine, or the lingering tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Ukraine and Russia, but will also read comparative studies, as well as works on East Germany and Georgia. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the post-socialist condition.

**Requirements/Evaluation:** 5-page paper every other week, written comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian majors

**Expected Class Size:** 10

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

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

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

GBST 348(D2) RUSS 348(D1) SOC 348(D2)

**Writing Skills Notes:** This is a tutorial course, with plenty of opportunities to work on writing and argumentation. Tutorial papers receive written feedback from both the instructor and the tutorial partner, and are workshopped during the tutorial meetings.

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

**Attributes:** GBST Russian + Eurasian Studies

Fall 2024

TUT Section: T1 M 7:00 pm - 9:40 pm Olga Shevchenko

### **RUSS 401 (F) Let's Remember the USSR! (DPE)**

This course is devoted to memories of the USSR. We will focus on memoirs that portray various epochs of Soviet history from different points of view, watch films dealing with the Soviet legacy, and respond to essays that consider the problems of history and myth. In so doing, we will discuss the significance of nostalgia, official vs. unofficial culture, the politics of memory, and the institution of monuments. Much of our course will focus on daily life in the USSR as remembered by the people who lived through it. However, we will also explore the meaning and status of such memories today in former Soviet countries through responses to daily readings, essays, and presentations. Of course, along the way, we will work on improving our spoken and written Russian.

**Requirements/Evaluation:** Daily work (reading, preparing questions for discussion) 25%; weekly 1-2 page short written assignments (responses to open-ended questions about the daily readings) 25%; 2 short 10 minute presentations (on two illustrious works or figures) 25%; 1 final project, longer researched presentation 10-15 minutes 25%.

**Prerequisites:** Three years of Russian or instructor's consent.

**Enrollment Limit:** 15

**Enrollment Preferences:** RUSS or COMP

**Expected Class Size:** 5-10

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

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

**Difference, Power, and Equity Notes:** This course will address several issues that directly relate to the DPE description: the lives of dissidents in the USSR; the legacy of imperialism in the countries of the former Soviet Union; and the role that the official version of history plays in Russia today.

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Peter A. Orte

### **SOC 101 (F)(S) Invitation to Sociology (DPE)**

This course provides students with an introduction to sociological analysis and an overview of sociology as a discipline. We will focus on the relationship of individuals to the social world and become acquainted with systematic institutional analysis. Students will explore the intersection of biography, history, culture, and social structure as seen in the work of classical and contemporary social thinkers, including Marx, Durkheim, Weber, Simmel, Du Bois, and Goffman. Special consideration will be given to the social and cultural problems of capitalism, rationality and irrationality in modern institutions and organizations, the psychological dilemmas facing the individual in modern society, and the problem of social order and conflict. Students will emerge from the semester equipped with an analytical lens that will enable them to see the social world -- ranging from everyday interactions to broad political struggle -- in a new light.

**Requirements/Evaluation:** Thoughtful and consistent participation, several research memos and presentations, book review, final research paper

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** strictly limited to first-year students and sophomores (with exceptions for declared ANTH or SOC majors)

**Expected Class Size:** 30

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

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

**Difference, Power, and Equity Notes:** This course interrogates the social construction of identities, and how these differences manifest unequally in institutions.

Fall 2024

LEC Section: 01 MW 11:00 am - 12:15 pm Christina E. Simko

LEC Section: 02 TF 1:10 pm - 2:25 pm Ben Snyder

Spring 2025

LEC Section: 01 TR 11:20 am - 12:35 pm Olga Shevchenko

**SOC 150 (F) Data for Justice** (DPE) (QFR)

**Cross-listings:** STS 150 / AMST 150 / WGSS 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

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

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

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

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

## **SOC 228 (S) The Panopticon: Surveillance, Power, and Inequality (DPE)**

**Cross-listings:** STS 229

### **Primary Cross-listing**

Surveillance is built into the very fabric of modern life. From CCTV cameras, to supermarket loyalty cards, to the massive gathering of personal data on social media sites, people participate in today's "surveillance societies" just by doing everyday activities. This course uses the metaphor of the "Panopticon" as a doorway to engagement with traditional and new forms of surveillance. First described by philosopher and social theorist Jeremy Bentham, the Panopticon is a physical structure that enables one observer to see all inhabitants without those inhabitants knowing when they are being observed. In *Discipline and Punish*, Michel Foucault famously expanded thinking on the Panopticon as a metaphor for the "disciplinary" power that lies at the heart of inequality in modern society. Since Bentham and Foucault's time, however, surveillance technologies have changed significantly. To what extent does the concept of the Panopticon give us purchase on today's surveillance societies? How does watching people with new digital and algorithmic surveillance technologies shape the exercise of power and, in turn, (re)produce forms of inequality? Can privacy, convenience, and safety ever be truly balanced? Topics include: the historical origins and expansion of surveillance in modern societies, policing and state surveillance, and social media surveillance.

**Requirements/Evaluation:** participation, reading responses, midterm essay, final paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and Sociology 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:**

STS 229(D2) SOC 228(D2)

**Difference, Power, and Equity Notes:** This course explores how power is distributed unequally through the mechanism of surveillance technologies, particularly in regard to racial and class differences. Among other topics, it will consider the concrete case of surveillance by police in Baltimore City and the question of if and when surveillance is appropriate there, given the city's ongoing crisis of citizen and police violence. Students will discuss police surveillance in a context shaped by racial segregation and class inequality.

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Ben Snyder

## **SOC 252 (F) Im/mobilities (DPE) (WS)**

**Cross-listings:** AMST 252 / AAS 252

### **Primary Cross-listing**

We think of the freedom to move as a mark of privilege. In the United States, passing a driving test, owning a car, and getting a passport are milestones that signal modernity and freedom. Likewise, we think of restrictions on movement as the domain of the underprivileged, such as the current and formerly incarcerated. But as the Covid-19 pandemic revealed, there have always been two sides to immobility: privileged as well as involuntary immobility. There are correspondingly two sides to mobility: those who move because they want to and others because they have no choice. In this class, students will explore conceptions of mobility as adventurous, free, and modern (as with jet-setting international elites). They will compare and contrast when mobility can be threatening, exclusionary, and limited (as recognized by the Black Lives Matter movement). This class invites students to interpret their environment through the lens of mobility and inequality. Drawing on sociology, anthropology, cultural studies, geography, and migration studies, this interdisciplinary course offers a beginning conversation on the causes and consequences of the freedom to move--or to stay still.

**Requirements/Evaluation:** Thoughtful and consistent class participation, several short reflection papers, two drafts of an opinion essay, class presentation

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Given to first-year students and sophomores, particularly those who have demonstrated an interest in AAS/SOC. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**Expected Class Size:** 15

**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 252(D2) AAS 252(D2) SOC 252(D2)

**Writing Skills Notes:** Emphasis on the processes of writing and revising, several short papers on which students will receive close feedback, and drafts of a final written assessment

**Difference, Power, and Equity Notes:** This course explores a politics of im/mobilities: how we move through space through different bodies at the intersection of race, class, gender, ability, and citizenship. Students will use their own bodies as research sites for deepening their understanding of how we navigate the freedom to move or stay still.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Phi H. Su

**SOC 262 (F) Paper Trails** (DPE)

**Cross-listings:** STS 262 / GBST 262

**Primary Cross-listing**

Long before the invention of the passport, states or state-like entities sought to document and manage populations and discipline bodies. This course invites students to critically reflect on documentation practices and systemic violence, particularly against racial, ethnic, sexual, and political minorities. Students will explore identity-making through documentary practices such as the three-generation life history, a biographical form that Soviet-allied countries used to reward loyalty and punish disloyalty. Labels, such as a criminal record or pre-existing health conditions, also trail or precede individuals their whole lives. Students will grapple with what happens when the paper trail goes cold--when identification documents are invalidated, birth certificates withheld, household registries purged, and archives destroyed. Students will explore the rise of surveillance and biometric data alongside the actors, technologies, and industries that try to circumvent them in places such as the Xinjiang Uyghur Autonomous Region and along the US-Mexico border. In this project-based course, students will exhume paper trails and imagine alternative ways to create, alter, and subvert them.

**Requirements/Evaluation:** thoughtful and consistent class participation, facilitation of guest speakers, Special Collections visit, project memos, and final project and presentations

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and sociology majors, Global Studies concentrators; Science and Technology Studies concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 262(D2) STS 262(D2) GBST 262(D2)

**Difference, Power, and Equity Notes:** In this course, students will interrogate some of the key documents that structure our lives and serve as tools for waging systemic violence against ethnic, racial, sexual, and political minorities. Students will synthesize and apply these lessons about bureaucratic documentation toward the benefit of a community partner.

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Phi H. Su

**SOC 301 (S) Social Construction** (DPE)

**Cross-listings:** COMP 315 / WGSS 302 / STS 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

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

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

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

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**SOC 313 (S) The 626 (DPE)**

**Cross-listings:** AAS 312

**Primary Cross-listing**

Ryka Aoki's *Light from Uncommon Stars* is "a defiantly joyful adventure in California's San Gabriel Valley, with cursed violins, Faustian bargains, and queer alien courtship over fresh-made doughnuts." What sociological insight could a sci-fi novel about intense extracurricular pressure, food, and foreignness have to offer about the San Gabriel Valley, area code 626? In this course, we take the fantastical characters and plots of Aoki's novel as an invitation to delve into the histories of Asian American settlement to Gabrielino/Tongva lands on the eastern fringes of present-day Los Angeles County. The multilingual boba shops, restaurants, and store fronts throughout the valley mask a history of violent backlash and English-only initiatives. Media reports of academic and musical prodigies skew a broader socioeconomic picture that includes crimmigration, deportation, and xenophobia. And the figure of an intergalactic refugee mother exposes the toll that crossing borders takes on individuals, families, and communities. In this project-based course, we survey the formation of a particular place and its surroundings. In doing so, students grapple with general questions such as: How does migration shape intergenerational dynamics? When and with what tools do people confront racism and intersecting forms of discrimination? How do ethnic enclaves form and fracture? And how do communities mobilize for political rights?

**Requirements/Evaluation:** thoughtful and consistent participation; mock film festival screening and vote; regular writing assignments; teach-ins

**Prerequisites:** N/A

**Enrollment Limit:** 15

**Enrollment Preferences:** ANSO majors and AAS concentrators. If the course overenrolls, the instructor will send out a Google Form to make

enrollment decisions.

**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:**

SOC 313(D2) AAS 312(D2)

**Difference, Power, and Equity Notes:** This course explores the making of the San Gabriel Valley as the "Asian American Holy Land." It delves into actors' diverse responses to the model minority stereotype, class, and belonging. Students will evaluate (pan)ethnicity as something to be explained, rather than explanatory, and consider the gaps between diversity and inclusion versus equity in the so-called majority-minority context of the 626.

**Attributes:** AAS Core Electives

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Phi H. Su

**SOC 348 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference** (DPE) (WS)

**Cross-listings:** GBST 348 / RUSS 348

**Primary Cross-listing**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their post-socialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as Russia's invasion of Ukraine, or the lingering tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Ukraine and Russia, but will also read comparative studies, as well as works on East Germany and Georgia. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the post-socialist condition.

**Requirements/Evaluation:** 5-page paper every other week, written comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian 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:**

GBST 348(D2) RUSS 348(D1) SOC 348(D2)

**Writing Skills Notes:** This is a tutorial course, with plenty of opportunities to work on writing and argumentation. Tutorial papers receive written feedback from both the instructor and the tutorial partner, and are workshopped during the tutorial meetings.

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

**Attributes:** GBST Russian + Eurasian Studies

Fall 2024

TUT Section: T1 M 7:00 pm - 9:40 pm Olga Shevchenko

**SOC 349 (S) Race, Gender, and Labor** (DPE)

This course draws on approaches from sociology, labor studies, and Black studies to examine the historical and contemporary intersections of race, gender, and labor. In particular, we will explore the racial, classed, and gendered dimensions of the labor movement, historic economic shifts that impacted and reorganized U.S. labor regimes, Black labor in slavery's afterlife as it relates to prisons, and global analyses of racialized gendered labor regimes for migrant and immigrant labor within the Global South and the U.S. We will begin the course by grounding ourselves in the Black feminist framework of intersectionality, which will guide our analyses of the intersections of race, class, and gender in labor formations. We will then focus on the monumental shift in labor relations that enslaved Black people's toppling of the plantation system in the US South brought forth, as well as the technologies of re-enslavement instituted as a reaction to Black people's emancipation. After that, we will move through different themes and time periods, considering how race, gender, and class intersect in regimes of labor exploitation and the successes and setbacks of labor movements.

**Requirements/Evaluation:** Major course requirements include engagement in course discussions, reading reflections, a midterm paper, group presentations, and final research paper.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and Sociology, Women, Gender, and Sexuality Studies (WGSS) and/or Africana Studies majors

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** This course foregrounds intersectional subjectivities and perspectives. It provides interdisciplinary toolkits to strengthen students' ability to identify and address how unequal power dynamics sustain difference and inequity--e.g., in racial and gender pay gaps and inequalities in the globalized care economy--and to practice collective strategies for transformative social change, engaging with critical epistemologies developed by workers fighting for racial, gender, and economic justice.

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Venus M. Green

### **SOC 380 (S) Who Cares? (DPE)**

What does it mean to care--about a person, a situation, or a cause? We often assume that care arises spontaneously and organically. Yet both feelings of care and acts of care always take shape in social contexts. In this course, we will uncover and critically interrogate the norms surrounding caring, caregiving, and care-receiving in our own communities. What social factors influence our willingness to offer care, and to accept it from others? Why is caregiving so heavily gendered and racialized? Is care inevitably corrupted by capitalism? Specific topics will include domestic work and reproductive labor; parenthood; therapy and mental health care; the discourse of self-care; and social movements that center around enacting care. The course will culminate in a significant experiential learning component: as a class, we will work collaboratively to design and implement a project that pushes or challenges the "care norms" in the northern Berkshires.

**Requirements/Evaluation:** thoughtful and consistent participation, including in-class discussions and shared resources created outside of class time; four journal entries (2-3 pages each); collaboratively designed experiential learning project; annotated bibliography; op-ed style essay (4-5 pages)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** if overenrolled, students will be asked to submit a short statement of interest

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** This course centers the relationship between structural inequality and the cultural norms surrounding caregiving and care-receiving. Throughout the semester, we will reflect on how care norms both reflect and perpetuate larger systems of inequality, especially race and gender. Through a student-designed experiential learning project, we will strive to create social change in the local community.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Christina E. Simko

## STS 150 (F) Data for Justice (DPE) (QFR)

**Cross-listings:** AMST 150 / SOC 150 / WGSS 150 / INTR 150

### Secondary Cross-listing

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

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

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

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

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

## STS 208 (S) Designer Genes (DPE)

**Cross-listings:** ENGL 208 / WGSS 208 / AMST 206

### Secondary Cross-listing

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara

Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**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:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**STS 229 (S) The Panopticon: Surveillance, Power, and Inequality (DPE)**

**Cross-listings:** SOC 228

**Secondary Cross-listing**

Surveillance is built into the very fabric of modern life. From CCTV cameras, to supermarket loyalty cards, to the massive gathering of personal data on social media sites, people participate in today's "surveillance societies" just by doing everyday activities. This course uses the metaphor of the "Panopticon" as a doorway to engagement with traditional and new forms of surveillance. First described by philosopher and social theorist Jeremy Bentham, the Panopticon is a physical structure that enables one observer to see all inhabitants without those inhabitants knowing when they are being observed. In *Discipline and Punish*, Michel Foucault famously expanded thinking on the Panopticon as a metaphor for the "disciplinary" power that lies at the heart of inequality in modern society. Since Bentham and Foucault's time, however, surveillance technologies have changed significantly. To what extent does the concept of the Panopticon give us purchase on today's surveillance societies? How does watching people with new digital and algorithmic surveillance technologies shape the exercise of power and, in turn, (re)produce forms of inequality? Can privacy, convenience, and safety ever be truly balanced? Topics include: the historical origins and expansion of surveillance in modern societies, policing and state surveillance, and social media surveillance.

**Requirements/Evaluation:** participation, reading responses, midterm essay, final paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and Sociology 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:**

STS 229(D2) SOC 228(D2)

**Difference, Power, and Equity Notes:** This course explores how power is distributed unequally through the mechanism of surveillance technologies, particularly in regard to racial and class differences. Among other topics, it will consider the concrete case of surveillance by police in Baltimore City and the question of if and when surveillance is appropriate there, given the city's ongoing crisis of citizen and police violence. Students will discuss

police surveillance in a context shaped by racial segregation and class inequality.

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Ben Snyder

**STS 262 (F) Paper Trails (DPE)**

**Cross-listings:** SOC 262 / GBST 262

**Secondary Cross-listing**

Long before the invention of the passport, states or state-like entities sought to document and manage populations and discipline bodies. This course invites students to critically reflect on documentation practices and systemic violence, particularly against racial, ethnic, sexual, and political minorities. Students will explore identity-making through documentary practices such as the three-generation life history, a biographical form that Soviet-allied countries used to reward loyalty and punish disloyalty. Labels, such as a criminal record or pre-existing health conditions, also trail or precede individuals their whole lives. Students will grapple with what happens when the paper trail goes cold--when identification documents are invalidated, birth certificates withheld, household registries purged, and archives destroyed. Students will explore the rise of surveillance and biometric data alongside the actors, technologies, and industries that try to circumvent them in places such as the Xinjiang Uyghur Autonomous Region and along the US-Mexico border. In this project-based course, students will exhume paper trails and imagine alternative ways to create, alter, and subvert them.

**Requirements/Evaluation:** thoughtful and consistent class participation, facilitation of guest speakers, Special Collections visit, project memos, and final project and presentations

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and sociology majors, Global Studies concentrators; Science and Technology Studies concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 262(D2) STS 262(D2) GBST 262(D2)

**Difference, Power, and Equity Notes:** In this course, students will interrogate some of the key documents that structure our lives and serve as tools for waging systemic violence against ethnic, racial, sexual, and political minorities. Students will synthesize and apply these lessons about bureaucratic documentation toward the benefit of a community partner.

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Phi H. Su

**STS 301 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / WGSS 302 / SOC 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and

ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

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

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

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

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

### **STS 323 (F) Writing Gender in Sci-Fi and Speculative Fictions (DPE)**

**Cross-listings:** WGSS 329 / ENGL 329

**Primary Cross-listing**

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics--or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

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

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

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

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

### **STS 363 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** WGSS 363 / INTR 350 / AMST 363

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

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

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

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

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

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

### **STS 373 (S) Technologies of Race (DPE) (WS)**

**Cross-listings:** AMST 372 / AFR 374

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

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

**Requirements/Evaluation:** Four papers, in-class writing/reflective work, and a final exam.

**Prerequisites:** none

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

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

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

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

AMST 372(D2) STS 373(D2) AFR 374(D2)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

**Attributes:** AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

**THEA 109 (S) The Art of Yoga: Practice, Philosophy, Politics, Possibilities (DPE)**

**Cross-listings:** ASIA 109

**Primary Cross-listing**

This course offers an immersive, interdisciplinary approach to hatha yoga, the branch of yoga that emphasizes bodily techniques for channeling energy, and achieving balance and quietude. It has been practiced and theorized variously in South Asia since ancient times. More recently, beginning in the late 19th century, it has been popularized throughout the globe, and has served as a source of inspiration for artists in various disciplines, including the theatre. Our work will follow four interrelated paths that will provide a broad context for our own experience and offer us tools for developing creativity: 1) We will dedicate ourselves to the careful study of the physical practice of yoga asanas, giving emphasis to biomechanical principles of alignment. Our study will include some basics of yoga anatomy; 2) We will study some allied philosophical principles, as they emerge from the Sanskrit text, Patanjali's *Yoga Sutras*, and some current commentaries on that text, by means of expanding the significance of our practice to all areas of our lives; 3) We will attend to the cultural politics of yoga by discussing new scholarship on its ancient origins as well as critical inquiry about how issues of appropriation, Orientalism, and racism shape its current manifestations; 4) We will examine how artists have incorporated elements of yoga into their practice. To explore how yoga might support our own artistic and innovative thinking, we will pair our practice with creative exercises. In this way, the course aims to explore the relationship of theory and practice. It will be of interest to students in the arts and anyone interested in fostering artistry and the imagination. Students must be prepared to engage in a physical practice of asana, as well as commit to reading, writing, and discussion. No previous experience with yoga is required.

**Requirements/Evaluation:** Students will write 3-page weekly papers, either in response to readings or embodied exercises, or the tutorial partner's essay. Written feedback will be given by instructor. Students will be expected to demonstrate that they are regularly practicing outside of class both by the quality of questions they bring to our sessions together, as well as their continuous refinement of the poses. Students will not be evaluated in relation to a standard, but according to their own dedicated and steady progress with respect to the experience of yoga practice. The evaluation process includes attendance.

**Prerequisites:** Prospective students will be asked to submit an online form with questions about their interest in the class.

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference will be given to first-year students.

**Expected Class Size:** 10

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

**Materials/Lab Fee:** \$50 for yoga mat, belt, and balls.

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

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

THEA 109(D1) ASIA 109(D1)

**Difference, Power, and Equity Notes:** Throughout the course we will reflect on the ways in which the knowledge created through yogic practice and philosophy disrupts and provincializes European epistemological systems. Moreover, we will engage in critical inquiry into the ways in which the global popularity of yoga is shaped by colonial legacies of Orientalist representation, as well as contemporary modes of cultural appropriation and consumerism.

Spring 2025

TUT Section: T1 TBA Shanti Pillai

**THEA 216 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / DANC 216 / GBST 214 / ASIA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10

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

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

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

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

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

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

**Secondary Cross-listing**

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

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays,

and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10-15

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

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

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

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

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

### **THEA 231 (F) Race and Performance (DPE)**

How does race function in performance, and, dare we say, "live and in living color?" How does one deconstruct discrimination at its roots? From a perspective of global solidarity, we will read plays every week and examine how race functions in theater and performance. This class offers students a discussion that does not center whiteness, but takes power, history, culture, philosophy, and hierarchy as core points of debate. In the first three weeks, we will establish the common terms of the discussion about stereotypes, representation, and historical claims, but then we will quickly move toward an advanced conversation about effective discourse and activism through art, performance, and cultural production. In this class, we assume that colonialism, slavery, white supremacy, and oppressive contemporary state apparatuses are real, undeniable, and manifest. Since our starting point is clear, our central question is not about recognizing or delineating the issues, but rather, it is a debate about how to identify the target of our criticism in order to counter oppression effectively and dismantle long-standing structures. Not all BIPOC communities are represented in this course, as claiming comprehensive inclusion in a single semester would be tokenistic and disingenuous. Instead, we will aspire to understand and negotiate some of the complexities related to race in several communities locally in the U.S. and beyond.

**Requirements/Evaluation:** Requirement/Evaluation: Participation; performance review; in-class presentation; and final paper.

**Prerequisites:** None.

**Enrollment Limit:** 14

**Enrollment Preferences:** Declared or prospective Theatre majors; students who have taken Theatre 101.

**Expected Class Size:** 14

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

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

**Difference, Power, and Equity Notes:** Entire focus of the course is on how representations of race in cultural production affect ideas surrounding oppression, discriminatory social structures, etc.

Fall 2024

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

### **THEA 271 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / COMP 271 / ASIA 275 / AAS 275

**Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the

most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

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

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

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

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**THEA 390 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / ENGL 333 / AMST 390 / COMP 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for

HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

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

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

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

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

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

### **WGSS 101 (F)(S) Introduction to Women's, Gender & Sexuality Studies (DPE) (WS)**

This course is designed to initiate you into the pleasures, pains and perplexities of critical thinking about gender and the situations of women across the globe. We will survey a wide variety of writers and issues--historical and contemporary, theoretical and practical. Above all, the course is intended as an exploration of the tremendous diversity of thought contained under the general rubrics of feminist and gender studies and a vehicle for developing skills in writing and research as well as analytical tools for further work in the field. The goal is not to bring about a specific point of view, but rather to learn to analyze issues critically using the methods and frameworks that feminist theory and queer theory have developed as academic disciplines.

**Class Format:** Mix of lectures and seminars

**Requirements/Evaluation:** Participation during class and in online forums, weekly reading responses, two short essays with revisions, and a final research paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors and potential WGSS majors

**Expected Class Size:** 19

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

**Unit Notes:** required course for the Women's, Gender and Sexuality Studies major

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

**Writing Skills Notes:** This course requires significant attention to the craft of writing. Essential to this craft is the process of editing and rewriting materials with feedback from peers and professors. Students are expected to focus on improving analytical skills, critical thinking, and argumentation through attention to the writing process. They are also expected to give meaningful critical feedback on the writing of their peers.

**Difference, Power, and Equity Notes:** This course meets the DPE requirement because it asks students to reflect critically on issues of gender and

sexuality around the world in a comparative contextual framework. Students will be asked in seminar space to discuss the operation of difference and power within as well as across different gender, class, racial, and sexual identities while learning in lecture meetings about feminist and queer studies' history, activism, and theory.

**Attributes:** WGSS Theory Courses

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Greta F. Snyder

SEM Section: 02 TF 1:10 pm - 2:25 pm Kiaran Honderich

SEM Section: 03 MR 1:10 pm - 2:25 pm Mejdulene B. Shomali

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Greta F. Snyder

SEM Section: 02 MR 1:10 pm - 2:25 pm Mejdulene B. Shomali

### **WGSS 105 (F) American Girlhoods (DPE) (WS)**

**Cross-listings:** ENGL 105

**Secondary Cross-listing**

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

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

**Prerequisites:** none

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

WGSS 105(D2) ENGL 105(D1)

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

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Fall 2024

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

### **WGSS 113 (F) The Feminist Poetry Movement (DPE) (WS)**

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

**Secondary Cross-listing**

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for

building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

**Class Format:** discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first years

**Expected Class Size:** 19

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

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

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

AMST 113(D2) ENGL 113(D1) WGSS 113(D2)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page graded papers, one creative assignment, and a final digital research project (8-10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

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

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**WGSS 150 (F) Data for Justice** (DPE) (QFR)

**Cross-listings:** STS 150 / AMST 150 / SOC 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

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

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

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

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**WGSS 152 (F) The Fourteenth Amendment and the Meanings of Equality (DPE) (WS)**

**Cross-listings:** HIST 152

**Secondary Cross-listing**

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested interpretations of "birthright citizenship," "due process," "privileges and immunities," "equal protection," and "life, liberty or property"; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

**Requirements/Evaluation:** a series of short (3-page) response papers; and a final 10-12 page research paper

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** given first to sophomores who have been dropped from this class previously, then to first-years, then to sophomores who have not been dropped previously

**Expected Class Size:** 15-19

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

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

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

WGSS 152(D2) HIST 152(D2)

**Writing Skills Notes:** Students will write three short (3-page) response papers to the readings in the first part of the semester, and will also write a substantial (10- to 12-page) research paper. In preparation for the research paper, students will write proposals, develop bibliographies, write outlines and drafts, and do peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

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

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Sara Dubow

**WGSS 202 (F)(S) Foundations in Sexuality Studies (DPE)**

This course will offer an introduction to the burgeoning interdisciplinary field of sexuality studies in part through examining historical, legal, literary, filmic, cultural studies, sociological, and popular texts, as well as work done under the umbrella of queer theory. It explores the role of race, class, religion, science, region, and nation in the construction of modern gender and sexual identities and in the lived experiences of dissident genders and sexualities. We will examine a range of issues, including histories and strategies of resistance; transgender and intersex theory and activism; critiques of the white racial hegemony of lesbian and gay studies; the consequences of gay marriage; the politics of AIDS and its theoretical implications; globalization and sexuality; the rise of queer visibility and its relation to commodity culture; and recent conceptualizations of homonormativity. The goal of the course is not to achieve any kind of political or intellectual consensus, but to have rigorous debate over some of the key issues in queer studies.

**Class Format:** discussion

**Requirements/Evaluation:** Class participation, Marco Polo Discussion posts (short, app 3 min), short quizzes, reflection paper(s)

**Prerequisites:** None. WGSS 101 may be helpful as background knowledge, but is not required.

**Enrollment Limit:** 19

**Enrollment Preferences:** Women's Gender & Sexuality Studies majors, short statement of interest in case of over-enrollment

**Expected Class Size:** 19

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

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

**Difference, Power, and Equity Notes:** This course examines sexual diversity in various forms and asks students to interrogate questions of privilege and positionality, including the intersectional contemplation of sexuality's relationship to race, ethnicity, ability, class, religion, and other axes of identity. It investigates not only sexual difference, but the history of sexual identity and progressive narratives of "gay rights" that have developed over time.

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

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Abram J. Lewis

Spring 2025

SEM Section: 01 MW 8:25 pm - 9:40 pm Gregory C. Mitchell

**WGSS 208 (S) Designer Genes (DPE)**

**Cross-listings:** ENGL 208 / STS 208 / AMST 206

**Secondary Cross-listing**

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**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:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**WGSS 211 (F) Gender in the Global Economy (DPE)**

**Cross-listings:** ECON 105

**Primary Cross-listing**

This course will present a feminist economic analysis of the global economy, and some of the urgent issues facing women in the Global South. The course will start by developing theoretical resources: these will include feminist critiques of economic theory, work on care labor and the shifting boundaries between markets, governments, households and the environment, and discussions of intersectionality and difference. Then we will discuss a series of interlinked issues which may include the contradictory effects of structural adjustment and its successors; the informal sector and global value chains; the economics of sex work and global sex trafficking; climate change; and migration. We will finish by looking at community-based activism, non-governmental organizations, and the possibilities for North/South alliances.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** reaction papers, research paper; participation in class discussion will count for part of the grade

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 12

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

**Unit Notes:** This course cannot count toward the ECON major.

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

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

ECON 105(D2) WGSS 211(D2)

**Difference, Power, and Equity Notes:** This course meets the DPE requirement because it asks students to reflect critically on issues of gender and economic power around the world in a comparative contextual framework.

**Attributes:** GBST Economic Development Studies WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Kiaran Honderich

## **WGSS 216 (S) Women Behaving Badly: Deviant Women in Early Modern French Literature (DPE)**

**Cross-listings:** RLFR 216

### **Secondary Cross-listing**

Female deviance often implies resisting a dominant and oppressive patriarchal status quo embedded within cultural and historical backgrounds. This course explores female characters in early modern French literature who refuse to conform to established gender roles. Defying social constructs of femininity, through either judicious negotiations or more aggressive and violent behavior, is an important trope in the writings of both male and female authors of the seventeenth and eighteenth centuries. What constitutes deviant behavior, however, depends on social definitions of gender roles, which evolve over time. In this course, we will first examine women's place within the historical and socio-cultural context of the *Ancien Régime*, which will lead to an examination of female behavior censured during the seventeenth and eighteenth centuries. We will then reflect on how we, as modern readers, perceive such deviancy at it relates to the past. Finally, we will discuss the relevance of studying deviant women in light of current events, such as the #MeToo movement, which has led to a new level of consciousness and empathy for the plight of marginalized groups. Potential readings to include Corneille's *Médée*, Madame de la Fayette's *Princesse de Clèves*, Laclos's *Liaisons dangereuses*, and Isabelle de Charrière's *Lettre à Mistriss Henley*.

**Requirements/Evaluation:** active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

**Prerequisites:** strong performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

**Expected Class Size:** 15

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

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

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

WGSS 216(D2) RLFR 216(D1)

**Difference, Power, and Equity Notes:** This course focuses on a critical examination of difference, power, and equity in early modern France.

Through the study of deviant women, the course thus challenges students to examine the effects of class, race, ethnicity, gender, and sexuality in narratives on women, misogyny, and criminality.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Preea Leelah

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

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

### **Secondary Cross-listing**

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

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**WGSS 227 (S) Boys Love (DPE)**

**Cross-listings:** COMP 228

**Secondary Cross-listing**

Originating in Japanese manga of the 1970s, the genre of yaoi, boy love, or BL has expanded into other media and around the globe during the last half century. Created mostly by women for women, BL transposes classic tropes of popular romance into a male homosocial environment, depicting the inevitable love of young, attractive, and typically androgynous men. The growing popularity of BL begs several questions: Why do women create and consume romances that tend to exclude female characters? Why do they enjoy a fictional universe that deliberately downplays homophobia yet ostensibly preserves heteronormativity by showing powerful, protective tops who repeatedly fall for vulnerable, passive bottoms? And how has BL changed global perceptions of and expectations for masculinity? This course explores these and other questions by examining key examples of BL from Japanese manga to Thai television, as well as shipping culture, BL's robust fandom, and adjacent genres such as slash fiction and girl love.

**Requirements/Evaluation:** completing all assignments, active participation in class discussions, two short papers, creating your own BL, and a final project

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** COMP and WGSS 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:**

WGSS 227(D2) COMP 228(D1)

**Difference, Power, and Equity Notes:** This class examines difference, power, and equity by examining representations of gender and sexuality, as well as their global flow over the past fifty years. Works of yaoi, boys love, or BL represent a significant genre of popular culture, as well as soft power, that originated in East Asia yet has spread around the globe. The course will address the gendered aspects of BL production, consumption, and fandom, as well the genre's mobilization of homosociality and homosexuality.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Julie A. Cassidy

**WGSS 301 (S) Sexual Economies (DPE)**

**Cross-listings:** ANTH 301 / AMST 334

**Primary Cross-listing**

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

their diverse lived experiences related to this topic.

**Requirements/Evaluation:** short-quizzes, reflection papers, participation, short Marco Polo video posts (app 3 min each)

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

**Enrollment Limit:** 15

**Enrollment Preferences:** based on statement of interest, brief interviews if necessary

**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:**

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

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

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

### **WGSS 302 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / STS 301 / SOC 301 / REL 301

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

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

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

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

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

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and

difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**WGSS 308 (S) Parenting for a Feminist-Queer-Trans World (DPE)**

Perhaps you want to understand your own experience being parented; perhaps you are a parent, or hope to become one, and you want to reflect on your intentions; perhaps you want to understand what various scholars, activists, and activist-scholars have said about how parenting matters. This class will provide you with the time, information, and other resources necessary to explore the following question: what difference does it make when we put "feminist," "queer" and/or "trans" in front of parenting? More specifically, how do these modifiers change the forms and practice of parenting, ideally and in fact? What are the associated philosophies and structures that justify and enable these forms and practices? In this course, we will conceptualize parenting in a capacious way, as a kind of ongoing relationship that can obtain not only between an adult and a child they are "raising," but also between adults who are not conventionally considered "related." The purpose of this class is threefold: 1) to enable you to develop your own parenting philosophy, 2) to use "parenting" as a window to explore differences in feminist, queer, and trans thought, and 3) to use "parenting" as a springboard for imagining better institutional arrangements and articulating societal ideals. To realize these goals, we will mine our experiences, talk to lots of parents, and engage both scholarly and popular resources on parenting.

**Requirements/Evaluation:** One 6 page book review; Three contributions to resource compendium; One episode for the group podcast; One 10 page final essay

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 15

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

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

**Difference, Power, and Equity Notes:** We will be looking at the difference that understanding parenting differently, and/or practicing it with feminist, trans, and queer goals in mind does/might make in relation to the ends of equity and inclusion. We will also be attentive, however, to differences in ideas about what feminist, trans and queer parenting entails -- and how relations of power internal to groups make certain ideas about what feminist, queer, and/or trans parenting entails more accessible than others.

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

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Greta F. Snyder

**WGSS 311 (F) Trans Film and Media (DPE)**

**Cross-listings:** AMST 364

**Primary Cross-listing**

This course provides an introduction to contemporary trans culture and politics via the lens of film and other (mostly visual) media. We'll focus mainly on media production in the U.S. since the early 1990s, as this moment is usually understood as inaugurating contemporary "transgender" politics; additionally, the 90s saw a profusion of diversity in popular representation generally. This class has two main priorities: first, to use visual media as a lens for surveying major developments in trans studies, politics, and representation over the last few decades; second, to develop a critical repertoire for thinking about our current conjuncture of "trans visibility" in particular. By tracking a longer history of both popular and alternative trans media production, this course will question the vanguardism and celebratory progress narratives associated with "trans tipping point" visibility conditions. Drawing from perspectives in WGSS, American studies, and ethnic studies, we will especially situate trans representation in relation to the institutionalization of minority difference under neoliberal capitalism. In line with scholarship, we'll approach trans representation as interlocking with structures like race, heteropatriarchy, dis/ability, immigration, and nationality and empire.

**Class Format:** There will also be some lecturing.

**Requirements/Evaluation:** Students will have ongoing short discussion post assignments, one midterm essay of 5-6 pages, and a final group

media-making project with min. 6 pages of analytic writing to accompany their creative work.

**Prerequisites:** WGSS 101 or 202 would be helpful but are not required. Other background in WGSS or the humanities is also helpful.

**Enrollment Limit:** 20

**Enrollment Preferences:** Enrollment preference can go to WGSS majors and 3rd & 4th years. Statements of interest are welcome.

**Expected Class Size:** 20

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

**Materials/Lab Fee:** For some proprietary media content, students will need subscriptions to popular streaming services (eg Netflix, Amazon, HBO Max). See WGSS chair about financial aid waivers and alternatives if this feels cost prohibitive.

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

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

WGSS 311(D2) AMST 364(D2)

**Difference, Power, and Equity Notes:** This course provides a survey of issues facing marginalized trans communities via the lens of visual media, with an emphasis on how structures of power shaping trans experience intersect with the politics of race, capital, disability, migration, and other axes of social difference.

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Abram J. Lewis

**WGSS 315 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** RLFR 316 / COMP 314

**Secondary Cross-listing**

During the 1830s, Honoré de Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Victor Hugo to Émile Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, Eiffel Tower modernity, and luminous energy, captured in countless paintings, photographs, and film. However, Paris is also the site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**Expected Class Size:** 16

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

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

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

RLFR 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Brian Martin

**WGSS 329 (F) Writing Gender in Sci-Fi and Speculative Fictions (DPE)**

**Cross-listings:** ENGL 329 / STS 323

**Secondary Cross-listing**

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics--or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

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

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

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

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

**WGSS 332 (S) Gender, Sexuality & Disability (DPE)**

**Cross-listings:** AMST 369

**Primary Cross-listing**

From classical mythology to reality TV, bodies and minds that depart from the ordinary have long been sources of popular fascination. In recent history, people marked as "disabled" have been subject to medical scrutiny, labeled deficient or defective, and often barred from full participation in society. And yet, what counts as "disability"--and who counts as disabled--varies greatly depending on cultural and historical context. Arguably, disability has more to do with social conditions than with any innate characteristics of disabled people themselves. This class introduces disability studies, situating disability within its historical, political, and cultural contexts. As a GWSS course, we'll center queer and feminist perspectives; this class also emphasizes recent work. Echoing arguments in gender and sexuality studies, scholars have insisted that disability is not a natural or biological fact, but a socially constructed category. As such, scholars and activists have challenged medical models that conceptualize disability as an individual defect in need of elimination. They have also questioned the idea that disability is simply a minority identity -- to the contrary, disability is a condition that most humans will experience at some point in our lives. This class frames "disability" broadly--encompassing not just conditions of physical impairment, but a wide range of bodily, sensory, cognitive, emotional, and behavioral differences and capacities. This class also centers how disability is produced intersectionally through regimes like race, capitalism, and empire. Topics include: theories of embodiment, eugenics, institutionalization and incarceration, neurodivergence, mad studies, the politics of health, storytelling and narrative, disability justice activism,

neoliberalism, biopolitics, and crip theory. Along with scholarly writings, we'll consider activist texts, popular press, fiction, memoir, and a variety of other media.

**Requirements/Evaluation:** Students will submit ongoing brief/informal forum posts, midterm essay, and a longer final research project (10-12 pgs); students will also work in small groups to facilitate a section of class twice per term.

**Prerequisites:** WGSS 101-level familiarity would be helpful, but is not required.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference to majors, 3rd and 4th year students.

**Expected Class Size:** 15

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

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

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

WGSS 332(D2) AMST 369(D2)

**Difference, Power, and Equity Notes:** This class surveys the politics of disability in recent U.S. history, illustrating axes of difference and privilege based on ability as it intersects with various racial, gender, and other identities.

**Attributes:** PHLH Bioethics + Interpretations of Health

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Abram J. Lewis

### **WGSS 345 (F) The Pedagogy of Liberation (DPE)**

Education is inherently political, and politics necessarily involves pedagogy. *Who* should teach, *what* is taught, *how* it is taught, and *why* it is taught are questions hotly debated at all levels and in all sites of education because the answers have implications for societal reproduction or transformation. Politicians, activists, even family members at the dinner table all seek to educate in ways that incline us toward particular political positions. At the heart of this class stands the question: if different pedagogies point us in different political directions, then what kind of pedagogy or pedagogies serve the end of liberation from oppression and why? Are there certain pedagogical "goods" that reliably serve the goal of liberation across sites? Or do different sites require different approaches? To begin to answer these questions, we will engage a variety of thinker-teachers and groups known for their commitment to a "pedagogy of liberation." While feminist thinkers will be foregrounded, we may also look to thinker-teachers who and groups that do not claim this label. In addition to engaging texts which reflect on different aspects of radical pedagogy (content, form, method, etc.) and radical pedagogy in different settings (the college classroom, the social movement headquarters, the home), we will witness radical pedagogy in practice. Moreover, we will enact various radical pedagogical strategies in our own classroom and beyond.

**Requirements/Evaluation:** Perusal, aspirational learning statement, syllabus co-construction and reflection, class facilitation, interview project and reflection, one-on-one discussions

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference will be given to WGSS majors.

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** This class is concerned with the relationship between pedagogy and equity - how can pedagogy be leveraged to combat oppression and encourage equity? In it, students will gain not just insight on, but practice in enacting radical democratic pedagogies that flatten power differentials and encourage effective engagement across difference.

**Attributes:** TEAC Related Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Greta F. Snyder

### **WGSS 351 (F) Trans/national Femininities (DPE)**

This course studies femininity in a trans/national context. Here, trans suggests that we will not be looking at femininity as necessarily or inherently attached to the biological category "female." Instead, we will think about femininity as a gender performed by and written on many kinds of bodies, with specific attention to trans feminine experiences. The term "transnational" suggests that we will attempt to talk about femininity not only in the context of the US and the "western" world but across different nations and within a broader socio-cultural framework. We will consider a broad range of disciplinary accounts of femininity in the US and beyond. We will discuss how class, bodily comportment, ability, and other facets affect feminine performance and feminine/feminist/queer politics. Our course materials include scholarship, film, art, and literature. Finally, this course centers the voices of trans and cis women, femmes, and queer BIPOC (black, indigenous, and/or people of color).

**Requirements/Evaluation:** short informal writing assignments, discussion facilitation, in class activities and discussion, student presentations, substantive student-led final project.

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 19

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

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

**Difference, Power, and Equity Notes:** This course examines how femininity is constructed on multiple kinds of bodies and across multiple national contexts. It employs a wide range of theoretical approaches for thinking about femininity and the diversity of feminine experiences. We examine femininity as a social location which intersects with embodiment, ability, class, and nation in order to consider structures of power that both effect and are affected by our understandings of femininity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Mejdulene B. Shomali

### **WGSS 359 (S) Queer of Color Critique and Literatures (DPE)**

Queer of color critique (QoCC) takes an intersectional approach to the study of sexuality and is particularly interested in how sexuality is constituted with and through other social formations like race, class, ability, gender, and nation. It draws on many different theoretical frameworks (women of color feminisms, materialist and post structuralist critiques, and queer critiques) and draws from many different disciplines (sociology, literary studies, psychology, etc). In this course we will study the key histories, terms, and debates in QoCC. Rather than imagine QoCC as a response to queer critique alone, we will study it as a co-occurring field with a long history. Reflecting QoCC's interest in national and diasporic formations, we will situate our exploration of queerness in a transnational and global perspective. Our course materials include scholarly works as well as arts and literatures which develop and employ QoCC. QoCC is not only a theoretical framework, or a way of interpreting the world. Through our discussions and assignments, we will use QoCC to imagine new worlds.

**Requirements/Evaluation:** short informal writing assignments, 2 formal essays, discussion facilitation, in class activities, substantive student-led final project.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 19

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

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

**Difference, Power, and Equity Notes:** his course examines non-normative sexualities in marginalized groups within and outside western communities. It draws on scholarship, literature, arts and film to understand diverse queer of color experiences and to understand queer of color critique as a field and methodology. It considers how sexuality is informed by and central to how we understand power, discrimination, normativity, and global sexual politics. It helps situate sexuality within a broader nexus of concerns about identity polit

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

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Mejdulene B. Shomali

**WGSS 363 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** STS 363 / INTR 350 / AMST 363

**Secondary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

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

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

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

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**WGSS 375 (S) Asian American Sexualities (DPE)**

**Cross-listings:** AMST 375 / AAS 375

**Secondary Cross-listing**

Perceived as objects of sexual use and perversity, how might Asian/Asian American subjects contend with these projections and enact their own genders and sexualities? Anchored in this question, this theory-intensive seminar will provide a study of seminal and recent scholarship at the intersections of Asian American Studies, feminist criticism, and queer theory that focus on or are read in tandem with a collection of cultural expressions, including film, sculpture, poetry, drag performance, music, manifestos, and visual and performance art. To first root us, the seminar will introduce key uses and theorizations of sex/gender, sexuality, and queerness. Then, across the semester, we will focus on deployments of them through a range of topics, including sexual subjugation and activism of "comfort women," orientalism/ornamentalism, the queering of Sikh, South Asian, and Muslim Americans post-9/11, western demands to "come out," representations in pornography, lesbian invisibility, devaluation of trans\* lives, etc., exploring questions of racialized, gendered, and sexual subordination alongside power, pleasure, play, and critique. To this end, we will approach gender and sexuality not as identity categories that one is or has but socially and biologically construed categories, loci for intervention and play, anti-normative positions, lived experiences, and ever-evolving processes of doing, becoming, and unbecoming.

**Requirements/Evaluation:** in-class discussion, weekly posts, short presentation, one paper, and one longer paper or creative assignment that will be peer reviewed and revised

**Prerequisites:** AMST 125 or WGSS 101/202

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST/WGSS majors and AAS concentrators will be given priority; prospective AA concentrators

**Expected Class Size:** 15

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

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

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

AMST 375(D2) WGSS 375(D2) AAS 375(D2)

**Difference, Power, and Equity Notes:** This course examines the terms Asian American, gender, sexuality, and ability as categories of social difference and oppression. Throughout the course, students will unpack how these categories have been made, unmade, and remade in relationship to ongoing issues of sexual violence, colonialism, racial capitalism, and empire.

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

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

**WGSS 376 (F) Sex, Gender, and the Law in U.S. History (DPE)**

**Cross-listings:** HIST 376

**Secondary Cross-listing**

This course explores the ways in which the law has defined and regulated gender and sexuality in the United States, and the ways that individuals have experienced and responded to those definitions and regulations. We will evaluate how the law has dictated different roles for men and women, how sexual acts have been designated as legal or illegal, and the ways that race, class, and nationality have complicated the definition and regulation of gender and sexuality. This course examines how assumptions about gender and sexuality have informed the creation and development of American law and the changing meanings of citizenship; considers how laws regulating sex and gender have yielded varied effects for men and women across race and class divides, challenging some differences while naturalizing others; and assesses the power and shortcomings of appeals to formal legal equality waged by diverse groups and individuals. Throughout the course, we will consider the various methodologies and approaches of the interdisciplinary field of legal history. Topics to be covered will include the Constitution, slavery, marriage, divorce, custody, inheritance, immigration, sexual violence, reproduction, abortion, privacy, suffrage, jury duty, work, and military service.

**Requirements/Evaluation:** four papers, including three short (3-5-pages) papers, and one final paper of 8-10 pages

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Women's, Gender and Sexuality Studies majors

**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:**

WGSS 376(D2) HIST 376(D2)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

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

Fall 2024

**WGSS 391 (F) Contemporary North American Queer Literatures and Theories (DPE)**

**Cross-listings:** ENGL 391

**Secondary Cross-listing**

Moving through the mid-twentieth century and into the twenty-first, this course will consider how North American writers have represented queer life in all its complexities. From the problem of the happy ending to the intersectional politics of representation, the narrative complexities of coming out to the rejection of identity, the course will consider the relationship between literary form and queer content. In so doing, it will also touch upon some of the key debates in queer literary theory and consider the impact of events such as civil rights movements, gay and lesbian and trans uprisings, the AIDS crisis, debates over respectability politics, and current efforts to police what students read in schools on literary and cultural production. Readings may include work by such authors as Baldwin, Highsmith, Rich, Lorde, Delany, Kushner, Feinberg, Bechdel, Thom, and Machado and theorists such as Ferguson, Sedgwick, Fawaz, Love, Butler, and Hartman.

**Requirements/Evaluation:** active class participation, several short writing assignments, two 5-page papers, and one longer research 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, or permission of the instructor;

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; WGSS majors

**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:**

WGSS 391(D2) ENGL 391(D1)

**Difference, Power, and Equity Notes:** This course considers the history and literature of gender and sexuality in the US alongside questions of race, class, and more. It examines how literary form theorizes sexuality, and how sexuality affects literary form, in ways that consider (in)equity and power in a variety of contexts.

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kathryn R. Kent

**WGSS 398 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** ENGL 333 / AMST 390 / COMP 390 / THEA 390

**Primary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

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

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

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

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

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

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

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**WGSS 399 (F) Marxist Feminisms: Race, Performance, Labor (DPE)**

**Cross-listings:** AAS 399 / AMST 399

**Secondary Cross-listing**

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and specifically at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimagined.

**Requirements/Evaluation:** in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

**Prerequisites:** AMST 101, AMST/AAS 125, or similar courses

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST and WGSS juniors and seniors, AAS concentrators

**Expected Class Size:** 15

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

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

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

AAS 399(D2) AMST 399(D2) WGSS 399(D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor are valued over others.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**WGSS 408 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** RLFR 412 / COMP 412

## Secondary Cross-listing

In 1834, Honoré de Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. As recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

## **WGSS 411 (S) Psychoanalysis and Its Discontents: The Psyche and the Social (DPE)**

For many decades, psychoanalysis has been profoundly influential to radical thinkers seeking to overthrow regimes of racism, colonialism, heteropatriarchy, capitalism, and ableism. At the same time, psychoanalysis has also been crucial to enforcing those very regimes. Whether mobilized towards liberatory or oppressive ends, it is difficult to overstate psychoanalysis's influence on intellection, politics, and everyday social existence over the last century--even though we don't always realize it's there. If you bristle at the mention of Freud but think microaggressions are real, content warnings are a good idea, or that sharing about your feelings supports your wellbeing and relationships, your beliefs and values are probably indebted to psychoanalysis. This class surveys psychoanalytic perspectives on "the social," that is, race, gender, sexuality, capitalism, dis/ability, imperialism, and so on. It also provides an introduction to basic foundations of psychoanalytic thought--especially Freud, object relations theory, and a bit of Lacan--with an emphasis on how the psychoanalytic canon underpins contemporary queer, feminist, and postcolonial theory; ethnic studies; disability studies; and religious studies. Building from foundations, we'll also examine radical psychoanalysis alongside radical critiques of psychoanalysis. Additional topics and bodies of thought include trauma, Afropessimism, sexual difference feminism, antipsychiatry, and schizoanalysis. This class satisfies the WGSS Junior/Senior Seminar major requirement.

**Requirements/Evaluation:** weekly discussion questions, oral presentations, participation, dream journal, final research project

**Prerequisites:** Students will benefit from coursework backgrounds in WGSS, AMST, ethnic studies, and/or the humanities broadly.

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors, juniors/seniors

**Expected Class Size:** 10

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

**Unit Notes:** senior seminar

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

**Difference, Power, and Equity Notes:** This class examines psychoanalysis's role in shaping difference, power, and equity.

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Abram J. Lewis

**WGSS 428 (S) Relationality and Its Antagonisms (DPE) (WS)**

**Cross-listings:** AFR 396 / AMST 428

**Secondary Cross-listing**

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven, yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

**Requirements/Evaluation:** in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

**Prerequisites:** AMST 101 or WGSS 101

**Enrollment Limit:** 12

**Enrollment Preferences:** AMST and WGSS seniors and juniors

**Expected Class Size:** 12

**Grading:** yes 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 396(D2) AMST 428(D2) WGSS 428(D2)

**Writing Skills Notes:** Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

**Difference, Power, and Equity Notes:** The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

**Attributes:** AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**WGSS 475 (S) Dreaming Latina/x Feminist Disability Studies (DPE) (WS)**

**Cross-listings:** LATS 475 / AMST 413

**Secondary Cross-listing**

In this course we will defy the traditional notion that disabled and queer people of color have no right to future dreams, as we collectively imagine how the emergent field of Latina/x feminist disability studies might take shape. What are the sites of focus, methods, and political commitments of Latina/x feminist disability studies? Where is the power in meaningfully uniting an analysis of disability to one of sexuality and gendered Latinidad? How does a

Latina/x-centric approach productively inform our understanding of disability? What is the political potential of Latina/x feminist disability studies -- not exclusively as a set of theories, but also as a mindset and an everyday call to action? If we were to collectively compose a manifesto for Latina/x feminist disability studies, what might it contain? How might we actively cultivate a community of care in the classroom as well as other spaces at Williams? Just what might Latina/x feminist disability justice dreams look like? How might Latina/x feminist disability justice dreams *feel*? Feminist, queer, and disabled crip-of-color scholars have recently called for a more meaningful engagement with race in feminist disability studies. Simultaneously, we have also witnessed a small but steady growth in the amount of Latinx studies scholarship that thoughtfully integrates questions of disability. This interdisciplinary course responds to these important shifts in its focus on a series of topics bridging Latinx studies, gender studies, queer studies, crip studies, and critical disability studies. These include but are not limited to the body, the environment, temporality, labor, citizenship, dependency, and visibility/invisibility. Through these topics, we will explore the ways in which the different approaches to these specific issues across Latinx, critical disability, crip, queer and gender studies are in fruitful conversation with one another -- and sometimes even at odds -- as we actively interrogate the intersections of gender, race, ethnicity, sexuality, and disability within the everyday.

**Requirements/Evaluation:** Major assignments for this course include a semester-long independent research paper (15-20 pages) broken up into steps, participation in crafting the class manifesto, a semester-long collaborative artistic exercise, and a final reflection document (3-4 pages).

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to LATS concentrators by seniority, followed by WGSS and AMST majors by seniority.

**Expected Class Size:** 12

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

**Materials/Lab Fee:** Lab fee: \$200 for art supplies per student

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

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

WGSS 475(D2) LATS 475(D2) AMST 413(D2)

**Writing Skills Notes:** We focus on building writing and interdisciplinary research skills, with a particular emphasis on the processes of research, revision, and collaborative writing. The primary research paper (an independent project of 15-20 pages) is divided into stages, and students are required to revise and resubmit their work at various junctures in the research process. The written class manifesto requires students to compose a document together, revising their work as a group over the course of the semester.

**Difference, Power, and Equity Notes:** This course privileges an intersectional analysis regarding questions of race, ethnicity, gender, sexuality, and disability. It obligates students to consider how these categories of difference actively work in tandem with one another in everyday US Latina/x and transnational (US-Latin America and the Caribbean) contexts. This seminar also underscores how these categories of difference are actually products of a given historical and political moment.

**Attributes:** LATS 400-level Seminars

Spring 2025

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

## **Difference, Power, and Equity**

### **AAS 125 (F) Introduction to Asian American Studies (DPE)**

**Cross-listings:** AMST 125

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

Who or what constitutes the term "Asian American"? Leading with this provocation, this course offers an introductory overview of the interdisciplinary discipline of Asian American Studies, tracing its formation and evolution from the late 1960s onward. Focusing on an array of foundational texts, cultural production, and primary sources, we will ask who has been included/excluded from this term, what the bounds are (if any), and how others approach and negotiate this term. As such, we will analyze its shifting constructions and enactments alongside other markers of difference from the nineteenth century to the present. In particular, we will be attentive to how these constructions have been shaped both relationally through other racial formations as well as overlapping systems of power, including settler colonialism, U.S. war and empire, capitalism, and globalization within and beyond the U.S. With this, we will examine how this term has been widely undone and remade via political activism, visual and performance art, plays, media, poetry, etc. The aim of this course is not to identify a single or right definition of the term "Asian American" but to collectively assess and explore the limits, reaches, utility, and expansiveness of it.

**Requirements/Evaluation:** weekly readings, in-class discussions, weekly discussion posts, two papers, and a final paper or creative project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first-year students, AAS concentrators or prospective concentrators, AMST majors or prospective majors

**Expected Class Size:** 18

**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 125(D2) AAS 125(D2)

**Difference, Power, and Equity Notes:** This course examines "Asian" and Asian American" as categories of racial difference constructed through various structures of power. Students in the course are asked to unpack how constructions of this difference have changed over time and produced uneven power relations and access to resources.

**Attributes:** AAS Core Electives AAS Gateway Courses AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

### **AAS 215 (S) Introduction to Asian American Literature (DPE)**

**Cross-listings:** ENGL 215

**Secondary Cross-listing**

This course will provide an introduction to some of the major works of Asian American literature, from the mid-20th century to the present. Throughout, we'll attend to the intersection of aesthetics and politics, exploring the creative ways Asian American literary texts both reflect and respond to the historical forces that have shaped Asian American experiences and identities, including exclusion, internment, and U.S. wars and imperialism in Asia. Works we're likely to read include: John Okada's *No-No Boy*, Maxine Hong Kingston's *The Woman Warrior*, Theresa Hak Kyung Cha's *Dictee*, Jessica Hagedorn's *Dogeaters*, Lê thj diem thúy's *The Gangster We Are All Looking For*, and Jhumpa Lahiri's *Interpreter of Maladies*.

**Requirements/Evaluation:** class participation, occasional informal discussion posts, a 5-page midterm paper, and an 8-10 page final paper.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If over-enrolled, enrollment preference will be given to Asian American Studies concentrators and prospective concentrators.

**Expected Class Size:** 20

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

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

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

AAS 215(D2) ENGL 215(D1)

**Difference, Power, and Equity Notes:** This course offers students the opportunity to learn and think critically about Asian American community struggles throughout U.S. history while examining the forms of literary expressions that arise out of and in relation to those struggles. It also delves into the intersectional nature of Asian American community struggles as they emerge along the fault lines of race, class, and gender/sexuality.

**Attributes:** AAS Core Electives AAS Gateway Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bernard J. Rhie

### **AAS 216 (F) Asian/American Identities in Motion (DPE)**

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

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**AAS 252 (F) Im/mobilities (DPE) (WS)**

**Cross-listings:** AMST 252 / SOC 252

**Secondary Cross-listing**

We think of the freedom to move as a mark of privilege. In the United States, passing a driving test, owning a car, and getting a passport are milestones that signal modernity and freedom. Likewise, we think of restrictions on movement as the domain of the underprivileged, such as the current and formerly incarcerated. But as the Covid-19 pandemic revealed, there have always been two sides to immobility: privileged as well as involuntary immobility. There are correspondingly two sides to mobility: those who move because they want to and others because they have no choice. In this class, students will explore conceptions of mobility as adventurous, free, and modern (as with jet-setting international elites). They will compare and contrast when mobility can be threatening, exclusionary, and limited (as recognized by the Black Lives Matter movement). This class invites students to interpret their environment through the lens of mobility and inequality. Drawing on sociology, anthropology, cultural studies, geography, and migration studies, this interdisciplinary course offers a beginning conversation on the causes and consequences of the freedom to move--or to stay still.

**Requirements/Evaluation:** Thoughtful and consistent class participation, several short reflection papers, two drafts of an opinion essay, class presentation

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Given to first-year students and sophomores, particularly those who have demonstrated an interest in AAS/SOC. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**Expected Class Size:** 15

**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 252(D2) AAS 252(D2) SOC 252(D2)

**Writing Skills Notes:** Emphasis on the processes of writing and revising, several short papers on which students will receive close feedback, and drafts of a final written assessment

**Difference, Power, and Equity Notes:** This course explores a politics of im/mobilities: how we move through space through different bodies at the intersection of race, class, gender, ability, and citizenship. Students will use their own bodies as research sites for deepening their understanding of how we navigate the freedom to move or stay still.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Phi H. Su

**AAS 275 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / THEA 271 / COMP 271 / ASIA 275

**Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**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:**

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

### **AAS 284 (F)(S) Asian American History (DPE)**

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

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

This course offers an overview of Asian American history from the late seventeenth century to the present. It will cover the earliest Asian migration and settlement in the U.S., the rise of anti-Asian movements, the experiences of Asian Americans during World War II and the Cold War, the emergence of the Asian American movement in the 1960s, the post-1965 Asian immigration, and the War on Terror. We will investigate broader themes including labor, citizenship, political resistance, gender and sexuality, community formation, empire, and transnationalism. We will also consider key contemporary issues, including race and ethnic relations, anti-Asian harassment and violence, and the legacy of U.S. colonialism in Asia-Pacific. Along the way, we will engage classic and recent scholarship in the field, and form our own interpretations of the past based on a wide range of sources--including films, novels, newspapers, government documents, political cartoons, and more. Throughout, the course advances the argument that citizenship and belonging in the U.S. cannot be fully understood without accounting for the experiences of Asian Americans.

**Requirements/Evaluation:** Attendance and participation in discussion, weekly reading responses (2 pages), midterm exam, and final in-class exam and take-home essay (7-10 pages)

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** Preference given to History majors and Asian American Studies concentrators.

**Expected Class Size:** 25-30

**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:**

AMST 284(D2) AAS 284(D2) HIST 284(D2)

**Difference, Power, and Equity Notes:** This course introduces students to the incredible diversity of Asian Americans. It guides students through an examination of the historical events, policies and dynamics that have marginalized Asian American communities based on race, ethnicity, class, gender, sexuality, citizenship, and other forms of difference. It also explores the diverse ways that Asian Americans have sought inclusion and belonging in the U.S.

**Attributes:** AAS Core Electives AAS Gateway Courses HIST Group F Electives - U.S. + Canada

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Hongdeng Gao

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Hongdeng Gao

### **AAS 312 (S) The 626 (DPE)**

**Cross-listings:** SOC 313

**Secondary Cross-listing**

Ryka Aoki's *Light from Uncommon Stars* is "a defiantly joyful adventure in California's San Gabriel Valley, with cursed violins, Faustian bargains, and queer alien courtship over fresh-made doughnuts." What sociological insight could a sci-fi novel about intense extracurricular pressure, food, and foreignness have to offer about the San Gabriel Valley, area code 626? In this course, we take the fantastical characters and plots of Aoki's novel as an invitation to delve into the histories of Asian American settlement to Gabrielino/Tongva lands on the eastern fringes of present-day Los Angeles County. The multilingual boba shops, restaurants, and store fronts throughout the valley mask a history of violent backlash and English-only initiatives. Media reports of academic and musical prodigies skew a broader socioeconomic picture that includes crimmigration, deportation, and xenophobia. And the figure of an intergalactic refugee mother exposes the toll that crossing borders takes on individuals, families, and communities. In this project-based course, we survey the formation of a particular place and its surroundings. In doing so, students grapple with general questions such as: How does migration shape intergenerational dynamics? When and with what tools do people confront racism and intersecting forms of discrimination? How do ethnic enclaves form and fracture? And how do communities mobilize for political rights?

**Requirements/Evaluation:** thoughtful and consistent participation; mock film festival screening and vote; regular writing assignments; teach-ins

**Prerequisites:** N/A

**Enrollment Limit:** 15

**Enrollment Preferences:** ANSO majors and AAS concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 313(D2) AAS 312(D2)

**Difference, Power, and Equity Notes:** This course explores the making of the San Gabriel Valley as the "Asian American Holy Land." It delves into actors' diverse responses to the model minority stereotype, class, and belonging. Students will evaluate (pan)ethnicity as something to be explained, rather than explanatory, and consider the gaps between diversity and inclusion versus equity in the so-called majority-minority context of the 626.

**Attributes:** AAS Core Electives

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Phi H. Su

**AAS 351 (F) Racism in Public Health (DPE)**

**Cross-listings:** PHLH 351

**Secondary Cross-listing**

Across the nation, states, counties and communities have declared racism a public health crisis. This push to identify systemic racism as a high priority in public health action and policy is an important symbolic and political move. It names the faults of histories, systems and institutions but also brings to the spotlight the individual and community responsibility to dismantle racism in the US. In this tutorial, we will examine racism in public health policy, practice and research through an investigation of several mediums of evidence and information, ranging from peer reviewed literature to news editorials, podcasts and documentaries. We will explore specific pathways by which legacies of colonialism and racism function in various public health disciplines such as epidemiology, social & behavioral sciences, health policy and environmental health while also examining the dynamics of power and history in research and community practice. We will take deep dives into issues on how health can be impacted by redlining, racist medical algorithms, racial trauma and stress and police violence, to name a few. Students will also have two opportunities to select their own case studies, as a way for you to research and learn about particular racial health issues that are of personal interest. This course is also about self-reflection and exploration of the ways in which our identities and lived experiences impact our understanding and perspective. We will gain skills in speaking across differences and articulation of how our own perceptions and lived experiences of race and racism impact our study of public health. This tutorial requires an openness to self-reflection and the practice of listening and articulation.

**Requirements/Evaluation:** bi-weekly tutorial papers, weekly journaling, oral commentaries and tutorial discussion

**Prerequisites:** PHLH 201 or instructor approval.

**Enrollment Limit:** 10

**Enrollment Preferences:** 1-Public Health concentrators. 2- Asian American 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:**

AAS 351(D2) PHLH 351(D2)

**Difference, Power, and Equity Notes:** In this course students will examine and critically examine the inequities and race based social and health injustices, and the ways racism infiltrates public health action and policy, both historically and currently. They will also refine their self reflection skills in understanding how their own positions of privilege and power, or lack thereof, inform their understanding of public health.

**Attributes:** AAS Non-Core Electives PHLH Social Determinants of Health

Fall 2024

TUT Section: T1 TBA Marion Min-Barron

**AAS 364 (S) Asia and Asian Americans During the Cold War (DPE)**

**Cross-listings:** HIST 364 / AMST 384

**Secondary Cross-listing**

This course traces how American geopolitical interests and involvement in Asia during the Cold War affected Asian Americans. It examines the history of the Cold War as a period of U.S. imperial expansion as well as a time when various actors and organizations, especially those of Asian descent, harnessed the East-West rivalry to advance their own agendas. We will consider how diverse diplomatic strategies including militarization, educational exchange, and immigration reform shaped East, South, and Southeast Asian migrations to and settlement in the United States and the social and material lives of these diverse communities. Case studies include transnational adoptees from Korea, Hmong and Vietnamese refugees in the U.S. and across Guam and Israel-Palestine, Black, Latinx, and Asian American activists who traveled to Vietnam, educated Indian and Pakistani immigrants, and American-born individuals of Japanese ancestry in Japan. We will also explore how individuals of Asian descent leveraged Cold War geopolitics and forged cross-ethnic, cross-class alliances to advocate for social change both at home and abroad.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors and Asian American studies concentrators

**Expected Class Size:** 15

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

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

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

HIST 364(D2) AAS 364(D2) AMST 384(D2)

**Difference, Power, and Equity Notes:** This course will examine how various global and local actors competed for power in Asia and the U.S. during the Cold War. It will consider how new political and economic decisions by policymakers created and reinforced inequalities rooted in race, gender, class and other forms of difference. It will also examine how grassroots changemakers, whom we know little about, creatively and comprehensively navigated and changed the political and social landscapes in and outside of the U.S.

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

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**AAS 375 (S) Asian American Sexualities (DPE)**

**Cross-listings:** AMST 375 / WGSS 375

## Secondary Cross-listing

Perceived as objects of sexual use and perversity, how might Asian/Asian American subjects contend with these projections and enact their own genders and sexualities? Anchored in this question, this theory-intensive seminar will provide a study of seminal and recent scholarship at the intersections of Asian American Studies, feminist criticism, and queer theory that focus on or are read in tandem with a collection of cultural expressions, including film, sculpture, poetry, drag performance, music, manifestos, and visual and performance art. To first root us, the seminar will introduce key uses and theorizations of sex/gender, sexuality, and queerness. Then, across the semester, we will focus on deployments of them through a range of topics, including sexual subjugation and activism of "comfort women," orientalism/ornamentalism, the queering of Sikh, South Asian, and Muslim Americans post-9/11, western demands to "come out," representations in pornography, lesbian invisibility, devaluation of trans\* lives, etc., exploring questions of racialized, gendered, and sexual subordination alongside power, pleasure, play, and critique. To this end, we will approach gender and sexuality not as identity categories that one is or has but socially and biologically construed categories, loci for intervention and play, anti-normative positions, lived experiences, and ever-evolving processes of doing, becoming, and unbecoming.

**Requirements/Evaluation:** in-class discussion, weekly posts, short presentation, one paper, and one longer paper or creative assignment that will be peer reviewed and revised

**Prerequisites:** AMST 125 or WGSS 101/202

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST/WGSS majors and AAS concentrators will be given priority; prospective AA concentrators

**Expected Class Size:** 15

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

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

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

AMST 375(D2) WGSS 375(D2) AAS 375(D2)

**Difference, Power, and Equity Notes:** This course examines the terms Asian American, gender, sexuality, and ability as categories of social difference and oppression. Throughout the course, students will unpack how these categories have been made, unmade, and remade in relationship to ongoing issues of sexual violence, colonialism, racial capitalism, and empire.

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

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

## **AAS 384 (F) Comparative History of Science and Medicine in Asian/Pacific America, 1800-Present (DPE)**

How have scientific knowledge and medicine been tools of exclusion, violence, and imperial control against Asian Americans, as well as indigenous peoples, Black, Latinx, and white migrants, and their descendants? How have these groups negotiated and resisted encounters with such knowledge from the 19th century to the present? This seminar explores these questions by examining a series of case studies--including American colonial medicine and science in the Philippines and Hawai'i, Cold War migration of Chinese scientists and South Asian doctors to the U.S., and the politics of HIV/AIDS, psychiatry, and culturally competent care in Black, Asian, and Cuban migrant communities. Together, we will survey the literature in history, English, Global Health, Sociology, and other fields and consider how the Asian/Pacific American experience in science and medicine has been integral to, as well as informed by, the experiences of other groups in the transpacific world. Students will leave this course with interdisciplinary tools for understanding present-day health inequities in underserved Asian/Pacific American communities and other marginalized groups.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference to History majors, Asian American Studies concentrators, and Public Health concentrators

**Expected Class Size:** 20-25

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

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

**Difference, Power, and Equity Notes:** This course explores how knowledge about science and medicine has been constituted and remade over time

by various groups in the transpacific world to exert power over others on the structural, community and individual levels. We will also consider how individuals who experienced violence and inequities as a result of encounters with such knowledge challenged definitions and practices of science and medicine.

**Attributes:** AAS Core Electives HIST Group F Electives - U.S. + Canada PHLH Social Determinants of Health

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**AAS 399 (F) Marxist Feminisms: Race, Performance, Labor (DPE)**

**Cross-listings:** AMST 399 / WGSS 399

**Secondary Cross-listing**

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and specifically at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimaged.

**Requirements/Evaluation:** in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

**Prerequisites:** AMST 101, AMST/AAS 125, or similar courses

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST and WGSS juniors and seniors, AAS concentrators

**Expected Class Size:** 15

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

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

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

AAS 399(D2) AMST 399(D2) WGSS 399(D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor are valued over others.

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

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**AFR 159 (F) Crossing the Color Line: A History of Passing (DPE) (WS)**

**Cross-listings:** HIST 159

**Secondary Cross-listing**

In June 2015, Rachel Dolezal emerged as a media spectacle and the subject of national scrutiny after her *white* parents stated publicly that Dolezal is a white woman *passing as black*. Their insistence that Dolezal is white came in the wake of her reports to local news media and police that she had been the victim of several hate crimes. To critics, Dolezal is a fraud who has committed cultural appropriation. Yet, for her supporters, Dolezal's racial identification as a black woman is authentic and indisputable, since race is not based on biology but rather is a social construction. For both groups as well as impartial observers, many wondered curiously why a white woman had chosen to pass as black, especially given that historically it has been African Americans who opted to *become* white. Inspired by the controversy surrounding Dolezal, this tutorial will explore the history of passing in the

United States. Whereas our attention will primarily be focused on black-to-white passing, we will expand our understandings of passing by emphasizing the variety of ways that identities have been shaped through the crossing of boundaries--class, ethnic, gender, intellectual, political, religious, and sexual. To accomplish our goals, we will read and cross-examine fictional and nonfictional as well as primary and secondary historical accounts of boundary-crossers. We will also screen several films that engage the theme of passing.

**Requirements/Evaluation:** Weekly formal response papers and written critiques.

**Prerequisites:** None.

**Enrollment Limit:** 10

**Enrollment Preferences:** First and second-year students will be prioritized, followed by history majors. Should the course be overenrolled, students will be asked to complete an enrollment questionnaire.

**Expected Class Size:** 10

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

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

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

HIST 159(D2) AFR 159(D2)

**Writing Skills Notes:** Students will be required to complete formal writing assignments each week, alternating between response papers (4 pages) and written critiques (2-pages) of their peers' work. Students will receive substantial feedback on their writing skills, with verbal and written suggestions for improvement. Students also will receive feedback from their tutorial partners.

**Difference, Power, and Equity Notes:** Narratives of racial passing provocatively raise questions about the construction, logics, reinforcement, and subversion of racial categories and identities. Tutorial students will have the opportunity to deconstruct the meanings of race and identity in addition to thinking culturally, historically, and ontologically about the implications and value of these constructs. In essence, we will theorize racial identity, reconsidering, if not challenging, its stable notions of identic intelligibility.

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

Fall 2024

TUT Section: T1 TBA Tyran K. Steward

**AFR 222 (S) Hip Hop Culture** (DPE) (WS)

**Cross-listings:** AMST 222 / ENGL 221 / MUS 217

**Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

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

**Expected Class Size:** 19

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

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

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

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

**AFR 328 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)**

**Cross-listings:** COMP 335 / ARAB 320

**Secondary Cross-listing**

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice, colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

**Requirements/Evaluation:** Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

**Prerequisites:** None

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

**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 328(D2) COMP 335(D1) ARAB 320(D1)

**Writing Skills Notes:** The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

**Difference, Power, and Equity Notes:** The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**AFR 335 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** HIST 304 / GBST 304 / ENVI 304

**Secondary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

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

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

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

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**AFR 367 (S) Black History is Labor History (DPE) (WS)**

**Cross-listings:** HIST 367

**Secondary Cross-listing**

This seminar explores labor history in relation to black people, spanning the colonial period to the early twenty-first century. It racializes the history of work by tracing the long story of black labor in the U.S. from the plantation to the plant. Whereas the bulk of the course will analyze black labor and labor movements in the twentieth century, specifically focusing on the push for economic inclusion and mobility amid employment, societal and union-related racial discrimination, we will examine what involuntary black labor meant in the context of slavery and the construction of a capitalist economy. Likewise, we will devote attention to black workers with regard to such topics as antiunionism, deindustrialization, economic inequality, Fordism, informal economies, Jim and Jane Crow, labor radicalism and violence, New Deal and welfare, the rise of civil rights unionism, and slavery and capitalism, among other themes.

**Requirements/Evaluation:** Students are expected to participate actively and will write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages) in consultation with the instructor and will be required to submit a topic proposal and outline, an annotated bibliography, and a peer-reviewed draft of the final paper.

**Prerequisites:** Recommended for students with sophomore standing or above and first-year students who both have taken a 200-level history course and have received instructor permission to enroll into the course.

**Enrollment Limit:** 25

**Enrollment Preferences:** HIST and AFR majors followed by students with sophomore, junior, or senior standing. If the course is overenrolled, students will be given a questionnaire and only first-year students who have completed a 200-level history course will be enrolled.

**Expected Class Size:** 15

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

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

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

HIST 367(D2) AFR 367(D2)

**Writing Skills Notes:** Students will be required to write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages). Throughout the semester, these writing assignments will total roughly 22-30 pages. Students can expect to have line-edited feedback on their papers with substantial and timely, writing-related suggestions for improvement.

**Difference, Power, and Equity Notes:** This course racializes the study of labor history, focusing on black people and their experiences in the United States from the plantation to the plant. It challenges students to confront and to redefine what it means to labor, grasping how slavery, segregation, and systemic inequalities amid black people's pursuit of citizenship, equality, and freedom have shaped their economic, political, and social conditions and identities.

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

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Tyran K. Steward

**AFR 374 (S) Technologies of Race (DPE) (WS)**

**Cross-listings:** AMST 372 / STS 373

**Secondary Cross-listing**

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

**Requirements/Evaluation:** Four papers, in-class writing/reflective work, and a final exam.

**Prerequisites:** none

**Enrollment Limit:** 16

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

**Expected Class Size:** 16

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

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

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

AMST 372(D2) STS 373(D2) AFR 374(D2)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

**Attributes:** AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

**AFR 396 (S) Relationality and Its Antagonisms (DPE) (WS)**

**Cross-listings:** AMST 428 / WGSS 428

**Secondary Cross-listing**

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven, yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

**Requirements/Evaluation:** in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

**Prerequisites:** AMST 101 or WGSS 101

**Enrollment Limit:** 12

**Enrollment Preferences:** AMST and WGSS seniors and juniors

**Expected Class Size:** 12

**Grading:** yes 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 396(D2) AMST 428(D2) WGSS 428(D2)

**Writing Skills Notes:** Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

**Difference, Power, and Equity Notes:** The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

**Attributes:** AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

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

This course introduces students to the capacious and extraordinarily varied interdisciplinary field of American Studies. First institutionalized in the mid-twentieth century, American Studies once bridged literature and history in an attempt to discover a singular American identity. Over 80 years later, many American Studies scholars reject this exceptionalizing rhetoric, working instead to understand how genocide, enslavement, colonization, and militarism/war are foundational to the formation of the U.S. nation-state, and how marginalized and minoritized peoples have survived through, rebelled against, and created new visions for collectivity, relationality, and community. In this course, students will be introduced to the dynamic ways American Studies work links to ethnic studies; women, gender, and sexuality studies; literary studies, political science; critical geography; critical media studies; disability studies; history; anthropology; sociology; art; and more. We will anchor this array of approaches by examining beliefs, practices, places, and migrations that have shaped and been shaped by the U.S., and we will pay particular attention to the people who labor for, have been racialized by, and who think critically about "America." Through close reading; discussions; and analyses of music, art, and film, we will collectively reckon with the questions of who and what makes "America" -- hemispherically, transnationally, globally. In the process, students will be

encouraged to co-create a learning experience rooted in praxis, political consciousness, intersectionality, and mutual support.

**Requirements/Evaluation:** Four 4-5 page papers (with attention to revision process), one project with oral presentation, and a longer, final essay.

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

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

**Unit Notes:** Core Course

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

**Writing Skills Notes:** This Writing Skills course will include multiple papers, with attention to revision, as well as an oral presentation, and a longer, final essay. Attention will be paid to the process of composing a persuasive, interpretive essay based in close analysis of texts.

**Difference, Power, and Equity Notes:** This course requires students to think critically about the meanings of "America" and about the consequences and costs of racialization and other processes for making social differences. Students learn to discern the ways in which historical legacies of oppression continue in the present, and consider the mutual interrelation of local, national, and global contexts and events.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Brian Murphy

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Cassandra J. Cleghorn

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

**Cross-listings:** ENGL 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:** discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first years

**Expected Class Size:** 19

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

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

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

AMST 113(D2) ENGL 113(D1) WGSS 113(D2)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page graded papers, one creative assignment, and a final digital research project (8-10-page equivalent; peer reviewed). Students receive critical feedback

on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

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

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

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

**Cross-listings:** AAS 125

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

Who or what constitutes the term "Asian American"? Leading with this provocation, this course offers an introductory overview of the interdisciplinary discipline of Asian American Studies, tracing its formation and evolution from the late 1960s onward. Focusing on an array of foundational texts, cultural production, and primary sources, we will ask who has been included/excluded from this term, what the bounds are (if any), and how others approach and negotiate this term. As such, we will analyze its shifting constructions and enactments alongside other markers of difference from the nineteenth century to the present. In particular, we will be attentive to how these constructions have been shaped both relationally through other racial formations as well as overlapping systems of power, including settler colonialism, U.S. war and empire, capitalism, and globalization within and beyond the U.S. With this, we will examine how this term has been widely undone and remade via political activism, visual and performance art, plays, media, poetry, etc. The aim of this course is not to identify a single or right definition of the term "Asian American" but to collectively assess and explore the limits, reaches, utility, and expansiveness of it.

**Requirements/Evaluation:** weekly readings, in-class discussions, weekly discussion posts, two papers, and a final paper or creative project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** first-year students, AAS concentrators or prospective concentrators, AMST majors or prospective majors

**Expected Class Size:** 18

**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 125(D2) AAS 125(D2)

**Difference, Power, and Equity Notes:** This course examines "Asian" and Asian American" as categories of racial difference constructed through various structures of power. Students in the course are asked to unpack how constructions of this difference have changed over time and produced uneven power relations and access to resources.

**Attributes:** AAS Core Electives AAS Gateway Courses AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

### **AMST 146 (S) Introduction to Native American and Indigenous Studies (DPE)**

Consider just the last few years... during the 2016 presidential campaign then-candidate Donald Trump called Senator Elizabeth Warren "Pocahontas," a disparaging reference to Warren's claim to Native American heritage. In 2017, Los Angeles became the largest US city to rename "Columbus Day" to "Indigenous Peoples Day." Indigenous-led resistance to oil pipelines continues in multiple locations, and in 2022 Washington DC's professional football team abandoned their old name, a racial slur for Native Americans, rebranding as the Washington Commanders. Struggles in Indian Country over politics, natural resources, and representation have become increasingly visible. This course will prepare students to better

understand contemporary indigenous issues. Course content will actively work against the myth that Native American history ended in 1890 with the end of militant Native resistance to US expansion. Instead, we will ask: Who are indigenous peoples? How is their status and identity determined? How do Indian nations sit within and in relation to state and federal governments? What are the pressing issues of the present moment? What are the histories that make sense of those issues? How do we explain that curious American urge to claim "Indian blood" and to create novels and films about Indians? Course topics will include colonialism, tribal sovereignty, Native American art, literature, and culture, activism and "Red Power," struggles over natural resources, gender and sexuality, representations of indigenous people in popular culture, and more. We will enrich our classroom activities with visits to the Williams College Special Collections and the Williams College Museum of Art. This course offers a broad introductory survey of these and other issues as it explores the development and current state of the interdisciplinary field known as Native and Indigenous Studies.

**Requirements/Evaluation:** Assignments will include weekly discussion, responses to assigned readings, short papers, and essay exams for the midterm and final.

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** This course focuses on race, indigeneity, and the ongoing forms of colonialism that infringe on the sovereignty of indigenous nations. Students in the course are asked to explore how difference, power, and inequality have shaped the history of the United States and other settler-colonies.

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST pre-1900 Requirement

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Stefan B. Aune

**AMST 150 (F) Data for Justice** (DPE) (QFR)

**Cross-listings:** STS 150 / SOC 150 / WGSS 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

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

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

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

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

### **AMST 164 (F) Communications in Early America (DPE) (WS)**

**Cross-listings:** HIST 163

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

How did the multiplicity of people who shaped "early" North America communicate with each other, across profound linguistic, cultural, social, political, and spiritual differences? What strategies did they use to forge meaning and connections in times of tremendous transformation, while maintaining vital continuities with what came before? This course examines histories of communication in North America and the technologies that communities have developed to record, remember, advocate, persuade, resist, and express expectations for the future. Using a continental and transoceanic lens of "Vast Early America," we will take up Indigenous oral traditions, Traditional Ecological Knowledge, wampum belts, and winter counts as expressions of ethics, identity, relationality, and diplomacy among sovereign Native/Indigenous nations. We will reflect on artistic and natural science paintings, engravings, and visual culture that circulated widely; and diaries and journals as forms of personal as well as collective memory. We will work with political orations, newspapers, pamphlets, and other forms of print culture that galvanized public opinion in the Age of Atlantic Revolutions; memorials and monuments that communities have created to honor ancestors and significant events; material culture such as baskets and weavings that signified through their imagery and physical forms; and social critique and visions of justice in the verse and prose of Phillis Wheatley Peters and William Apess. These materials take us into the complexities of individuals' and communities' interactions and relations of power. They also illuminate spaces of potential or realized solidarity, alliance, and co-building of new worlds. Throughout we will work together to understand different methodologies, theories, practices, and ethics involved in approaching the past. We will at every turn be attuned to the ongoing significances of these experiences among communities in the twenty-first century.

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

**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 or American Studies; juniors and seniors only with the permission of the instructor

**Expected Class Size:** 19

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

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

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

AMST 164(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 centers experiences of diverse people in early America including substantial focus on Native American/Indigenous and African American communities. It introduces foundational methods for historical and interdisciplinary study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories; critical vantages on Euro-American settler colonialism; and scholarship on complex entanglements in multiracial and multiethnic communities

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

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Christine DeLucia

**AMST 206 (S) Designer Genes (DPE)**

**Cross-listings:** ENGL 208 / STS 208 / WGSS 208

**Secondary Cross-listing**

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**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:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

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

**Cross-listings:** AAS 216 / DANC 216 / GBST 214 / ASIA 216 / THEA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance

experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

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

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

### **AMST 218 (S) Black and Brown Jacobins (DPE) (WS)**

What does it take to be free in the free world? In this class we explore the dark side of democracy. The title is inspired by C.L.R. James' famous book, Black Jacobins, about the Haitian Revolution (1791-1804). This revolution was the most successful revolt of the enslaved in recorded history. But the irony is that their oppressors were the leaders of the French Revolution across the Atlantic. Those who proclaimed "liberty, equality, fraternity" for themselves violently denied them to others. There is a similar dismal irony to the American Revolution, as captured by the title of Frederick Douglass' famous 1852 speech, "What to the Slave Is the Fourth of July?" Not even the Civil War could resolve this issue, as demonstrated by the failure of Reconstruction and the rise of Jim Crow. To revisit this history, we will read W.E.B. Du Bois' great book, Black Reconstruction in America. Alongside a selection of readings by canonical postcolonial writers and current political theorists, James and Du Bois provoke us to ask what it would take for the democratic world to be truly free.

**Requirements/Evaluation:** Mandatory in-class free writing, three position papers, three mandatory in-class debates, final exam

**Prerequisites:** None

**Enrollment Limit:** 15

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

**Expected Class Size:** 12

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

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

**Writing Skills Notes:** "Black and Brown Jacobins" is a writing-intensive course focused on persuasive argumentation. Each day in class will begin with 5-10 minutes of free writing in response to a prompt. At the end of each unit, students must complete a position paper (three in total). These papers will be accompanied by in-class debates in which students will be asked to argue both sides of the prompt they have been given.

**Difference, Power, and Equity Notes:** "Black and Brown Jacobins" calls into question the success of modern democracy from the perspective of minoritized groups, in particular Black Americans and Afro-Caribbeans. Students will grapple with the legacy of enslavement in the Americas, the Haitian Revolution (1791-1804), the American Civil War and Reconstruction (1861-1877), Jim Crow, and our current era of mass incarceration. The question driving this course is, what does it take to be free in the free world?

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST pre-1900 Requirement

Spring 2025

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

**AMST 222 (S) Hip Hop Culture (DPE) (WS)****Cross-listings:** ENGL 221 / AFR 222 / MUS 217**Primary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.**Prerequisites:** None**Enrollment Limit:** 19**Enrollment Preferences:** AMST majors or prospective majors**Expected Class Size:** 19**Grading:** no pass/fail option, yes fifth course option**Distributions:** (D2) (DPE) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

**AMST 226 (S) Gender and the Dancing Body (DPE)****Cross-listings:** DANC 226 / WGSS 226 / THEA 226**Secondary Cross-listing**

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

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.**Prerequisites:** none**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

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

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

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

**Cross-listings:** GBST 242 / COMP 242 / ENGL 250

**Secondary Cross-listing**

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

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

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**Expected Class Size:** 18

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**AMST 247 (S) Cities, Suburbs, and Rural Places (DPE)**

**Cross-listings:** ENVI 257 / LATS 230

**Secondary Cross-listing**

Long associated with cities in the scholarly and popular imagination, transnational migrants have increasingly settled in U.S. suburbs and rural localities and have made these places home. Through the lens of new destinations for im/migrants, this course introduces spatial methods, perspectives, and concepts to understand cities, suburbs, and rural places. We ask how geographically specific forces and actors shape migrants' living conditions, as well as consider the spatially uneven outcomes of complex processes like globalization. We analyze how different actors discursively and materially demarcate who belongs and who does not, and how these boundaries shape migrants' everyday practices. This interdisciplinary course highlights the legal, economic, political, environmental, social, and cultural dimensions of how transnational migrants become part of and create homes in new destinations. Through a range of textual materials (academic, literary, popular, visual), we explore the construction of landscapes, how people shape space at local and regional scales, and where people do life's work and come together to build cultural space. Rooted in critical race geographies, case studies are comparative across different racial and ethnic groups in the U.S. West, South, Midwest, and Northeast. This course will be mostly discussion-based, grading based on participation, short writing exercises, four assignments, and a final project.

**Class Format:** This is also a discussion course. While I will spend some time at the beginning of the class lecturing, most of the time will be spent in class discussions.

**Requirements/Evaluation:** Grading based on participation, short writing exercises, four assignments, and a final project. All writing materials and exams are based on coursework.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** LATS concentrators or those intending to become LATS concentrators

**Expected Class Size:** 25

**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:**

ENVI 257(D2) AMST 247(D2) LATS 230(D2)

**Difference, Power, and Equity Notes:** Students examine how race, gender, sexuality, class, and documentation status also impact how immigrants 'transition' to new migration destinations. We consider how the exercise of unequal power affects migration, settlement, and place-making. Students analyze representations and demographic data to determine how people are portrayed and what their material conditions are.

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

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Edgar Sandoval

**AMST 252 (F) Im/mobilities (DPE) (WS)**

**Cross-listings:** AAS 252 / SOC 252

**Secondary Cross-listing**

We think of the freedom to move as a mark of privilege. In the United States, passing a driving test, owning a car, and getting a passport are milestones that signal modernity and freedom. Likewise, we think of restrictions on movement as the domain of the underprivileged, such as the current and formerly incarcerated. But as the Covid-19 pandemic revealed, there have always been two sides to immobility: privileged as well as involuntary immobility. There are correspondingly two sides to mobility: those who move because they want to and others because they have no choice. In this class, students will explore conceptions of mobility as adventurous, free, and modern (as with jet-setting international elites). They will compare and contrast when mobility can be threatening, exclusionary, and limited (as recognized by the Black Lives Matter movement). This class invites students to interpret their environment through the lens of mobility and inequality. Drawing on sociology, anthropology, cultural studies, geography, and migration studies, this interdisciplinary course offers a beginning conversation on the causes and consequences of the freedom to

move--or to stay still.

**Requirements/Evaluation:** Thoughtful and consistent class participation, several short reflection papers, two drafts of an opinion essay, class presentation

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Given to first-year students and sophomores, particularly those who have demonstrated an interest in AAS/SOC. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**Expected Class Size:** 15

**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 252(D2) AAS 252(D2) SOC 252(D2)

**Writing Skills Notes:** Emphasis on the processes of writing and revising, several short papers on which students will receive close feedback, and drafts of a final written assessment

**Difference, Power, and Equity Notes:** This course explores a politics of im/mobilities: how we move through space through different bodies at the intersection of race, class, gender, ability, and citizenship. Students will use their own bodies as research sites for deepening their understanding of how we navigate the freedom to move or stay still.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Phi H. Su

**AMST 284 (F)(S) Asian American History (DPE)**

**Cross-listings:** AAS 284 / HIST 284

**Secondary Cross-listing**

This course offers an overview of Asian American history from the late seventeenth century to the present. It will cover the earliest Asian migration and settlement in the U.S., the rise of anti-Asian movements, the experiences of Asian Americans during World War II and the Cold War, the emergence of the Asian American movement in the 1960s, the post-1965 Asian immigration, and the War on Terror. We will investigate broader themes including labor, citizenship, political resistance, gender and sexuality, community formation, empire, and transnationalism. We will also consider key contemporary issues, including race and ethnic relations, anti-Asian harassment and violence, and the legacy of U.S. colonialism in Asia-Pacific. Along the way, we will engage classic and recent scholarship in the field, and form our own interpretations of the past based on a wide range of sources--including films, novels, newspapers, government documents, political cartoons, and more. Throughout, the course advances the argument that citizenship and belonging in the U.S. cannot be fully understood without accounting for the experiences of Asian Americans.

**Requirements/Evaluation:** Attendance and participation in discussion, weekly reading responses (2 pages), midterm exam, and final in-class exam and take-home essay (7-10 pages)

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** Preference given to History majors and Asian American Studies concentrators.

**Expected Class Size:** 25-30

**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:**

AMST 284(D2) AAS 284(D2) HIST 284(D2)

**Difference, Power, and Equity Notes:** This course introduces students to the incredible diversity of Asian Americans. It guides students through an examination of the historical events, policies and dynamics that have marginalized Asian American communities based on race, ethnicity, class, gender, sexuality, citizenship, and other forms of difference. It also explores the diverse ways that Asian Americans have sought inclusion and belonging in the U.S.

**Attributes:** AAS Core Electives AAS Gateway Courses HIST Group F Electives - U.S. + Canada

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Hongdeng Gao

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Hongdeng Gao

**AMST 326 (F) Unfinishing America (DPE) (WS)**

**Cross-listings:** ENGL 316

**Primary Cross-listing**

The Great American Novel is a moribund cliché. Few would argue that any one work of fiction could capture the essence of American life. In this class, we will flip the Great American Novel on its head by reading Ralph Ellison's unfinished second novel. After publishing the acclaimed *Invisible Man* in 1952, Ellison seemed poised to deliver the next Great American Novel. But he never did. When he died in 1994, 42 years later, he left behind thousands of pages of material, but no finished second novel. Why wasn't he able to finish it? Some of it was bad luck. Some of it was a struggle with genre and form. However, perhaps the real reason Ellison's novel proved impossible is what it was trying to say. This is a book about the historical trauma of racism. Therefore, the thesis of this class is that the Great American Novel cannot be written as long as American history remains whitewashed. Ellison's manuscript shows this in surprising ways, from its depiction of racial passing and the taboo of interracial sex to its extended exploration of Black and Indigenous cultures in the former Oklahoma Territory. In addition to Ellison, we will read the work of the Chicano author Tomás Rivera, whose fragmentary fictions provoke similar questions. This class culminates in a final project that asks students to "unfinish" an American cultural object.

**Requirements/Evaluation:** Class participation, Discussion facilitation, "Show and Tell" presentation of a cultural object, Reader's Guide, Final Project

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Sophomores, Juniors, and Seniors

**Expected Class Size:** 10-15

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

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

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

ENGL 316(D1) AMST 326(D2)

**Writing Skills Notes:** Each student will be responsible for producing a reader's guide to Ellison's unfinished second novel. Students will write, rewrite, and revise their reader's guide throughout the semester. Three drafts will be due throughout the semester. A quality reader's guide will highlight the book's main themes, profile the main characters, and retrace the book's development. Students will also complete one draft of a guide to Rivera's novella, due at the end of the semester.

**Difference, Power, and Equity Notes:** "Unfinishing America" satisfies the Difference, Power and Equity requirement because it calls into question mainstream American culture from Black, Chicano, and Indigenous perspectives. It interrogates the relations of power that have driven American history, from the Civil War and Westward expansion in the 19th century to the struggle for Civil Rights against Jim Crow in the 20th. Finally, it asks what it would mean to have true equity amidst great diversity in American culture.

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

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm

**AMST 334 (S) Sexual Economies (DPE)**

**Cross-listings:** ANTH 301 / WGSS 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 have a variety of guest speakers to share their diverse lived experiences related to this topic.

**Requirements/Evaluation:** short-quizzes, reflection papers, participation, short Marco Polo video posts (app 3 min each)

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

**Enrollment Limit:** 15

**Enrollment Preferences:** based on statement of interest, brief interviews if necessary

**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:**

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

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

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

### **AMST 342 (S) Central American Visual Cultures (DPE)**

**Cross-listings:** LATS 345

**Secondary Cross-listing**

This course explores who U.S.-Central Americans are through their visual cultural production, as well as how US-Central Americans have been portrayed by others. Recently, Central Americans have gained visibility in the U.S. public sphere as mainstream media coverage of the "crisis at the border" has sensationalized the arrival of migrant caravans. The images and visuals resulting from mainstream coverage has led to monolithic representations of Central Americans framing them as "illegal aliens," violent gang members, or agentless victims. By engaging with visual culture ranging from social media, films, and zines, we challenge these monolithic perceptions and representations of Central Americans by pursuing the following set of questions: How have others visualized Central Americans and what has been the effect on lived experiences of U.S. Central Americans? How do U.S.-Central American communities visualize their identity formation in the U.S.? What is the role of visual culture in their resistance to racism, classism, sexism, and other structures of marginalization in the U.S.? As part of this course, we explore the range of social, political, economic, and historical forces that have pushed migration from each of the countries in the isthmus and the formation of their respective diasporas in the U.S.

**Requirements/Evaluation:** Discussion participation, weekly reading responses, two 3-6-page essays, and a final 8-10 page paper.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Latina/o Studies concentrators and AMST majors

**Expected Class Size:** 25

**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:**

LATS 345(D2) AMST 342(D2)

**Difference, Power, and Equity Notes:** The course critically reflects on how others have visualized Central Americans and how Central American

communities use visual culture to assert their differences and contest the power dynamics that shape their lived experiences.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Kevin W. Cruz Amaya

**AMST 354 (S) Race/War: Critical Readings on Violence (DPE)**

We live in a moment where the media visibility of warfare is surging. On both mainstream media outlets and social media platforms often-pervasive depictions of violence challenge our ability to analyze, historicize, and empathize. This course will step back and explore a longer history of military violence and its connection to key American Studies concepts including race, empire, settler colonialism, and more. We will interrogate a mix of historical, literary, and theoretical texts that offer tools for analyzing the tangled intersections of race and violence, with an emphasis on the history of the United States and its militarized relationship to the rest of the world. Course texts will invite us to investigate how categories like "civilized" and "savage" have intersected with concepts like the "rules of war," international law, and forms of violence that draw the label "race war." Course topics will include Native resistance to US continental expansion, overseas US imperialism in the late-nineteenth and early-twentieth centuries, indiscriminate violence during World War II, the relationship of Cold War foreign policy to the Global War on Terror, and more. Students can expect to engage a range of sources, including archival materials, legal texts, novels, films, video games, and much more.

**Requirements/Evaluation:** Requirements will include participatory discussion, selected responses to assigned readings, essay exams, and papers.

**Prerequisites:** none.

**Enrollment Limit:** 20

**Enrollment Preferences:** Junior/Senior students, and sophomores with previous coursework in American Studies and related disciplines.

**Expected Class Size:** 20

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

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

**Difference, Power, and Equity Notes:** This course centers race as a key category in the history of militarized violence, both in the United States and throughout the rest of the world. Students will analyze how difference and power have contributed to the history of violence, and the role these histories have played in inequitable power relations.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST pre-1900 Requirement

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Stefan B. Aune

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

**Cross-listings:** HIST 361 / CAOS 361

**Secondary Cross-listing**

This course considers the Atlantic World as both a real place and a concept: an ocean surrounded and shaped by diverse people and communities, and an imagined space of shared and competing affiliations. Moving from "time out of mind" to the early nineteenth century, it examines ecological, cultural, political, economic, intellectual, and spiritual transits as well as exchanges among Indigenous/Native American, African and African American, Asian and Asian American, and Euro-colonial people. It introduces conceptual dimensions of this Atlantic paradigm and case studies that illuminate its human subtleties, with the goal of examining "early American" histories through transnational and transoceanic lenses. The course takes an interdisciplinary approach to these intertwined histories, and reckons with how the very construction of "history" has, at different turns, affected what is shared, known, valued, and commemorated--or overwritten, denied, or seemingly silenced. Attentive to the structures of power that inflect every part of Atlantic histories, it offers specific ethical frameworks for approaching these topics. Blending methods grounded in oral traditions and histories, place-based knowledge systems, documentary/written archives, songs, archaeology, material culture, and other forms of expression and representation, it invites class members to revisit the nature and meanings of these connected spaces. The course consistently connects historical experiences with the twenty-first century, and how communities today are grappling with the afterlives and ongoing effects of these Atlantic pasts through calls to action for reparations, repatriation and rematriation, Land Back, climate justice, and other forms of accountability. The course also provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives assignment, final essay/project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** If the course over-enrolls, preference is for sophomore, junior, and senior History 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 360(D2) HIST 361(D2) CAOS 361(D2)

**Difference, Power, and Equity Notes:** This course examines the formation and articulation of racial, ethnic, cultural, and other forms of difference across the Atlantic World, and ways that people from Indigenous, African/American, and Asian/American communities have engaged with and challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in colonial literatures, and helps students build fluencies in approaching and interpreting them.

**Attributes:** GBST Borders, Exiles + Diaspora Studies HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Christine DeLucia

**AMST 363 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** WGSS 363 / STS 363 / INTR 350

**Secondary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

**AMST 364 (F) Trans Film and Media (DPE)**

**Cross-listings:** WGSS 311

**Secondary Cross-listing**

This course provides an introduction to contemporary trans culture and politics via the lens of film and other (mostly visual) media. We'll focus mainly on media production in the U.S. since the early 1990s, as this moment is usually understood as inaugurating contemporary "transgender" politics; additionally, the 90s saw a profusion of diversity in popular representation generally. This class has two main priorities: first, to use visual media as a lens for surveying major developments in trans studies, politics, and representation over the last few decades; second, to develop a critical repertoire for thinking about our current conjuncture of "trans visibility" in particular. By tracking a longer history of both popular and alternative trans media production, this course will question the vanguardism and celebratory progress narratives associated with "trans tipping point" visibility conditions. Drawing from perspectives in WGSS, American studies, and ethnic studies, we will especially situate trans representation in relation to the institutionalization of minority difference under neoliberal capitalism. In line with scholarship, we'll approach trans representation as interlocking with structures like race, heteropatriarchy, dis/ability, immigration, and nationality and empire.

**Class Format:** There will also be some lecturing.

**Requirements/Evaluation:** Students will have ongoing short discussion post assignments, one midterm essay of 5-6 pages, and a final group media-making project with min. 6 pages of analytic writing to accompany their creative work.

**Prerequisites:** WGSS 101 or 202 would be helpful but are not required. Other background in WGSS or the humanities is also helpful.

**Enrollment Limit:** 20

**Enrollment Preferences:** Enrollment preference can go to WGSS majors and 3rd & 4th years. Statements of interest are welcome.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Materials/Lab Fee:** For some proprietary media content, students will need subscriptions to popular streaming services (eg Netflix, Amazon, HBO Max). See WGSS chair about financial aid waivers and alternatives if this feels cost prohibitive.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 311(D2) AMST 364(D2)

**Difference, Power, and Equity Notes:** This course provides a survey of issues facing marginalized trans communities via the lens of visual media, with an emphasis on how structures of power shaping trans experience intersect with the politics of race, capital, disability, migration, and other axes of social difference.

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Abram J. Lewis

**AMST 369 (S) Gender, Sexuality & Disability (DPE)**

**Cross-listings:** WGSS 332

**Secondary Cross-listing**

From classical mythology to reality TV, bodies and minds that depart from the ordinary have long been sources of popular fascination. In recent history, people marked as "disabled" have been subject to medical scrutiny, labeled deficient or defective, and often barred from full participation in society. And yet, what counts as "disability"--and who counts as disabled--varies greatly depending on cultural and historical context. Arguably, disability has more to do with social conditions than with any innate characteristics of disabled people themselves. This class introduces disability studies, situating disability within its historical, political, and cultural contexts. As a WGSS course, we'll center queer and feminist perspectives; this class also emphasizes recent work. Echoing arguments in gender and sexuality studies, scholars have insisted that disability is not a natural or biological fact, but a socially constructed category. As such, scholars and activists have challenged medical models that conceptualize disability as an individual defect in need of elimination. They have also questioned the idea that disability is simply a minority identity -- to the contrary, disability is a

condition that most humans will experience at some point in our lives. This class frames "disability" broadly--encompassing not just conditions of physical impairment, but a wide range of bodily, sensory, cognitive, emotional, and behavioral differences and capacities. This class also centers how disability is produced intersectionally through regimes like race, capitalism, and empire. Topics include: theories of embodiment, eugenics, institutionalization and incarceration, neurodivergence, mad studies, the politics of health, storytelling and narrative, disability justice activism, neoliberalism, biopolitics, and crip theory. Along with scholarly writings, we'll consider activist texts, popular press, fiction, memoir, and a variety of other media.

**Requirements/Evaluation:** Students will submit ongoing brief/informal forum posts, midterm essay, and a longer final research project (10-12 pgs); students will also work in small groups to facilitate a section of class twice per term.

**Prerequisites:** WGSS 101-level familiarity would be helpful, but is not required.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference to majors, 3rd and 4th year students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 332(D2) AMST 369(D2)

**Difference, Power, and Equity Notes:** This class surveys the politics of disability in recent U.S. history, illustrating axes of difference and privilege based on ability as it intersects with various racial, gender, and other identities.

**Attributes:** PHLH Bioethics + Interpretations of Health

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Abram J. Lewis

**AMST 372 (S) Technologies of Race (DPE) (WS)**

**Cross-listings:** STS 373 / AFR 374

**Primary Cross-listing**

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

**Requirements/Evaluation:** Four papers, in-class writing/reflective work, and a final exam.

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** AMST majors or prospective majors.

**Expected Class Size:** 16

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 372(D2) STS 373(D2) AFR 374(D2)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

**Attributes:** AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

**AMST 375 (S) Asian American Sexualities (DPE)**

**Cross-listings:** WGSS 375 / AAS 375

**Primary Cross-listing**

Perceived as objects of sexual use and perversity, how might Asian/Asian American subjects contend with these projections and enact their own genders and sexualities? Anchored in this question, this theory-intensive seminar will provide a study of seminal and recent scholarship at the intersections of Asian American Studies, feminist criticism, and queer theory that focus on or are read in tandem with a collection of cultural expressions, including film, sculpture, poetry, drag performance, music, manifestos, and visual and performance art. To first root us, the seminar will introduce key uses and theorizations of sex/gender, sexuality, and queerness. Then, across the semester, we will focus on deployments of them through a range of topics, including sexual subjugation and activism of "comfort women," orientalism/ornamentalism, the queering of Sikh, South Asian, and Muslim Americans post-9/11, western demands to "come out," representations in pornography, lesbian invisibility, devaluation of trans\* lives, etc., exploring questions of racialized, gendered, and sexual subordination alongside power, pleasure, play, and critique. To this end, we will approach gender and sexuality not as identity categories that one is or has but socially and biologically construed categories, loci for intervention and play, anti-normative positions, lived experiences, and ever-evolving processes of doing, becoming, and unbecoming.

**Requirements/Evaluation:** in-class discussion, weekly posts, short presentation, one paper, and one longer paper or creative assignment that will be peer reviewed and revised

**Prerequisites:** AMST 125 or WGSS 101/202

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST/WGSS majors and AAS concentrators will be given priority; prospective AA concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 375(D2) WGSS 375(D2) AAS 375(D2)

**Difference, Power, and Equity Notes:** This course examines the terms Asian American, gender, sexuality, and ability as categories of social difference and oppression. Throughout the course, students will unpack how these categories have been made, unmade, and remade in relationship to ongoing issues of sexual violence, colonialism, racial capitalism, and empire.

**Attributes:** AAS Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

**AMST 383 (F) Comparative History of Science and Medicine in Asian/Pacific America, 1800-Present (DPE)**

How have scientific knowledge and medicine been tools of exclusion, violence, and imperial control against Asian Americans, as well as indigenous peoples, Black, Latinx, and white migrants, and their descendants? How have these groups negotiated and resisted encounters with such knowledge from the 19th century to the present? This seminar explores these questions by examining a series of case studies--including American colonial medicine and science in the Philippines and Hawai'i, Cold War migration of Chinese scientists and South Asian doctors to the U.S., and the politics of HIV/AIDS, psychiatry, and culturally competent care in Black, Asian, and Cuban migrant communities. Together, we will survey the literature in history, English, Global Health, Sociology, and other fields and consider how the Asian/Pacific American experience in science and medicine has been integral

to, as well as informed by, the experiences of other groups in the transpacific world. Students will leave this course with interdisciplinary tools for understanding present-day health inequities in underserved Asian/Pacific American communities and other marginalized groups.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference to History majors, Asian American Studies concentrators, and Public Health concentrators

**Expected Class Size:** 20-25

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course explores how knowledge about science and medicine has been constituted and remade over time by various groups in the transpacific world to exert power over others on the structural, community and individual levels. We will also consider how individuals who experienced violence and inequities as a result of encounters with such knowledge challenged definitions and practices of science and medicine.

**Attributes:** AAS Core Electives HIST Group F Electives - U.S. + Canada PHLH Social Determinants of Health

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

### **AMST 384 (S) Asia and Asian Americans During the Cold War (DPE)**

**Cross-listings:** HIST 364 / AAS 364

#### **Secondary Cross-listing**

This course traces how American geopolitical interests and involvement in Asia during the Cold War affected Asian Americans. It examines the history of the Cold War as a period of U.S. imperial expansion as well as a time when various actors and organizations, especially those of Asian descent, harnessed the East-West rivalry to advance their own agendas. We will consider how diverse diplomatic strategies including militarization, educational exchange, and immigration reform shaped East, South, and Southeast Asian migrations to and settlement in the United States and the social and material lives of these diverse communities. Case studies include transnational adoptees from Korea, Hmong and Vietnamese refugees in the U.S. and across Guam and Israel-Palestine, Black, Latinx, and Asian American activists who traveled to Vietnam, educated Indian and Pakistani immigrants, and American-born individuals of Japanese ancestry in Japan. We will also explore how individuals of Asian descent leveraged Cold War geopolitics and forged cross-ethnic, cross-class alliances to advocate for social change both at home and abroad.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors and Asian American studies concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 364(D2) AAS 364(D2) AMST 384(D2)

**Difference, Power, and Equity Notes:** This course will examine how various global and local actors competed for power in Asia and the U.S. during the Cold War. It will consider how new political and economic decisions by policymakers created and reinforced inequalities rooted in race, gender, class and other forms of difference. It will also examine how grassroots changemakers, whom we know little about, creatively and comprehensively navigated and changed the political and social landscapes in and outside of the U.S.

**Attributes:** HIST Group F Electives - U.S. + Canada

Spring 2025

**AMST 390 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / ENGL 333 / COMP 390 / THEA 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**AMST 399 (F) Marxist Feminisms: Race, Performance, Labor (DPE)**

**Cross-listings:** AAS 399 / WGSS 399

**Primary Cross-listing**

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and specifically at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimaged.

**Requirements/Evaluation:** in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

**Prerequisites:** AMST 101, AMST/AAS 125, or similar courses

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST and WGSS juniors and seniors, AAS concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AAS 399(D2) AMST 399(D2) WGSS 399(D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor are valued over others.

**Attributes:** AAS Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives WGSS Theory Courses

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**AMST 407 (F) Colonialism and Critical Theory (DPE) (WS)**

French philosopher Michel Foucault argued that "racism first develops with colonization, or in other words, with colonizing genocide." Many prominent philosophers have developed intellectual tools that can help us better understand the ongoing colonialisms that impact our world. At the same time, many of these same theorists--Foucault included--are criticized for failing to pay adequate attention to the colonialism that shaped their historical moments. Taking this paradox as our jumping-off point, this course will examine prominent philosophical and theoretical texts and assess their utility for understanding processes of colonialism, imperialism, and militarism. We will also explore how the interventions of Postcolonial Theory and Critical Indigenous Theory highlight gaps in prominent theories of political-economy, ideology, biopower, race, gender, sexuality, and more. How do ideas like orientalism, settler-colonialism, sovereignty, or decolonization challenge the traditional "canon" of critical theory? How do intellectual ideas evolve over time, and how can we use these tools to make sense of a complex world too-often organized around fundamental inequalities? In our class meetings students will develop the reading and discussion practices necessary to parse dense theoretical texts, and practice deploying theoretical concepts to better understand complex philosophical, ethical, and political questions. Since this course counts as a Senior Seminar (core course), writing will be organized around a longer, more intense research project that follows from a student's particular interests.

**Requirements/Evaluation:** Assignments will include participatory discussion, weekly responses to assigned readings, a midterm essay exam, and a final paper.

**Prerequisites:** Introductory course in American Studies, History, Native and Indigenous Studies, English, or Philosophy; or some prior coursework on colonialism, postcolonial theory, or critical theory

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST senior major, but anyone with upper-level humanities training welcome

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** This course will develop student writing skills through short reading-response papers and smaller "low stakes" writing assignments, combined with a semester-long project that will break the research and writing process into manageable components, including revision and peer review.

**Difference, Power, and Equity Notes:** This course explores the intersections of race, gender, sexuality, class, and other social structures often organized around inequality. Students will develop tools to analyze how power shapes the differences produced by colonialism and similar historical processes.

**Attributes:** AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Stefan B. Aune

**AMST 413 (S) Dreaming Latina/x Feminist Disability Studies (DPE) (WS)**

**Cross-listings:** WGSS 475 / LATS 475

**Secondary Cross-listing**

In this course we will defy the traditional notion that disabled and queer people of color have no right to future dreams, as we collectively imagine how the emergent field of Latina/x feminist disability studies might take shape. What are the sites of focus, methods, and political commitments of Latina/x feminist disability studies? Where is the power in meaningfully uniting an analysis of disability to one of sexuality and gendered Latinidad? How does a Latina/x-centric approach productively inform our understanding of disability? What is the political potential of Latina/x feminist disability studies -- not exclusively as a set of theories, but also as a mindset and an everyday call to action? If we were to collectively compose a manifesto for Latina/x feminist disability studies, what might it contain? How might we actively cultivate a community of care in the classroom as well as other spaces at Williams? Just what might Latina/x feminist disability justice dreams look like? How might Latina/x feminist disability justice dreams *feel*? Feminist, queer, and disabled crip-of-color scholars have recently called for a more meaningful engagement with race in feminist disability studies. Simultaneously, we have also witnessed a small but steady growth in the amount of Latinx studies scholarship that thoughtfully integrates questions of disability. This interdisciplinary course responds to these important shifts in its focus on a series of topics bridging Latinx studies, gender studies, queer studies, crip studies, and critical disability studies. These include but are not limited to the body, the environment, temporality, labor, citizenship, dependency, and visibility/invisibility. Through these topics, we will explore the ways in which the different approaches to these specific issues across Latinx, critical disability, crip, queer and gender studies are in fruitful conversation with one another -- and sometimes even at odds -- as we actively interrogate the intersections of gender, race, ethnicity, sexuality, and disability within the everyday.

**Requirements/Evaluation:** Major assignments for this course include a semester-long independent research paper (15-20 pages) broken up into steps, participation in crafting the class manifesto, a semester-long collaborative artistic exercise, and a final reflection document (3-4 pages).

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to LATS concentrators by seniority, followed by WGSS and AMST majors by seniority.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Lab fee: \$200 for art supplies per student

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 475(D2) LATS 475(D2) AMST 413(D2)

**Writing Skills Notes:** We focus on building writing and interdisciplinary research skills, with a particular emphasis on the processes of research, revision, and collaborative writing. The primary research paper (an independent project of 15-20 pages) is divided into stages, and students are required to revise and resubmit their work at various junctures in the research process. The written class manifesto requires students to compose a document together, revising their work as a group over the course of the semester.

**Difference, Power, and Equity Notes:** This course privileges an intersectional analysis regarding questions of race, ethnicity, gender, sexuality, and disability. It obligates students to consider how these categories of difference actively work in tandem with one another in everyday US Latina/x and transnational (US-Latin America and the Caribbean) contexts. This seminar also underscores how these categories of difference are actually products of a given historical and political moment.

**Attributes:** LATS 400-level Seminars

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Maria Elena Cepeda

**AMST 428 (S) Relationality and Its Antagonisms (DPE) (WS)**

**Cross-listings:** AFR 396 / WGSS 428

**Primary Cross-listing**

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven,

yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

**Requirements/Evaluation:** in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

**Prerequisites:** AMST 101 or WGSS 101

**Enrollment Limit:** 12

**Enrollment Preferences:** AMST and WGSS seniors and juniors

**Expected Class Size:** 12

**Grading:** yes 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 396(D2) AMST 428(D2) WGSS 428(D2)

**Writing Skills Notes:** Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

**Difference, Power, and Equity Notes:** The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

**Attributes:** AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

### **ANTH 101 (F)(S) How To Be Human (DPE)**

Is there such a thing as 'human nature'? This course is an introduction to cultural anthropology (also known as social or socio-cultural anthropology), the study of human society in all its profound variety. Through deep, sustained, systematic participation in and observation of a particular social context, anthropologists seek to comprehend and illuminate the human condition. Anthropologists' insights into the ways in which human institutions - language, economy, religion, social stratification, law, sexuality, art, the state, and many more - are culturally constructed and reproduced have transformed the way the world is understood. Puncturing ethnocentrism, anthropology's attentiveness to the ideas and practices of cultures in every part of the globe vastly enriches the archive of human answers to human problems. The distinctive methods of the discipline enable anthropologists to discover patterns and phenomena not discernible in other modes of enquiry. With such findings anthropologists are able to make critical interventions in public discourse and to demonstrate how deeply we are all shaped by cultural forces.

**Requirements/Evaluation:** weekly posts in response to readings, two group presentations, several short writing exercises, final exam

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** first-year students and sophomores

**Expected Class Size:** 30

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** The course is an introduction to cultural anthropology and deals extensively with race, ethnicity, religion, gender, etc., as cultural constructs creating social difference, hierarchies of power, and the creation of inequities in communities and societies. Readings in ethnography, social theory, and sociology are designed to give students a deeper appreciation of all these issues.

Fall 2024

LEC Section: 01 TR 8:30 am - 9:45 am David B. Edwards

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Joel Lee

**ANTH 211 (F) Music, Nationalism, and Popular Culture (DPE)**

**Cross-listings:** MUS 211

**Secondary Cross-listing**

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (e.g. Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel), international forums for the expression of national sentiment (the Olympics, World Cup, and Eurovision competitions), and a wide range of instruments, genres, and anthems that are strong conduits for national sentiment. Drawing on the work of critical theorists including Benedict Anderson, Michael Herzfeld, and Homi K. Bhabha, we will pursue a number of analytical questions: What parallels exist between musical and political structure? How do nations adjust as their policies and demographics change? How are cultural forms implicated in postcolonial nation building projects? What marginal populations or expressive forms are included, excluded, or appropriated in the formation of national identity? Finally, what differences emerge as we change our focus from a national to an international perspective, or from officially endorsed representations of national culture to unofficial popular forms of entertainment?

**Requirements/Evaluation:** Class participation, regular short (1 page) written responses, two 5- to 6-page papers, a Final Paper/Project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Upperclass students and music majors

**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:**

MUS 211(D1) ANTH 211(D2)

**Difference, Power, and Equity Notes:** Owing to its global focus and attention to power and privilege in political and musical structures, this course meets the DPE requirement. Topics include the use of music for social control and subversion in Mobutu's Zaire, its affective power in U.S. campaign ads, and the ways in which constructions of 'folk music' impact power differentials in a national political structure. Assignments help students develop an awareness of the specific strategies whereby music mobilizes national ideologies.

**Attributes:** AMST Arts in Context Electives MUS Ethnomusicology

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Corinna S. Campbell

**ANTH 217 (S) Indigeneity Today: Comparative Indigenous Identities in the US and Russia (DPE) (WS)**

**Cross-listings:** RUSS 217

**Primary Cross-listing**

Indigenous movements for land, rights, and cultural preservation have spread to and originated in all corners of the world. However, the global nature of these movements at times obscures ways of being Indigenous in differing contexts. This course analyzes Indigeneity in both the United States and Russia today. Through reading and analyzing ethnography, theory, and literature, it focuses on Indigenous peoples in a comparative context. Rather than prioritizing concern with Indigenous peoples emerging from the US, it attempts to demonstrate what Indigeneity has been in both the United States and Russia and what it is and means today. It asks the following questions: what is Indigeneity and who is Indigenous; how is Indigenous identity constructed and by whom; and what convergences and divergences exist in Indigeneity between the US and Russia or for that matter in other contexts? To help answer these questions, in this course we will grapple with Indigeneity as a social category and other social formations, especially ethnicity, nationality, and race. Topics include: Indigeneity and the State, Revitalization and Resurgence, Indigenous People and Nature Protection, and Hemispheric and Global Indigeneities.

**Requirements/Evaluation:** 10 posts to the course Glow discussion page, 3 times leading class discussion on the assigned readings, 1 short

presentation, 1 extended portfolio project with regular shorter and longer writing submissions, and 1 final paper and final presentation (as the final part of the portfolio).

**Prerequisites:** None

**Enrollment Limit:** 16

**Enrollment Preferences:** Majors and certificate-seekers in Russian, then majors in Anthropology and Sociology, and then Global Studies concentrators

**Expected Class Size:** 12-15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RUSS 217(D1) ANTH 217(D2)

**Writing Skills Notes:** This course has the following assignments: Weekly post to the Glow discussion page, 1 extended project with regular writing submissions, 1 final paper and final presentation. For the extended project, we will have instructor feedback for all project assignments. In instructor feedback, comprehension of the material and the content of the writing, improvement in writing style and clarity, and development of voice will be discussed. There will also be peer feedback/review.

**Difference, Power, and Equity Notes:** In the course, students will learn about Indigeneity as a context-specific social formation. It understands Indigeneity as a category of difference with past and present importance. We will read about, discuss, and write about Indigeneity as a social category, along with other social categories it arose alongside (such as race, ethnicity, and nationality), and how it has been mobilized by both those who identify as Indigenous and by those who designate others as Indigenous.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Kamal A. Kariem

### **ANTH 240 (S) Work as a Cultural System (DPE)**

"You know my reputation," sang Billy Joe Shaver, "I am everything I do." In many ways we are *homo faber*, the species that *makes* its world and we are defined by what we make, by the work we do. This course will undertake a broad survey of work as cultural systems across time and space. How do societies define work, how do they organize it? Who controls the processes of work, who controls the product of work? When is work an act of pure creation and when is it stultifying labor? How is work enabled and how is it compensated? What defines the difference between work and leisure and how are they valued? How does control over access to work, the organization of work, and the appropriation of its products determine difference, power, and equity in a society? These questions will guide an examination of work drawing on works of philosophy, history, ethnography, literature, and film examining people at work ranging from hunter-gatherers to tin miners, from slaves to corporate managers, from merchant mariners in the age of sail to physicians struggling to adapt to computerized medical records.

**Requirements/Evaluation:** students will compose several response papers, a take-home midterm exam and a final research paper of 15-20 pages

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Anthropology and Sociology majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** Access to work, control over the work process, control over the fruits of labor, and compensation for work, are a principal means for creating and maintaining social difference, power, and equity. It is impossible to seriously study the nature of work without discussing these topics. By placing the universal experience of work in a broad spatial and temporal context students will discover an enhanced analytical ability to critically understand their own experiences of work and those of others.

Spring 2025

SEM Section: 01 TR 8:30 am - 9:45 am Peter Just

## **ANTH 243 (S) Reimagining Rivers (DPE) (WS)**

**Cross-listings:** ENVI 243

### **Secondary Cross-listing**

In the era of climate change and widening inequality, how we live with rivers will help define who we are. Rivers are the circulatory systems of civilization, yet for much of modern history they have been treated as little more than sewers, roads, and sources of power. Today they are in crisis. Rivers and the people who rely on them face a multitude of problems, including increased flooding, drought, pollution, and ill-conceived dams. These problems will threaten human rights, public health, political stability, and ecological resilience far into the future unless we learn to manage rivers more justly and sustainably. Can we reimagine rivers before it is too late? This course will pursue this question by examining the social, cultural, and political dimensions of conflict over rivers in the twentieth and twenty-first centuries. Drawing on scholarship from a wide range of social science and humanities disciplines and focusing on case studies in Asia, Africa, Europe, and the Americas, it will explore a diverse array of sources: film, fiction, ethnography, history, journalism, and more.

**Requirements/Evaluation:** Each week, each student will either write a 5-page essay on assigned readings or write a 2-page critique of a partner's paper.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** Environmental Studies majors and concentrators

**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:**

ENVI 243(D2) ANTH 243(D2)

**Writing Skills Notes:** Students take turns writing 5-page essays and 2-page responses to those essays, with each writing 6 in total. For each five-page paper, I meet with the student to discuss technical aspects of the paper and specific ways in which it could be improved. At the end of the semester, students have the option of handing in one revised paper as part of a portfolio of papers from throughout the semester. This enables me to have an ongoing, in-depth discussion with each student about their writing skills.

**Difference, Power, and Equity Notes:** This course focuses on the role of rivers in struggles over cultural difference, social power, and environmental equity. Throughout the course, students read and write extensively about environmental justice, and they engage with diverse theoretical approaches to studying the intersection of water, power, and social identity. Our focus from beginning to end is on the profound impact of river management on the lives of marginalized indigenous, agrarian, and urban communities.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

TUT Section: T1 TBA Nicolas C. Howe

## **ANTH 262 (S) Language and Power (DPE)**

"A language is a dialect with an army." This (originally Yiddish) aphorism points to ways in which language, often imagined to be a neutral or apolitical medium of communication, proves in practice to be a social domain fully implicated in the operations of power. How do we include, exclude, or accumulate cultural capital by the way that we talk? When a language is a goddess (as with Tamil), what forms of linguistic community follow? How is structural inequality sustained or subverted by language practices, and how can speech transform the world? This introduction to linguistic anthropology draws together classic works of linguistic and semiotic theory with studies of the politics of actual speech grounded in rich and particular cultural and historical contexts, from witchcraft accusations in rural France to the partition of Hindi and Urdu in colonial India. Students will gain familiarity with key concepts (speech acts, performatives, code-switching, language ideology), themes and debates in the social scientific study of language. The course is global in orientation, with special attention to South Asia. Assignments include in-class presentations and short response papers; students will also study language policy in a place of importance to them and make recommendations toward improving inclusivity. Finally students will conduct individual ethnographic projects analyzing a distinctive speech genre of their choice.

**Requirements/Evaluation:** In-class presentations, short response papers, short study of language policy, and an ethnographic final project (roughly 12 page paper).

**Prerequisites:** None.

**Enrollment Limit:** 16

**Enrollment Preferences:** Students in all fields of study are most welcome. If overenrolled, priority will be given to Anthropology or Sociology majors, Asian Studies concentrators, and final-year students.

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** The course attends to the operations of power in several linguistic domains: colonial language policy in South Asia, everyday racism and "mock Spanish" in the United States, and conflict between users of "dialect" and "standard" in multiple language contexts. In their ethnographic projects students will carefully analyze the operations of power in language use in our own local community.

**Attributes:** Linguistics

Spring 2025

LEC Section: 01 MWF 8:30 am - 9:45 am Joel Lee

**ANTH 301 (S) Sexual Economies (DPE)**

**Cross-listings:** AMST 334 / WGSS 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 have a variety of guest speakers to share their diverse lived experiences related to this topic.

**Requirements/Evaluation:** short-quizzes, reflection papers, participation, short Marco Polo video posts (app 3 min each)

**Prerequisites:** none, though WGSS 101 and/or 202 may be helpful, but not required

**Enrollment Limit:** 15

**Enrollment Preferences:** based on statement of interest, brief interviews if necessary

**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:**

ANTH 301(D2) AMST 334(D2) WGSS 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.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**ARAB 201 (F) Intermediate Arabic I (DPE) (WS)**

This course will build on the students' acquisitions in Arabic 102 to consolidate their learning of the Modern Standard Arabic and one variety of spoken Arabic. In addition to expanding students' vocabulary and enhancing their communication skills, the course will deepen their knowledge and use of grammar in both speaking and writing. Upon successful completion of this course, students will be able to hold conversations in Arabic with some

fluency on a variety of topics while developing cultural appreciation of Arabic-speaking countries.

**Requirements/Evaluation:** quizzes, tests, homework, and active class participation

**Prerequisites:** ARAB 102 or placement test

**Enrollment Limit:** 18

**Enrollment Preferences:** If the course is overenrolled preference will be given to those who intend to major or do a certificate in Arabic.

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** This course involves a great deal of writing, ranging from vocabulary and grammar-focused exercises to written assignments about a variety of topics. Students will receive extensive and timely feedback on this written work.

**Difference, Power, and Equity Notes:** Any language is the locus of issues of difference, power, and equity. Students will learn about gender and pronouns. They will wonder why Arabic does not have a gender neutral pronoun. Students will understand how Arabic acts as a dominant language in places minority languages in the Middle East and North Africa. Students will emerge from the course with a critical understanding of Arabic language's politics.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Brahim El Guabli

### **ARAB 209 (S) Saharan Imaginations (DPE) (WS)**

**Cross-listings:** COMP 234 / ENVI 208

#### **Primary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

**Requirements/Evaluation:** active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the course is over-enrolled, students will be required to provide a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

**Writing Skills Notes:** Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on Glow, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.

**Difference, Power, and Equity Notes:** Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**ARAB 222 (F) Photography in/of the Middle East (DPE)**

**Cross-listings:** ARTH 222

**Secondary Cross-listing**

Photography has been globally disseminated and locally inflected since its invention. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic and art historical appreciation even as they grant visual access to the social and political dynamics operative in diverse cultural contexts. We will explore photographic practices in various zones of the Middle East--e.g., the Holy Land, Turkey, Egypt and the Persian sphere--by attending to individual photographers and case studies. This tightly focused approach will support, in turn, a consideration of the agency and power of images more generally--what work do photographs do? Who resists and who benefits? The goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

**Class Format:** Discussion and GLOW posts required.

**Requirements/Evaluation:** Discussion, GLOW Posts, final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 222(D1) ARAB 222(D1)

**Difference, Power, and Equity Notes:** Photographs are tricky. Whose experiences and values do they really represent--those who are depicted? Those who wield the camera? Or, those who view images that are so easily reproduced and widely shared? How does identity figure? Religious conviction? Political affiliation? And how are these variables encoded in the material evidence? Appreciating the myriad powers of images requires multiple skills--from close-looking to interdisciplinary analysis--useful in contemporary visual culture.

**Attributes:** ARTH post-1800

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Holly Edwards

**ARAB 302 (S) Advanced Arabic 2 (DPE) (WS)**

A continuation of Advanced Arabic 1, ARAB 302 aims to reinforce students' listening, reading, writing, and speaking skills in Arabic through a deeper engagement with authentic materials. Built around a plethora of texts and audiovisual materials, the course seeks to assist students to develop their language and critical thinking skills in Arabic. Situated at the intersection of language learning and content teaching, this course will prepare students for more scholarly engagement with Arabic in the fourth year. Like ARAB 301, the course will be conducted entirely in Arabic.

**Requirements/Evaluation:** Reflections, discussions, essays, reading and writing project, quizzes, exams, and presentations.

**Prerequisites:** ARAB 301 or equivalent

**Enrollment Limit:** 18

**Enrollment Preferences:** Arabic Studies, or students who completed ARAB 301

**Expected Class Size:** 7

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** Students will engage in daily writing and reflections involving prose responses (blogs, commentaries, etc.) to discussion prompts, movies, YouTube videos, comic analysis and articles. The students will also work on a portfolio with entries that will involve a careful process

of revisions as well as rigorous research in Arabic recourses, summaries and essays. The instructor will give daily feedback on students' writing as well as training in writing skills to advance their writing abilities.

**Difference, Power, and Equity Notes:** The students will engage in an exploration of social, political, and economic realities in Arab societies across state and community boundaries. They will examine similarities and differences across a variety of contexts involving differential power dynamics, biases, and gender roles. The selected texts will also expose students to issues of power and inequality based on internal and external factors in Arab societies as well as the social struggles of immigrants and refugees.

Spring 2025

SEM Section: 01 MWF 10:00 am - 10:50 am Nicholas R Mangialardi

### **ARAB 307 (S) To Die For? Nationalism in the Middle East (DPE)**

**Cross-listings:** HIST 307

**Secondary Cross-listing**

In 1932, or twelve years into his rule and twelve years after the establishment of Iraq, King Faysal I lamented that there were "no Iraqi people but only unimaginable masses of human beings, devoid of any patriotic idea, imbued with religious traditions and absurdities, connected by no common tie." This course will consider how true the King's statement still holds by evaluating the various attempts at state and nation building in the modern Middle East. Some of the more prominent questions that this course will examine include: What is a nation? What are the essential characteristics of a nation? Who are a people? Why are people ready to die for the nation? And who is included and excluded in the nationalist narrative? After assessing some of the more influential theories of nationalism, we will explore the historical experience of nationalism and national identity in Egypt, Israel, Turkey, Palestine, Iran, and Iraq. What has been at the basis of nationhood? How did European concepts of nation translate into the Middle Eastern context? What was the role of religion in these modern societies? How do traditional notions of gender effect concepts of citizenship? We will also explore some of the unresolved issues facing the various nations of the Middle East, such as unfulfilled nationalist aspirations, disputes over land and borders, and challenges to sovereignty.

**Requirements/Evaluation:** There will be several options to fulfill the requirements of this course including a weekly journal, oral exam or a final research paper (12-15 pages).

**Prerequisites:** None.

**Enrollment Limit:** 20

**Enrollment Preferences:** History and Arabic Studies majors, Global Studies concentrators, seniors, and students with a demonstrated interest in the Middle East.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 307(D2) ARAB 307(D2)

**Difference, Power, and Equity Notes:** This course examines the power of the state to decide who is included and not included in the nationalist narrative. How does it seek to promote unity and how does it explain differences within and outside of society? Though nationalism can be a very powerful unifying factor, this course will also consider examples where nationalism has the opposite effect.

**Attributes:** HIST Group E Electives - Middle East

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Magnús T. Bernhardsson

### **ARAB 320 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)**

**Cross-listings:** AFR 328 / COMP 335

**Primary Cross-listing**

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were

written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice, colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

**Requirements/Evaluation:** Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

**Prerequisites:** None

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 328(D2) COMP 335(D1) ARAB 320(D1)

**Writing Skills Notes:** The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

**Difference, Power, and Equity Notes:** The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**ARAB 340 (S) Arab Women Memoirs: Writing Feminist History (DPE) (WS)**

In this seminar we review selected autobiographical writings by Arab women writers from the wave of independence in the 20th century to the contemporary Arab uprisings, passing through all the transformations that globalization and the technosphere have instigated. We will examine the role that first-voice narrative plays in shaping literature, history and thought, while providing a space to reclaim cultural, social and political agency. Focusing on the different articulations of self-representation, our discussion will address how these women reflect on the shifting discourses of identities, gender, nationalism, religion, feminism, sexuality, politics, borders and their histories. Questions we will address include: How did these memoirs contribute to the development of Arab feminist consciousness? How did these women writers carve a literary space for feminist memory in modern Arabic literature? In addition to the memoirs, we will look at women's blogs and watch films that focus on first-person narrative to discuss related topics, such as, visual testimonies, virtual political participation and feminist resistance in the technosphere.

**Requirements/Evaluation:** Students will write the following: three response papers (2-3 pages), at least 6 journals entries (300 words per entry) and a final analytical research essay (7-10 pages). They will have a final performance project.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** Arabic Studies majors

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** In addition to writing several short papers, a final research paper, a reflection on their final performance project, students will write six journals. The combination of research writing, personal reflection echoes the creative non-fiction genre of the course. It also provides students with the opportunity to reflect on forms of history/memory writing.

**Difference, Power, and Equity Notes:** Gender inequality, sexism, and the intersection of colonialism, nationalism and capitalism are the heart of this course. The memoirs of Arab women writers from the late 19th century to the present continue depict the history of women's movement and the

struggle for women's rights in the Arab-speaking world while addressing the different hierarchies of power and domination that regulate them to second class citizens. Students will learn DPE vocabulary and critical terminology.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

**ARAB 360 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARTH 460 / ARTH 560 / COMP 361

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**ARAB 369 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** COMP 369 / HIST 306 / GBST 369

**Secondary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales,

Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

### **ARAB 403 (S) Beyond the Letter: Visual Culture in the Arabic-Speaking World (DPE) (WS)**

Whereas poetry has been historically celebrated as the defining form of an "authentic" Arab culture from the pre-Islamic world to the present, visual culture, such as paintings, sculptures, installations, videoart, and photography, among others, has been relegated to the contemporary, the modern, the Westernized, and thereof, a representation of a less "authentic" Arab culture. In this course, we will challenge this false dichotomy by examining a variety visual culture artifacts from the Arabic-speaking world. Although the scope of our discussion will be limited to works from the 19th century to the present, our questions will investigate the deep roots of visual art in the Arabic-speaking world. We will also examine the work of poets-painters, such as Jabra Ibrahim Jabra and Etel Adnan that expanded from Palestine, Lebanon and Iraq to the United States, the manifestos of the Arab Surrealist Movement in Cairo in the 1930s, the Baghdad Modern Art Group in the 1950s and more recent works by individual artists navigating post-modern aesthetics, and dystopian futures, including Radia Bent Lhoucine, Amina Zoubair, Sophia Al-Maria and Juamana Manna, among others. In discussing these works, we will reflect on political and social events that shaped the production of visual culture in the Arabic-speaking world from the Gulf to the Maghreb. In addition to reading artists statements, exhibition reviews, art magazines and museum brochures that speak to the alphabet of visual culture, we will listen to interviews and watch short clips. In the process, we will active advanced grammar and vocabulary skills and employ paralinguistic analysis. The course is taught in Arabic.

**Requirements/Evaluation:** Active in-class participation; active participation in discussion forums on GLOW; weekly writing assignments of 2-3pages; two in-class presentations; a final 10-pages essay.

**Prerequisites:** ARAB 302

**Enrollment Limit:** 10

**Enrollment Preferences:** ARBIC

**Expected Class Size:** 7

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** Students will write 2-3 pages weekly and will produce a 10-pages essay at the end of the course. They will also provide written feedback to in-class presentations and online discussions. The writing assignments will involve working with several drafts, revisions, and regular annotations of artwork.

**Difference, Power, and Equity Notes:** This course is motivated by addressing the power dynamics between art forms in the Arabic-speaking world (poetry versus visual culture). It also explores the intersection of gender, ethnicity, and access to different expressions and venues of art and art production.

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Amal Egeiq

**ARAB 407 (F) Arabic Poetry: A Musical Introduction (DPE)**

For over a thousand years, poetry has served as a wellspring for Arabic song lyrics, creating an intimate bond between word and melody. Some of the most renowned Arab poets are those whose words were set to music, to be chanted by master singers and ordinary people alike. In this course, we explore Arabic poetry through the lens of song. Journeying between ancient verse and contemporary compositions, we will consider such questions as: What are the themes, structures, and linguistic features of Arabic poetry? How has it changed over time? And why is it that even classical Arabic poems can become modern pop hits circulating everywhere from Marrakesh to Muscat? We will consider such questions as we read and listen to Arabic poems, analyzing themes related to politics, identity, religion, and gender in Arab society. Students will become familiar with Arabic poetic genres--Classical, Andalusian, Mahjar, Free Verse--as well as major singers since the twentieth century. Readings and discussion will be in Arabic.

**Requirements/Evaluation:** Regular participation in class discussion; weekly presentations and listening assignments; biweekly one-page unit responses; final project on an Arab poet/poem.

**Prerequisites:** ARAB 302 or equivalent.

**Enrollment Limit:** 10

**Enrollment Preferences:** Arabic Studies majors.

**Expected Class Size:** 5

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** Through the lens of Arabic poetry, this course critically examines artistic expression and contemporary issues of literary and media censorship in the Arab world. Students explore cultural productions to gain awareness of how poets and singers have challenged conventional power dynamics related to gender, race, and religion. Students also study the circulation of people and texts over national borders to form nuanced understandings of migration in/around the region and global flows of culture.

Fall 2024

SEM Section: 01 Cancelled

**ARAB 414 (F) Displacement: Global Histories of Refugees and Forced Migration (DPE) (WS)**

**Cross-listings:** GBST 414 / HIST 402

**Secondary Cross-listing**

The Middle Eastern refugee has become a central figure in debates on migration, asylum, and the right to belong in Europe, Asia, and North America. Often stereotyped as threatening, alien, and rootless, these migrants are generally depicted as lacking histories and by extension not worthy of consideration or empathy. This course invites students to understand some of the most tragic humanitarian crises of our time and the massive involuntary displacements provoked by war, violence, and/or climate change. Taking a global perspective, this seminar examines the history of displacement, refugees, migration, diaspora in a focusing on the nineteenth century through the present. With special attention to the historical experience of various peoples of the Middle East, the course will start with theoretical approaches to the study of migration and then delve into case studies. A range of different moments of displacement will be analyzed such as the experiences of Armenians, Jews, Palestinians, Syrian, Iraqis, and Kurds. By examining the human geography and politics of forced displacement and migration, this course will address a number of important academic and political questions: what makes a history written by, about, and for displaced people powerful? How can writing from the perspectives of refugees challenge core debates about identity, the nation and borders? How does the focus on displacement help in understanding the nature of war

and conflict?

**Requirements/Evaluation:** Final 25 page research paper, several drafts of paper, class presentations and in class writing exercises.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** History and Arabic Studies majors and Global Studies concentrators.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 414(D2) GBST 414(D2) HIST 402(D2)

**Writing Skills Notes:** This research seminar will involve the writing of a final 25 page paper. Prior to that stage, each process of writing will involve moments of feedback and sharing. Students will submit a proposal early on in the semester and then write an outline. These will receive peer and instructor feedback. They will then submit a five page draft in October, a 10 page draft in November, before the final submission in December. In this way, they will have opportunities to rework and improve their writing.

**Difference, Power, and Equity Notes:** This course takes a comparative approach by exploring the predicament of some of the most vulnerable people in the world, i.e, displaced peoples and refugees. The course will consider their legal status and their experience of leaving their homes due to wars or natural disaster. The area of study is the Middle East and we will examine the historical experience of a number of different people in the region including Kurds, Palestinians, Sephardi Jews, and Syrians.

**Attributes:** HIST Group E Electives - Middle East

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Magnús T. Bernhardsson

### **ARTH 106 (F) An Invitation to World Architecture (DPE)**

What is architecture? Built form? Object? Space? How do we think about architecture as we move around, within, and through it? What can architecture tell us not only about material, design, and engineering, but also about the individuals, groups, and communities who make it? These inquiries provide the starting points for thinking about what architecture means as concept, space, and practice, and how it affects the ways in which human beings experience the world. As the primary mode through which we organize our lived reality, architecture not only channels human behavior into specific repertoires of action and reaction but also symbolizes beliefs, value systems, and ideas about the self, gender, nation, race/ethnicity, community, life, death, and the transcendent. Such themes, thus, constitute the critical lenses that students will use over the course of the semester to unpack how structural form has and continues to define the human condition in the broadest sense. Drawing from a variety of texts and examples that emphasize the diversity and complexity of architectonic traditions around the world, this course will analyze how individuals have employed architectural strategies to solve the problems of living within diverse contexts and how such spaces not only provide meaning in everyday life but also actively and dynamically order the world as space, object, environment, text, process, and symbol.

**Class Format:** This course has 2 components: lectures and conferences / discussion sections. Students will be expected to attend two lectures and one conference / discussion section weekly. Students will sign up separately for the lecture component and the conference / discussion section component.

**Requirements/Evaluation:** Written evaluative measures: 6 - 8 object lab assignments and / or written responses to class prompts, and 6 in-class quizzes. Other evaluative measures: conference / discussion section participation and attendance.

**Prerequisites:** none

**Enrollment Limit:** 45

**Enrollment Preferences:** This course has a running waitlist. Students waitlisted from past semesters will have enrollment priority, followed by art history majors, and then first-year students.

**Expected Class Size:** 45

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements in two ways. First, it unsettles established presuppositions, biases, and

predispositions that have positioned the "West" as "best" in canons of architectural history. Secondly, it explores how architecture - past and present - communicates, supports, and/or resists hierarchies of power and socio-political influence in society by acting as modes of propaganda, tools of imperialism, sites of resistance, and/or spaces of affirmation.

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Michelle M. Apotsos

CON Section: 02 W 8:30 am - 9:45 am Michelle M. Apotsos

CON Section: 04 W 1:10 pm - 2:25 pm Michelle M. Apotsos

CON Section: 03 W 11:00 am - 12:15 pm Michelle M. Apotsos

**ARTH 210 (S) Intro to Latin American and Latinx Art: Contradictions & Continuities, Postcolonial to the Present (DPE)**

This course introduces students to the breadth and richness of the visual arts in Latin American and U.S. Latinx art. The course begins in the late 19th and early 20th centuries, when artists and writers first began formulating the notion of an art "native" to Latin America, and continues through the ever-expanding cultural expressions developed throughout the 20th and 21st centuries. Through a contextual approach, we will pay particular attention to Latin American artists' shifting relationships to race, class, and gender issues, their affiliations with political and revolutionary ideals, and their critical stance vis-à-vis the European avant-gardes. Similarly, we will analyze the emergence and development of Latinx artistic practices in the postwar U.S., tracing these artists' own exploration of race, class, and gender dynamics. This class introduces Latin American and Latinx artistic practices and scholarship to enable students to develop a critical understanding of the historical specificity of diverse movements, their relation to canonical definitions of modern and contemporary art, and their relevance to issues of colonialism, nationalism, revolutionary politics, and globalization. We will consider a vast array of genres--from painting and sculpture to printmaking, photography, conceptual, installation, and performance art--and will draw from artist statements, manifestos, and secondary interpretive texts to consider both the impetus behind these dynamic artworks and their lasting legacies.

**Requirements/Evaluation:** midterm exam and non-cumulative final exam, short writing assignments, attendance, and active participation

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** if overenrolled, waitlisted students will be selected on a lottery

**Expected Class Size:** 30

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through historical, visual, and thematic analyses that explore the cultural biases and geopolitical forces that have restricted the exposure of Latin American and Latinx art in the canon of Western art history. The course also centers on contextualizing Latin American and Latinx artistic practices and analyzing them in relation to race, gender, and class dynamics, and to issues of colonialism, nationalism, revolutionary politics, and globalization.

**Attributes:** ARTH post-1800 LATS Countries of Origin + Transnationalism Elect

Spring 2025

LEC Section: 01 TR 11:20 am - 12:35 pm Mari Rodriguez Binnie

**ARTH 222 (F) Photography in/of the Middle East (DPE)**

**Cross-listings:** ARAB 222

**Primary Cross-listing**

Photography has been globally disseminated and locally inflected since its invention. In the Middle East, the powers and pleasures of the medium have been valued by colonial forces, indigenous populations, photojournalists and artists; the resulting images merit aesthetic and art historical appreciation even as they grant visual access to the social and political dynamics operative in diverse cultural contexts. We will explore photographic practices in various zones of the Middle East--e.g., the Holy Land, Turkey, Egypt and the Persian sphere--by attending to individual photographers and case studies. This tightly focused approach will support, in turn, a consideration of the agency and power of images more generally--what work do photographs do? Who resists and who benefits? The goal will be to appreciate diverse styles and perspectives that underlie renderings of the Middle East.

**Class Format:** Discussion and GLOW posts required.

**Requirements/Evaluation:** Discussion, GLOW Posts, final project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTH 222(D1) ARAB 222(D1)

**Difference, Power, and Equity Notes:** Photographs are tricky. Whose experiences and values do they really represent--those who are depicted? Those who wield the camera? Or, those who view images that are so easily reproduced and widely shared? How does identity figure? Religious conviction? Political affiliation? And how are these variables encoded in the material evidence? Appreciating the myriad powers of images requires multiple skills--from close-looking to interdisciplinary analysis--useful in contemporary visual culture.

**Attributes:** ARTH post-1800

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Holly Edwards

### **ARTH 235 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)**

**Cross-listings:** ASIA 239 / ARTS 244

**Secondary Cross-listing**

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

**Requirements/Evaluation:** Class participation, discussions and critiques, successful completion of all assignments and attendance

**Prerequisites:** none, open to all students

**Enrollment Limit:** 12

**Enrollment Preferences:** Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$400

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

**Difference, Power, and Equity Notes:** The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

**ARTH 300 (F) Experimental Documentary Forms and the Archive (DPE)**

This course will introduce students to contemporary lens and media-based practices that experiment with the traditional documentary narrative form and archival source materials. We will explore how artists and film-makers critique, expand, and reimagine documentary notions of objectivity, truth and authenticity, and creatively contaminate the form with fiction, self-reflection, performance, and abstraction. Through readings from the fields of visual art/criticism, film theory, and critical archival studies, as well as viewing films in class, we will explore complex debates related to the production of historical knowledge, the politics of the archive and archival practice, issues within documentary photography and film, and the creative possibilities of using traditional and non-traditional lens-based media in historical research. By bringing together a range of exploratory practices, such as strategies of docu-fiction, visual auto-ethnography, and collaboration, we will reflect on the archive and the source document not as a passive collection of material, but as an active and ongoing performance in the construction of historical narratives. This course will broaden student understanding of the history of experimental and alternative film and media practices, and will familiarize students with contemporary discourse on archival and documentary methodologies that aim to question processes of categorization and interpretation related to underrepresented histories and communities.

**Requirements/Evaluation:** Evaluation includes reading responses and journal entries, and an emphasis on class discussion and participation.

**Prerequisites:** There are no course pre-requisites. This class is open to majors and non-majors.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference for ARTH and ART majors

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** The curriculum includes U.S. based and international practices that explore the uneven power dynamics within representational strategies of documentation and historicization, and will center queer, anti-racist, and decolonial methodologies and theoretical analysis in relation to film and media.

Fall 2024

SEM Section: 01 T 1:10 pm - 3:50 pm Shoghig M. Halajian

**ARTH 322 (S) Cold War Aesthetics in Latin America (DPE) (WS)**

The Cold War was far more complex than a military conflict, with battles waged more in the symbolic than in the physical realm. The Cold War was therefore "everywhere and nowhere," as new superpowers maneuvered to maintain geopolitical balance. Through a transnational lens this course considers the Cold War in Latin America as an aesthetic phenomenon with many facets, to recover how artistic practices unfolded myriad--and often conflicting--ideas regarding power, cultural influence, modernization, and revolution.

**Requirements/Evaluation:** Active participation, leading discussion, and five four-page writing assignments.

**Prerequisites:** One ARTH course.

**Enrollment Limit:** 12

**Enrollment Preferences:** If overenrolled, preference will be given to Art History majors.

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** This course foregrounds writing and peer reviews to develop critical thinking. We will have five four-page writing assignments, spaced throughout the semester, which will incorporate our class discussions and research. Students will receive critical feedback on both form and content from their professor and from their peers.

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements through historical and visual analyses that examine the contestations of power that defined the Cold War era and their ramifications in the shaping of notions such as modernism, modernization, progress, citizenship, and resistance. The course takes a transnational perspective to analyze diverse artistic practices in relation to race, gender, and class dynamics, and to issues of cultural imperialism, nationalism, revolutionary politics, and globalization.

**Attributes:** ARTH post-1800

Spring 2025

SEM Section: 01 R 1:10 pm - 3:50 pm Amy D. Podmore

**ARTH 460 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARAB 360 / COMP 361

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**ARTH 465 (S) Contemporary Latin American Art (DPE)**

This course examines art produced in the region known as Latin America from the 1960s to the present, a period spanning the Cold War, the advent of military dictatorships, economic booms and crises, political polarizations, the rise of neoliberalism, and ecological upheaval. Using a transnational perspective, each week will rigorously analyze practices as varied as painting, sculpture, photography, mail art, installations, performances, and ephemeral interventions through a specific theme, while also situating each work in its distinct social, political, and economic context. We will also pay special attention to the increased global dissemination of works from Latin America and by Latin American descendants in exhibitions and biennials since the 1990s, and will critically examine this historicization and its dominant trends.

**Requirements/Evaluation:** Regular short written assignments; final research paper.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** If overenrolled, preference will be given to majors in Art History, Art Studio, and History and Practice.

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course fulfills DPE requirements by taking a transnational perspective to analyze diverse artistic practices in relation to race, gender, sexuality, and class dynamics, and to issues of colonialism, cultural imperialism, nationalism, revolutionary politics, globalization, and extractivism.

**Attributes:** ARTH post-1800

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Mari Rodriguez Binnie

**ARTH 560 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARAB 360 / COMP 361

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**ARTS 112 (S) Introduction to Documentary Filmmaking (DPE)**

In a 2010 article, *New York Times* film critic A. O. Scott described documentary film as 'heterogeneous to the point of anarchy.' However, in the intervening decade, documentary has become simultaneously more commercial and formulaic. This course takes this notion of heterogeneity to heart, acquainting students with a wide array of creative approaches and key debates in documentary film. In addition to a historical, ethical and critical foundation in the field of documentary, students will acquire a basic grounding in the fundamentals of video production, including cinematography, sound and editing. Course requirements include class attendance and regular critiques, weekly film screenings and readings outside class, 2-3 minor filmmaking exercises, and major assignments in the form of 3-4 short nonfiction video projects.

**Requirements/Evaluation:** timely and committed completion of assignments, attendance and participation

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** majors have priority

**Expected Class Size:** 16

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$250-\$350. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** The practice of documentary film is centrally bound to ethics--who and how we represent onscreen. Historically, documentary has tended to gaze on marginalized communities in problematic ways; this course will make issues of power, race, class and representation central to the production of documentary media.

Spring 2025

STU Section: 01 M 1:10 pm - 3:50 pm Cecilia Aldarondo

STU Section: 02 M 8:30 am - 11:50 am Cecilia Aldarondo

### **ARTS 222 (F) Critical Practice of Architecture: Theories, Methods, and Techniques (DPE)**

**Cross-listings:** ENVI 202

#### **Primary Cross-listing**

In this course, students will transform an architectural or urban space through design interventions that contribute to reorienting public perception, imagination, and politics. Skills taught include methods and techniques for critical architecture practice, including architecture drawing, 2D graphic design, and 3D modeling (digital and physical). Students will also build on design strategies (e.g., spatial hijacking and détournement), community architecture, and visual techniques to rethink normative understandings of space and time. Through selected readings and discussions, we will examine key ideas that have inspired design thinking and activism. The class culminates in a presentation to external reviewers and a final exhibition.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working in the architecture studio and/or PC lab outside of scheduled class hours. The class will meet in large and small groups throughout the semester for critique and discussion. Assignments include weekly discussions and design projects requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the design quality at theoretical/conceptual levels.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, Envi majors and concentrators

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 222(D1) ENVI 202(D1)

**Difference, Power, and Equity Notes:** This design studio invites students to think critically about how power, equity, and difference are manifested through the built environment. It will equip them with the tools to become active agents of change through design activism. We will use design as a cultural practice and creative technique to envision more just and equitable futures through interventions in architectural or urban spaces.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

STU Section: 01 TR 9:55 am - 11:10 am Giuseppina Forte

## **ARTS 244 (F) Taswikhana: Technique and Practice of Indian Drawing and Painting (DPE)**

**Cross-listings:** ASIA 239 / ARTH 235

### **Primary Cross-listing**

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

**Requirements/Evaluation:** Class participation, discussions and critiques, successful completion of all assignments and attendance

**Prerequisites:** none, open to all students

**Enrollment Limit:** 12

**Enrollment Preferences:** Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$400

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

**Difference, Power, and Equity Notes:** The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

## **ARTS 254 (S) Architecture as Politics: Space, Design, Technology (DPE)**

**Cross-listings:** ENVI 264

### **Primary Cross-listing**

This course delves into the intersection of architecture as a form of political expression, technology, and their collective impact on societal change. Emphasizing architecture as a discipline deeply intertwined with politics and shaped by technological advancement, this course will examine how a spectrum of art tools--from traditional to digital and computational--helps shape buildings and public spaces, shifts power structures, and hinders or promotes social justice. The curriculum blends theoretical exploration with practical application. Students will engage in critical analysis, technology-driven design workshops, and peer evaluations, culminating in a final project that melds techno-political theory with cutting-edge architectural practices. This course is ideal for students keen on leveraging technological architectural techniques to craft spaces with profound political and social impact.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working outside of scheduled class hours. In this course, students can work with the following media assuming that they can master them for a 200-level course: architecture models (physical and digital), photo reportages, 2D collages (e.g., Photoshop), digital humanities (cartographies, counter mapping, oral histories, digital archives), and curatorial platforms. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project but also on participation.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, ENVI majors and concentrators.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 254(D1) ENVI 264(D1)

**Difference, Power, and Equity Notes:** This tutorial will employ theories and approaches from design activism and critical environmental studies to analyze the relationship between space and difference, including, but not limited to, race, class, ethnicity, gender, sexuality, religion, and species. Students will apply these theories and approaches to creating place-based projects.

Spring 2025

TUT Section: T1 TR 11:20 am - 12:35 pm Giuseppina Forte

### **ARTS 316 (F) Governing Cities by Design: the Built Environment as a Technology of Space (DPE)**

**Cross-listings:** ENVI 316

**Secondary Cross-listing**

Like in the classic era, cities of the 19th century were metaphors for government: good government could not exist without good governance of the city. This creative seminar charts the transformation of the built environment (architecture and urbanism) as a technology of space to govern cities and citizens from the mid-19th century until the present. Through debates and case studies across geographies and historical timeframes, we will analyze how regimes of government shape and are shaped by the built environment. The seminar has a studio component that consists of an urban project where students will apply theories and approaches to a real case study using digital art (2D and 3D modeling).

**Class Format:** Because this seminar is cross-listed with ARTS, there is a studio component (short assignments and final project)

**Requirements/Evaluation:** Active presence in class discussions and presentations, willingness to experiment, contributions to a collaborative seminar/studio environment, quality of work, depth and quality of the investigative process.

**Prerequisites:** ENVI 101 or instructor permission

**Enrollment Limit:** 15

**Enrollment Preferences:** ENVI majors and concentrators, Studio Art majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 316(D1) ENVI 316(D2)

**Difference, Power, and Equity Notes:** Using theoretical perspectives from urban studies, this seminar/workshop explores how the built environment, as a technology of space, contributes to the production of difference, the establishment of certain regimes of power, and the erasure of specific urban histories--mainly those of underrepresented groups. Students will engage in multimedia place-based projects to imagine and create more equitable built environments.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 TR 8:30 am - 9:45 am Giuseppina Forte

### **ASIA 109 (S) The Art of Yoga: Practice, Philosophy, Politics, Possibilities (DPE)**

**Cross-listings:** THEA 109

**Secondary Cross-listing**

This course offers an immersive, interdisciplinary approach to hatha yoga, the branch of yoga that emphasizes bodily techniques for channeling energy, and achieving balance and quietude. It has been practiced and theorized variously in South Asia since ancient times. More recently, beginning in the late 19th century, it has been popularized throughout the globe, and has served as a source of inspiration for artists in various disciplines, including the theatre. Our work will follow four interrelated paths that will provide a broad context for our own experience and offer us tools for developing creativity: 1) We will dedicate ourselves to the careful study of the physical practice of yoga asanas, giving emphasis to biomechanical principles of alignment. Our study will include some basics of yoga anatomy; 2) We will study some allied philosophical principles, as they emerge from the Sanskrit text, Patanjali's *Yoga Sutras*, and some current commentaries on that text, by means of expanding the significance of our practice to all areas of our lives; 3) We will attend to the cultural politics of yoga by discussing new scholarship on its ancient origins as well as critical inquiry about how issues of appropriation, Orientalism, and racism shape its current manifestations; 4) We will examine how artists have incorporated elements of yoga into their practice. To explore how yoga might support our own artistic and innovative thinking, we will pair our practice with creative exercises. In this way, the course aims to explore the relationship of theory and practice. It will be of interest to students in the arts and anyone interested in fostering artistry and the imagination. Students must be prepared to engage in a physical practice of asana, as well as commit to reading, writing, and discussion. No previous experience with yoga is required.

**Requirements/Evaluation:** Students will write 3-page weekly papers, either in response to readings or embodied exercises, or the tutorial partner's essay. Written feedback will be given by instructor. Students will be expected to demonstrate that they are regularly practicing outside of class both by the quality of questions they bring to our sessions together, as well as their continuous refinement of the poses. Students will not be evaluated in relation to a standard, but according to their own dedicated and steady progress with respect to the experience of yoga practice. The evaluation process includes attendance.

**Prerequisites:** Prospective students will be asked to submit an online form with questions about their interest in the class.

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference will be given to first-year students.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$50 for yoga mat, belt, and balls.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

THEA 109(D1) ASIA 109(D1)

**Difference, Power, and Equity Notes:** Throughout the course we will reflect on the ways in which the knowledge created through yogic practice and philosophy disrupts and provincializes European epistemological systems. Moreover, we will engage in critical inquiry into the ways in which the global popularity of yoga is shaped by colonial legacies of Orientalist representation, as well as contemporary modes of cultural appropriation and consumerism.

Spring 2025

TUT Section: T1 TBA Shanti Pillai

**ASIA 216 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / DANC 216 / GBST 214 / THEA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AAS 216(D2) AMST 213(D2) DANC 216(D1) GBST 214(D2) ASIA 216(D1) THEA 216(D1)

**Difference, Power, and Equity Notes:** This course introduces students to the role of performance in nation formation in Asia and the history of Asian Americans in the US through analysis of dance practices. Student will explore how race was central to the formation of Asian and the American nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**ASIA 226 (F) Chinese Film and Its Significant Others (DPE)**

**Cross-listings:** CHIN 226 / COMP 296

**Secondary Cross-listing**

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading (Graded as Complete or Incomplete); 3) Three short papers (3 pages); and 4) the final group project (including a presentation, and a paper or other form of project. Students will be graded both individually and as a group).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 226(D1) ASIA 226(D1) COMP 296(D1)

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visuality, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

**Attributes:** FMST Core Courses

Fall 2024

**ASIA 239 (F) Taswirkhana: Technique and Practice of Indian Drawing and Painting (DPE)**

**Cross-listings:** ARTH 235 / ARTS 244

**Secondary Cross-listing**

Small in scale but vast in its representation, the world of Indian painting is famous for its stylized naturalism and mastery of line. It is an artistic practice whose legacy stretches back to at least the first century CE. This studio course will introduce students to the technique and practice of traditional Indian drawing and painting. The course is designed as a workshop in which students will learn to use materials and techniques of this art form. By engaging with a non-western traditional practice, the aim of the course is to expose students to a pluralistic engagement with art making. Students will learn paper and pigment preparation, as well as the basics of traditional drawing and painting techniques. The class will learn from studying a selection of original masterworks of Indian art from the Williams College Museum of Art that will be displayed in the Object Lab. Working with original artworks will help students situate the hands-on study of Indian painting practice alongside exemplary historical examples.

**Requirements/Evaluation:** Class participation, discussions and critiques, successful completion of all assignments and attendance

**Prerequisites:** none, open to all students

**Enrollment Limit:** 12

**Enrollment Preferences:** Instructor permissions requires. If the course over enrolls preference will be given to studio art and art history majors.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$400

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 239(D1) ARTH 235(D1) ARTS 244(D1)

**Difference, Power, and Equity Notes:** The course invites students to engage with a pluralistic studio practice that is in stark contrast to mainstream modern and contemporary art practices. The course will follow a traditional, Indian workshop-style format which has its own particular rules and unique visual vocabulary. From the material preparation of pigments, paper and brushes, to the techniques of drawing and painting, the course will introduce students to an alternative, non-Western, mode of art making.

Fall 2024

STU Section: 01 MR 1:10 pm - 2:25 pm Murad K. Mumtaz

**ASIA 275 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / THEA 271 / COMP 271 / AAS 275

**Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic

communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**ASIA 315 (F) Minorities and the State in Modern East Asia (DPE)**

**Cross-listings:** HIST 315

**Secondary Cross-listing**

This course examines the relationships between minority peoples and the institution of the state in East Asia, focusing mostly but not exclusively on the early modern and modern periods (17th-20th centuries). We will explore the histories of the Ainu people of Japan, the "Small Peoples" of Russian Siberia, the Tibetan, Uighur and riverine communities of Mainland China, as well as the Hill Peoples of Southeast Asia. It also examines non-indigenous minority groups, such as conquest elites, mixed-race communities, and others. We will analyze how the transition to modernity, evolving understandings of race, gender, class, nation, the impact of imperialism and globalization all influenced the history of East Asian minority peoples. What, if anything, do all of these groups have in common? What do their histories reveal about the history of East Asia and of the countries in which they live? How are the lives of minority groups in East Asia changing today? What can their experiences reveal to us about the larger world? The class is structured as a reading-intensive seminar. Students will engage in and lead discussions, compose reading reaction papers and a final analytical essay. Students will be expected to use scholarly works in order to construct cogent, relevant arguments, which they will communicate both orally and in writing. Students will evaluate primary sources in order to engage with the people they study as directly as possible. Students will lead discussions on complex topics and develop as leaders and team members in professional settings. This course will present students with an opportunity to hone critical thinking and information literacy skills to a high level. All of you will have to analyze and process complex and often contradictory information, certainly in your personal lives and very likely in your professional lives.

**Class Format:** This discussion-intensive class requires students to lead several discussion sections during the semester.

**Requirements/Evaluation:** Map assignment, discussion participation, leading discussion (four times), three-page response essays (five times), final six-page research essay or presentation

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Asian Studies concentrators, then all others

**Expected Class Size:** 15-20

**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:**

HIST 315(D2) ASIA 315(D2)

**Difference, Power, and Equity Notes:** The study of East Asia's history is all too often conflated with the study of states, so that many less privileged histories are obscured. Chief among these are the histories of minority groups, who are often excluded from power. For this reason, this course puts the history of East Asia's many minority groups front and center in examining their multifaceted interactions with regional states, as well as the of ethnic, linguistic, religious, and regional identities

**Attributes:** HIST Group B Electives - Asia

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Viktor Shmagin

**ASIA 353 (F) Separation: An Introduction to Postcolonial Literature** (DPE)

**Cross-listings:** COMP 350 / ENGL 352

**Secondary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malayalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, then sophomores considering the major

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**CAOS 231 (F)(S) Literature of the Sea (DPE)**

**Cross-listings:** ENGL 231

**Primary Cross-listing**

The ocean, and human relationships with it, have been central features of literatures and cultures around the world for more than a thousand years. But since literary study is typically based around authors' homelands, careful examination of the oceanic experience is often pushed to the periphery--an "empty space" to be crossed between nations, a "vast darkness" antithetical to human life, or a mirror for land-borne concerns. Increasingly, however, scholars and readers are centering the sea and stories about it as a means stepping outside human frameworks of space and time, situating the complex emotions and narratives inspired by the ocean into a complex network of geologic history and teeming other-than-human life. This course examines a wide range of texts and perspectives on the ocean and human relationships with it. Doing so will help us consider how literature both plays into and subverts dominant viewpoints of the ocean. Through texts that consider 19th-century whaling, the Middle Passage, the postcolonial Caribbean, and islands throughout the Pacific Ocean, we will explore a range of questions, including: What can we learn from examining efforts to write about the ocean? How do ocean stories help individuals understand themselves, their communities, and their place in global environments? What can the range of cultural and literary perspectives on our "single, global ocean" reveal about the ways different people are both connected with and profoundly distant from each other? Most importantly, we will practice, as a classroom community, different strategies for carefully reading texts while connecting them to cultural traditions, surrounding environments, and personal experiences.

**Class Format:** weekly roundtable discussions, including coastal and near-shore field trips and multiple field seminars.

**Requirements/Evaluation:** regular papers, class participation, journal-writing, and a final assignment

**Prerequisites:** N/A

**Enrollment Limit:** 25

**Enrollment Preferences:** Williams-Mystic Students only

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** offered only at Mystic Seaport

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CAOS 231(D1) ENGL 231(D1)

**Difference, Power, and Equity Notes:** This course focuses on the range of cultural perspectives about the sea, as well as the ways those perspectives can unsettle and challenge dominant narratives about the sea and its role in colonial expansion. Furthermore, this course centers voices that are typically overlooked in the genre of "Sea Literature," paying particular attention to Indigenous and African-American narratives about the ocean.

**Attributes:** AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

Spring 2025

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

**CAOS 351 (F)(S) Marine Policy (DPE) (WS)**

**Cross-listings:** PSCI 319 / ENVI 351

**Primary Cross-listing**

Coastal communities are home to nearly 40% of the U.S. population, but occupy only a small percentage of our country's total land area. Intense population density, critical transportation infrastructure, significant economic productivity, and rich cultural and historic value mark our coastal regions as nationally significant. But, coastal and ocean-based climate-induced impacts such as sea level rise, ocean warming and acidification pose extraordinary challenges to our coastal communities, and are not borne equally by all communities. This seminar considers our relationship with our

ocean and coastal environments and the foundational role our oceans and coasts play in our Nation's environmental and economic sustainability as well as ocean and coastal climate resiliency. Through the lens of coastal and ocean governance and policy-making, we critically examine conflict of use issues relative to climate change, climate justice, coastal zone management, fisheries, ocean and coastal pollution and marine biodiversity.

**Class Format:** This class is taught only at Williams-Mystic in Mystic, Connecticut and includes coastal and near-shore interdisciplinary field seminars, and 10 days offshore.

**Requirements/Evaluation:** Weekly Readings; Class Participation; Small and large group strategy exercises (written and oral); Written Research Project: issues paper and draft research paper; Final Research Project: multiple formats available

**Prerequisites:** none

**Enrollment Limit:** 23

**Enrollment Preferences:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Expected Class Size:** 22

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSCI 319(D2) ENVI 351(D2) CAOS 351(D2)

**Writing Skills Notes:** Each student will write one 3-5 page research issues paper and one 8-10 page draft research paper as well as a final project with written components equaling 5-8 pages. Each submission receives written feedback from the professor, including research guidance, input on grammar, structure, language, analysis. Students also receive verbal feedback in individual conferences to discuss research paper organization, analysis, structure and grammar as well as final project input.

**Difference, Power, and Equity Notes:** Coastal and ocean policy issues relating to climate change, coastal zone management, fisheries, ocean pollution and marine biodiversity impact environmental and climate justice. Students examine coastal governance while considering the disproportionate burdens on underrepresented populations in U.S. coastal communities caused by climate change and coastal policies. Students analyze multi-disciplinary evidence and work to strengthen their integrative, analytical, writing, and advocacy skills.

**Attributes:** ENVI Environmental Policy EXPE Experiential Education Courses POEC Depth

Fall 2024

SEM Section: 01 F 9:00 am - 12:00 pm

Spring 2025

SEM Section: 01 F 9:00 am - 12:00 pm

**CAOS 352 (F)(S) American Maritime History (DPE) (WS)**

**Cross-listings:** HIST 352

**Primary Cross-listing**

This course explores themes in American maritime history from the colonial era to the 21st century. We will consider the dynamic relationship between the sea and American life, and the broad influence that each has had on the other. This relationship led to interactions with the water as a highway for the transportation of not just people and goods, but powerful new forces and ideas. The water creates a unique space for the formation of new communities and identities, while also acting as an important, and often exploited, resource. We will sample from different fields of inquiry including labor, environmental, cultural, and political history to gain a deeper understanding of diverse people's complex interactions with the oceans and seas.

**Class Format:** Seminars, discussions, and field seminars

**Requirements/Evaluation:** Participation in class discussions, activities, and presentations, regular papers, and a final independent research project

**Prerequisites:** None

**Enrollment Limit:** 27

**Enrollment Preferences:** If course over-enrolls, preference will be given to sophomores and juniors

**Expected Class Size:** 22

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** Offered only at Mystic Seaport

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 352(D2) CAOS 352(D2)

**Writing Skills Notes:** Students must complete regular writing assignments including a final 10- to 15-page paper. Additionally, students will participate in several in-class writing workshops and peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Maritime activity has long provided opportunities for some while creating tremendous hardships for others. From the slave trade and the encounters between native and European mariners to the power wielded by multi-national shipping conglomerates, this course investigates contests over power, empire, and capitalism as they played out on the maritime stage.

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EXPE Experiential Education Courses HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

Spring 2025

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

**CAOS 361 (F) The Atlantic World: Connections, Crossings, and Confluences (DPE)**

**Cross-listings:** AMST 360 / HIST 361

**Secondary Cross-listing**

This course considers the Atlantic World as both a real place and a concept: an ocean surrounded and shaped by diverse people and communities, and an imagined space of shared and competing affiliations. Moving from "time out of mind" to the early nineteenth century, it examines ecological, cultural, political, economic, intellectual, and spiritual transits as well as exchanges among Indigenous/Native American, African and African American, Asian and Asian American, and Euro-colonial people. It introduces conceptual dimensions of this Atlantic paradigm and case studies that illuminate its human subtleties, with the goal of examining "early American" histories through transnational and transoceanic lenses. The course takes an interdisciplinary approach to these intertwined histories, and reckons with how the very construction of "history" has, at different turns, affected what is shared, known, valued, and commemorated--or overwritten, denied, or seemingly silenced. Attentive to the structures of power that inflect every part of Atlantic histories, it offers specific ethical frameworks for approaching these topics. Blending methods grounded in oral traditions and histories, place-based knowledge systems, documentary/written archives, songs, archaeology, material culture, and other forms of expression and representation, it invites class members to revisit the nature and meanings of these connected spaces. The course consistently connects historical experiences with the twenty-first century, and how communities today are grappling with the afterlives and ongoing effects of these Atlantic pasts through calls to action for reparations, repatriation and rematriation, Land Back, climate justice, and other forms of accountability. The course also provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives assignment, final essay/project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** If the course over-enrolls, preference is for sophomore, junior, and senior History 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 360(D2) HIST 361(D2) CAOS 361(D2)

**Difference, Power, and Equity Notes:** This course examines the formation and articulation of racial, ethnic, cultural, and other forms of difference across the Atlantic World, and ways that people from Indigenous, African/American, and Asian/American communities have engaged with and

challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in colonial literatures, and helps students build fluencies in approaching and interpreting them.

**Attributes:** GBST Borders, Exiles + Diaspora Studies HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Christine DeLucia

**CHIN 226 (F) Chinese Film and Its Significant Others (DPE)**

**Cross-listings:** ASIA 226 / COMP 296

**Primary Cross-listing**

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading (Graded as Complete or Incomplete); 3) Three short papers (3 pages); and 4) the final group project (including a presentation, and a paper or other form of project. Students will be graded both individually and as a group).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 226(D1) ASIA 226(D1) COMP 296(D1)

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

**Attributes:** FMST Core Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**CHIN 275 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** THEA 271 / COMP 271 / ASIA 275 / AAS 275

**Primary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the

most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**COMP 107 (S) Advanced French: Danger and Desire in French Film and Fiction (DPE)**

**Cross-listings:** RLFR 106

**Secondary Cross-listing**

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France and the

Francophone World. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French and Francophone fiction, film, and cultures. This is an ideal course to prepare for study abroad or for more advanced coursework in French and Francophone literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France, Québec, and Algeria from 1820 to 2025, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

**Requirements/Evaluation:** Active class participation, grammar exercises, midterm exam, and two papers.

**Prerequisites:** Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to French Majors and French Certificate students.

**Expected Class Size:** 16

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 107(D1) RLFR 106(D1)

**Difference, Power, and Equity Notes:** This course centers on a critical examination of difference, power, and equity in French film and fiction. The content examines the effects of class, ethnicity, gender, and sexuality on social inequalities among rich and poor, soldiers and civilians, nations and colonies, men and women. The course employs critical tools to teach students how to articulate and interrogate social injustice, through reading, viewing, discussion, writing, and revision.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Brian Martin

**COMP 205 (S) Magical Realists, Fantasists, Experimentalists: The Latin-American Novel in Translation (DPE)**

**Cross-listings:** RLSP 205

**Secondary Cross-listing**

A course specifically designed to enable students who have no knowledge of Spanish to read and discover those Latin-American authors who, in the twentieth century and after, have attracted world-wide attention. Among the texts to be discussed: Borges, Labyrinths; Cortázar, Blow-up and Hopscotch; Lispector, the Hour of the Star; lesser works by Fuentes and Puig; and by Nobel Prize-winner Gabriel García Márquez, One Hundred Years of Solitude. Conducted in English

**Requirements/Evaluation:** class participation, two brief papers, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 22

**Enrollment Preferences:** Latina/o Studies concentrators, Comp Lit majors

**Expected Class Size:** 22

**Grading:** yes pass/fail option, yes fifth course option

**Unit Notes:** does not carry credit for the Spanish major or the certificate

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 205(D1) RLSP 205(D1)

**Difference, Power, and Equity Notes:** This course offers students an opportunity to read some major works of fiction that have challenged the canon of European and American literature. Through the readings, class members will understand that great literature comes not only from London or Paris, from the U.S. or Russia. Several of these novels, moreover, directly challenge European and Western cultural hegemony and make an implicit claim for the legitimacy of Latin American cultural concerns.

**Attributes:** GBST Latin American Studies

Spring 2025

LEC Section: 01 MR 2:35 pm - 3:50 pm Gene H. Bell-Villada

**COMP 209 (S) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE)**

**Cross-listings:** RLFR 206

**Secondary Cross-listing**

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and apply theories of film adaptation to their analyses.

**Requirements/Evaluation:** Three response papers, one short essay on film adaption, one video essay with a student partner

**Prerequisites:** Students should have taken RLFR 105 or above, or placement test, or by permission of instructor

**Enrollment Limit:** 16

**Enrollment Preferences:** Comparative Literature majors, Africana Studies concentrators, French majors and certificates

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 206(D1) COMP 209(D1)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics (based on sexual identity race, class, gender) between cultural producers in literary texts and their film adaptations.

**Attributes:** FMST Core Courses

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Sophie F. Saint-Just

**COMP 228 (S) Boys Love (DPE)**

**Cross-listings:** WGSS 227

**Primary Cross-listing**

Originating in Japanese manga of the 1970s, the genre of yaoi, boy love, or BL has expanded into other media and around the globe during the last half century. Created mostly by women for women, BL transposes classic tropes of popular romance into a male homosocial environment, depicting the inevitable love of young, attractive, and typically androgynous men. The growing popularity of BL begs several questions: Why do women create and consume romances that tend to exclude female characters? Why do they enjoy a fictional universe that deliberately downplays homophobia yet ostensibly preserves heteronormativity by showing powerful, protective tops who repeatedly fall for vulnerable, passive bottoms? And how has BL changed global perceptions of and expectations for masculinity? This course explores these and other questions by examining key examples of BL from Japanese manga to Thai television, as well as shipping culture, BL's robust fandom, and adjacent genres such as slash fiction and girl love.

**Requirements/Evaluation:** completing all assignments, active participation in class discussions, two short papers, creating your own BL, and a final project

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** COMP and WGSS majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 227(D2) COMP 228(D1)

**Difference, Power, and Equity Notes:** This class examines difference, power, and equity by examining representations of gender and sexuality, as well as their global flow over the past fifty years. Works of yaoi, boys love, or BL represent a significant genre of popular culture, as well as soft power, that originated in East Asia yet has spread around the globe. The course will address the gendered aspects of BL production, consumption, and fandom, as well the genre's mobilization of homosociality and homosexuality.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Julie A. Cassidy

**COMP 230 (S) The Renaissance in England and the European Continent: Self and World (DPE) (WS)**

**Cross-listings:** ENGL 228

**Secondary Cross-listing**

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

**Requirements/Evaluation:** Five four-page papers, in-class presentation, thoughtful participation in discussions

**Prerequisites:** A 100-level ENGL course, a score of 5 on the AP English Literature exam, a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

**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, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 230(D1) ENGL 228(D1)

**Writing Skills Notes:** The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. 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 role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

**Attributes:** ENGL 200-level Gateway Courses ENGL Literary Histories A

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Emily Vasiliauskas

**COMP 234 (S) Saharan Imaginations (DPE) (WS)****Cross-listings:** ARAB 209 / ENVI 208**Secondary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

**Requirements/Evaluation:** active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper**Prerequisites:** none**Enrollment Limit:** 14**Enrollment Preferences:** If the course is over-enrolled, students will be required to provide a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.**Expected Class Size:** 14**Grading:** no pass/fail option, no fifth course option**Distributions:** (D1) (DPE) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

**Writing Skills Notes:** Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on GLOW, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.**Difference, Power, and Equity Notes:** Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**COMP 242 (S) Americans Abroad (DPE)****Cross-listings:** GBST 242 / AMST 242 / ENGL 250**Primary Cross-listing**

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual

identity, and not one imposed by any national culture--American or foreign.

**Requirements/Evaluation:** Each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student's own experiences.

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**COMP 258 (S) Gnosis, Gnostics, Gnosticism (DPE)**

**Cross-listings:** REL 276

**Secondary Cross-listing**

Reality is not what it seems. Salvation by knowledge, arch-heresy, an eternal source of mystical insights and experiences, secret esoteric teachings available only to a few. All these and more have been claims made about gnosis, Gnostics, and Gnosticism. This course will introduce you to the key ancient texts and ideas associated with Gnostics in modern forms of esotericism and spiritualities. We shall explore how claims about gnosis offer modes of critiquing and seeking to transform unjust social and political systems.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** weekly GLOW posts, 1 textual analysis paper, 1 historiographical analysis paper, and a final paper that entails a revision and expansion of earlier writing for the course.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** students with prior coursework in biblical or other ancient literature or history

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

REL 276(D2) COMP 258(D1)

**Difference, Power, and Equity Notes:** This course situates "gnosis" as a practical epistemological orientation used both to disrupt and challenge power arrangements deemed unjust and to empower those who are marginalized within dominant power structures. At the same time, the course interrogates "gnostic" epistemological claims as capable of being used to reinstall hierarchical power structures. Attention to power and equity and how difference is produced is at the center of the course.

Spring 2025

LEC Section: 01 MR 1:10 pm - 2:25 pm Denise K. Buell

## COMP 260 (F) Francophone Graphic Novels (DPE)

**Cross-listings:** RLFR 260

### Secondary Cross-listing

In this class we will read contemporary graphic novels and *bandes dessinées* from Côte d'Ivoire, Morocco, Guadeloupe, Lebanon, France, and Québec to analyze how they approach subjects such as colonial history, migration and discrimination, gender and sexuality, and representations of disability and the racialized body. We will pay particular attention to the visual form and the critical theory of the graphic novel to further understand why this hybrid genre has become so popular and widespread, and how it is shaping conversations about difference and power in the Francophone world. *Conducted in French.*

**Requirements/Evaluation:** weekly 1-page response papers, midterm 4-5-page paper, presentation and final 7-8-page research paper

**Prerequisites:** RLFR 105, 106, by placement or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students, Comparative Literature majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 260(D1) RLFR 260(D1)

**Difference, Power, and Equity Notes:** The readings in this course focus on French colonial and Francophone postcolonial history, contemporary migration, and structures of discrimination built on race, religion, gender, and ableism in the French-speaking world. We will explore how graphic novels in their hybrid visual/verbal forms propose different ways of shaping the dynamics and the discourse of difference and power.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Katarzyna M. Pieprzak

## COMP 271 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)

**Cross-listings:** CHIN 275 / THEA 271 / ASIA 275 / AAS 275

### Secondary Cross-listing

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students

enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**COMP 273 (S) The Humanities: A Literary and Cultural History (DPE)**

**Cross-listings:** GBST 273

**Primary Cross-listing**

This course will start with a history of the curriculum of Williams College, and will include a research project students will complete through the course catalogues and other materials in the college archives. From that point of departure we will read several novels and articles, see films, listen to music, and study cultural moments in the United States and abroad when the Humanities have peaked (for example, the GI Bill) and others when their value has been questioned, censored or come under threat (from the McCarthy era to AI).

**Requirements/Evaluation:** A semester-long research project in the Williams College Archives, engaged daily class participation, midterm exam, final paper, two in-class presentations (one in pairs, one individual), discussion leading.

**Prerequisites:** None

**Enrollment Limit:** 18

**Enrollment Preferences:** Open to all students. If overenrolled, instructor will send out a survey to determine enrollment in the course.

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** None

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 273(D1) GBST 273(D2)

**Difference, Power, and Equity Notes:** One of the goals of this course is to consider the democratizing role the humanities play within a Liberal Arts education, and the role of this type of education in the larger context of the world we live in. Is the pursuit of the study of literature, languages, and the

arts in sync with career readiness goals that students are, very reasonably, concerned with? We will explore this and related questions. This course proposes the humanities as a space for all, not a luxury for the privileged few.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Soledad Fox

**COMP 296 (F) Chinese Film and Its Significant Others (DPE)**

**Cross-listings:** CHIN 226 / ASIA 226

**Secondary Cross-listing**

From the first "wows" that the short films invoked at a Shanghai teahouse in 1896, Chinese films have made successive wonders that straddle reality and fantasy, technological modernity and shadow-making craft, aesthetic experiments and monetary yearnings, global investments and local interest. This seminar will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film's social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors' notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading (Graded as Complete or Incomplete); 3) Three short papers (3 pages); and 4) the final group project (including a presentation, and a paper or other form of project. Students will be graded both individually and as a group).

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** current or prospective majors in Department of Asian Languages, Literatures, and Cultures; Comp Lit majors; those with Asian Studies Concentration.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 226(D1) ASIA 226(D1) COMP 296(D1)

**Difference, Power, and Equity Notes:** This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

**Attributes:** FMST Core Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**COMP 299 (F)(S) On Occupations: Work, Colonization and Contemporary Life (DPE) (WS)**

**Cross-listings:** ENGL 294

**Secondary Cross-listing**

Reading political essays, critical theory, historiography, and literary works, in this course we will ask what thinking through the different senses of "occupation" can teach us about contemporary life. The course wagers that there is a connection between why some nations are or were "under" occupation and why, as individuals, all of us must "have" occupations. On the one hand, we will think about work: What does it mean to have an occupation today? There was a time when most people could distinguish between the time of work and that of leisure. But we live under a different regime. What now is the difference between work and leisure for those working "gigs"? In the case of "creatives," Bifo Berardi says, it is the soul itself

that has been put to work. And then there are those who are unemployed, i.e., those occupied by the most widespread form of work there is--looking for work. On the other hand, we will ask questions about colonialism: Did not Europe's occupation of the globe birth this world in which the only way to live is to be occupied in a narrow sense, i.e., to always be working or looking for work? And isn't one economic function of the occupation of peoples in our own times to create a cheap workforce? Finally, we will ask what art and political organizing can teach us about a "de-occupied" life--a life after work, a life without colonization. Writers will include Marx, Jyotiba Phule, Du Bois, Raymond Williams, Premchand, M. E. O'Brien and Eman Abdelhadi, Bifo Berardi, David Graeber, Mahatma Gandhi, Rabindra Nath Tagore, Mahasweta Devi, Edward Said etc.

**Requirements/Evaluation:** Students will read 100-120 pages each week. Each student will do one classroom presentation about the week's readings. Other assignments include weekly journals, an annotated bibliography, a proposal, and a final paper.

**Prerequisites:** 100-level English course or a 5 on the AP literature exam, or permission of the instructor.

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years and sophomores considering majoring in English or Comparative Literature, and English majors who have not yet taken a gateway course.

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 294(D1) COMP 299(D1)

**Writing Skills Notes:** Students will write over 20 pages in the semester and they will receive extensive feedback.

**Difference, Power, and Equity Notes:** Students will read and discuss texts about the organization of power in contemporary society. They will reflect upon the economic structures that underpin a range of oppressive social forms.

**Attributes:** ENGL 200-level Gateway Courses ENGL Literary Histories C

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

**COMP 314 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** RLFR 316 / WGSS 315

**Secondary Cross-listing**

During the 1830s, Honoré de Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Victor Hugo to Émile Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, Eiffel Tower modernity, and luminous energy, captured in countless paintings, photographs, and film. However, Paris is also the site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet.  
*Conducted in French.*

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**Expected Class Size:** 16

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Brian Martin

**COMP 315 (S) Social Construction (DPE)**

**Cross-listings:** WGSS 302 / STS 301 / SOC 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**COMP 335 (F) Poetry of Indignation: Poetics and Transnational Liberation (DPE) (WS)**

**Cross-listings:** AFR 328 / ARAB 320

**Secondary Cross-listing**

Poetry is usually associated with beautiful, metered, and charged language. However, beyond its poeticity, poetry has also functioned as a tool of liberation and transnational construction of identities and solidarities. States have national poets, and, in many countries, national anthems were written by famous poets. From Abu al-Qasim al-Shabbi and Claude McKay to Pablo Neruda, poetry has acted as a space for life, rebellion, resistance, revolution, and the defense of a common humanity that transcends the barriers of language and national aesthetics. This course draws on a variety of materials from the Caribbean to Africa and from the Middle East to India to conceptualize a "poetics of indignation" against slavery, social injustice, colonization, authoritarianism, capitalism, and globalization. The students in this course will read poets, such as Okot p'Bitek, Derek Walcott, Tsitsi Jaji, Mahmoud Darwish, and Pablo Neruda, among many other poets, to examine how poetics changed and shifted across times and geographic boundaries while retaining a commitment to indignation, rebellion, and anger at almost the same recurring oppressive forces.

**Requirements/Evaluation:** Two 5pp. midterm papers; a 1000-word reflection statement; weekly GLOW posts; one 10-minute presentation; active participation in the discussions in class.

**Prerequisites:** None

**Enrollment Limit:** 14

**Enrollment Preferences:** If the class is overenrolled, the students will submit a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AFR 328(D2) COMP 335(D1) ARAB 320(D1)

**Writing Skills Notes:** The students in this course will receive intensive feedback on their writing. This includes writing two 5pp. papers as well as a 10pp. final paper. The students will submit weekly GLOW posts and a final reflection statement.

**Difference, Power, and Equity Notes:** The students will understand that poetry is a field in which power dynamics and imbalances of access to resources are reflected. They will also pay attention to who writes what and who publishes where in order to understand the imbrication of inequality within the institutions that produce, disseminate, and reward poets.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**COMP 350 (F) Separation: An Introduction to Postcolonial Literature (DPE)**

**Cross-listings:** ASIA 353 / ENGL 352

**Secondary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malyalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, then sophomores considering the major

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**COMP 361 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** RLFR 360 / ARTH 460 / ARTH 560 / ARAB 360

**Secondary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**COMP 369 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** HIST 306 / ARAB 369 / GBST 369

**Primary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Equeiq

**COMP 390 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / ENGL 333 / AMST 390 / THEA 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studios and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**COMP 412 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** WGSS 408 / RLFR 412

**Secondary Cross-listing**

In 1834, Honoré de Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. As recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and

oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

**DANC 125 (F) Music and Social Dance in Latin America (DPE)**

**Cross-listings:** MUS 125

**Secondary Cross-listing**

This course offers a full-spectrum introduction to a number of Latin American social dance forms, including samba, salsa, tango, and the Suriname Maroon genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will combine a technical understanding of the musical and choreographic features of these genres with a consideration of their broader contexts and social impact. Among the questions that will drive class discussions are: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? This class is driven by academic inquiry into these various social dance practices; it does not prioritize gaining performance skills in the genres discussed. While there will be experiential components included throughout the course (for instance music or dance workshops), the majority of the class will be conducted in a discussion/seminar format. While the ability to read musical notation is helpful, it is not required.

**Class Format:** seminar/studio

**Requirements/Evaluation:** Regular short assignments, three 5-7 page papers, final project or paper (10-12pgs)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** upperclassmen, majors in music, dance, Latino/a studies.

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

MUS 125(D1) DANC 125(D1)

**Difference, Power, and Equity Notes:** Together, the music and dance genres discussed here indicate the diversity of social dance practices within Latin America, broadly conceived. Each unit of the course delves into aspects of political, historical, and cultural context and their resonance within the realm of music and dance. Specific attention is paid to racial and intercultural aspects each genre's formulation, practice, and circulation, as well as the politics of representation in embodied expression.

**Attributes:** GBST Latin American Studies MUS Ethnomusicology

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Corinna S. Campbell

**DANC 216 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / GBST 214 / ASIA 216 / THEA 216

**Primary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AAS 216(D2) AMST 213(D2) DANC 216(D1) GBST 214(D2) ASIA 216(D1) THEA 216(D1)

**Difference, Power, and Equity Notes:** This course introduces students to the role of performance in nation formation in Asia and the history of Asian Americans in the US through analysis of dance practices. Student will explore how race was central to the formation of Asian and the American nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**DANC 226 (S) Gender and the Dancing Body (DPE)**

**Cross-listings:** AMST 226 / WGSS 226 / THEA 226

**Primary Cross-listing**

This course posits that the dancing body is a particularly rich site for examining the history of gender in America and beyond. The aim of the course is to explore ideas related to gender as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative ideologies. We will examine a wide range of dance genres, from stage performances to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course and may also include film screenings, movement workshops, discussions with guest artists and scholars. No previous dance experience required.

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10-15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

DANC 226(D1) AMST 226(D2) WGSS 226(D2) THEA 226(D1)

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**DANC 302 (S) Moving Words, Wording Dance (DPE) (WS)**

**Cross-listings:** ENGL 335

**Primary Cross-listing**

How can we capture the "liveness" of dance and performance through writing? How can the spoken and written word promote a deeper understanding of felt emotions expressed through embodied practice? In this tutorial, we will explore different modes of writing about performance such as ethnography, non-/fiction, and performative writing. While there will be skill-based goals and a set outline for the tutorial, core texts that will anchor the conversations and paired writing assignments will be selected according to the interests of enrolled students. Texts will be complemented with visual materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Class Format:** enrollment in the course will require each student to have in-person or zoom meeting with the instructor before the first class meeting, and attendance in the first organizational meeting or class session.

**Requirements/Evaluation:** This tutorial is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** Juniors and seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

**Expected Class Size:** 6

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 335(D1) DANC 302(D1)

**Writing Skills Notes:** Each student will write three 5- to 6- page papers on which the professor and peers will provide critical feedback on content, style, and form. After each cycle of feedback, students will have the option to submit a revision, and discuss the revision process and the revised paper. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

**Difference, Power, and Equity Notes:** The monographs that will anchor the tutorial engage with politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences

Spring 2025

TUT Section: T1 TBA Munjulika R. Tarah

**ECON 105 (F) Gender in the Global Economy (DPE)**

**Cross-listings:** WGSS 211

**Secondary Cross-listing**

This course will present a feminist economic analysis of the global economy, and some of the urgent issues facing women in the Global South. The course will start by developing theoretical resources: these will include feminist critiques of economic theory, work on care labor and the shifting boundaries between markets, governments, households and the environment, and discussions of intersectionality and difference. Then we will discuss a series of interlinked issues which may include the contradictory effects of structural adjustment and its successors; the informal sector and global value chains; the economics of sex work and global sex trafficking; climate change; and migration. We will finish by looking at community-based activism, non-governmental organizations, and the possibilities for North/South alliances.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** reaction papers, research paper; participation in class discussion will count for part of the grade

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Unit Notes:** This course cannot count toward the ECON major.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ECON 105(D2) WGSS 211(D2)

**Difference, Power, and Equity Notes:** This course meets the DPE requirement because it asks students to reflect critically on issues of gender and economic power around the world in a comparative contextual framework.

**Attributes:** GBST Economic Development Studies WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Kieran Honderich

### **ECON 257 (F) Economic Perspectives on Racial Inequality (DPE)**

This course will examine the causes and consequences of racial disparities in economic outcomes. Specific topics will include the determinants and consequences of racial differences in earnings and human capital; formal models of taste-based and statistical discrimination; racial segregation in neighborhoods and schools; the economic history of slavery, Reconstruction and the Civil Rights Movement; and the structure and efficacy of government anti-discrimination policies. Much of the course will focus on racial discrimination faced by African Americans specifically, but there will also be coverage of other racial and ethnic minority groups. The course will additionally focus almost exclusively on the US, although many of the theories and techniques we will develop are applicable to other contexts as well. The course will utilize basic microeconomic tools, such as straightforward extensions of the supply and demand model, and ECON 110 is a prerequisite. We will also make extensive use of descriptive statistics, and an introductory statistics course such as STAT 161 will be useful, but is not required.

**Requirements/Evaluation:** exams, short written responses, problem sets, participation

**Prerequisites:** ECON 110

**Enrollment Limit:** 25

**Enrollment Preferences:** First- and second-year students.

**Expected Class Size:** 25

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** The course is well suited for the DPE distribution requirement as it will develop in detail not only the existence of race-based differences in a wide variety of key socioeconomic outcomes, but also explore the historical and contemporary processes that lead to those differences.

**Attributes:** POEC Depth POEC Skills

Fall 2024

LEC Section: 01 TF 1:10 pm - 2:25 pm Owen Thompson

### **ENGL 105 (F) American Girlhoods (DPE) (WS)**

**Cross-listings:** WGSS 105

**Primary Cross-listing**

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity,

class, and sexuality? These are some of the issues we will explore in this course.

**Requirements/Evaluation:** at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 105(D2) ENGL 105(D1)

**Writing Skills Notes:** Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equality and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

**ENGL 113 (F) The Feminist Poetry Movement** (DPE) (WS)

**Cross-listings:** AMST 113 / WGSS 113

**Primary Cross-listing**

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

**Class Format:** discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first years

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 113(D2) ENGL 113(D1) WGSS 113(D2)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page

graded papers, one creative assignment, and a final digital research project (8-10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the social injustices that led to the poetry and poetics of the Women's Liberation Movement.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

### **ENGL 208 (S) Designer Genes (DPE)**

**Cross-listings:** STS 208 / WGSS 208 / AMST 206

#### **Primary Cross-listing**

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

## **ENGL 215 (S) Introduction to Asian American Literature (DPE)**

**Cross-listings:** AAS 215

### **Primary Cross-listing**

This course will provide an introduction to some of the major works of Asian American literature, from the mid-20th century to the present. Throughout, we'll attend to the intersection of aesthetics and politics, exploring the creative ways Asian American literary texts both reflect and respond to the historical forces that have shaped Asian American experiences and identities, including exclusion, internment, and U.S. wars and imperialism in Asia. Works we're likely to read include: John Okada's *No-No Boy*, Maxine Hong Kingston's *The Woman Warrior*, Theresa Hak Kyung Cha's *Dictee*, Jessica Hagedorn's *Dogeaters*, lê thj diem thúy's *The Gangster We Are All Looking For*, and Jhumpa Lahiri's *Interpreter of Maladies*.

**Requirements/Evaluation:** class participation, occasional informal discussion posts, a 5-page midterm paper, and an 8-10 page final paper.

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** If over-enrolled, enrollment preference will be given to Asian American Studies concentrators and prospective concentrators.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AAS 215(D2) ENGL 215(D1)

**Difference, Power, and Equity Notes:** This course offers students the opportunity to learn and think critically about Asian American community struggles throughout U.S. history while examining the forms of literary expressions that arise out of and in relation to those struggles. It also delves into the intersectional nature of Asian American community struggles as they emerge along the fault lines of race, class, and gender/sexuality.

**Attributes:** AAS Core Electives AAS Gateway Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bernard J. Rhie

## **ENGL 221 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** AMST 222 / AFR 222 / MUS 217

### **Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors or prospective majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

**ENGL 228 (S) The Renaissance in England and the European Continent: Self and World (DPE) (WS)**

**Cross-listings:** COMP 230

**Primary Cross-listing**

At the same time as the individual human being in possession of a distinctive personality was taking on enormous importance in politics, philosophy, literature, and the visual arts, early modern Europeans were encountering unprecedented levels of cultural diversity. In this interdisciplinary course, we will consider these two developments both separately and together. As Renaissance humanists were acquiring a sophisticated understanding of the distance between the present and various European pasts (the recent medieval past and the remote history of antiquity), they were also coming into contact with non-European cultures in Africa, the Americas, and Asia via trade and economic development, imperial expansion, and religious conversion. Always at stake in these encounters was the question of who counted as an individual; the self was not considered to be intrinsic to human nature but rather the product of historical and cultural developments. Themes will include religious pluralism, the sacred and the secular, vernacularity, exploration and empire, the relationship between mind and body, slavery, trade, wealth, gender, self-fashioning, and style. We will consider such English writers as the Pearl poet, More, Marlowe, Spenser, Shakespeare, Browne, and Milton; such continental intellectuals as Descartes, Erasmus, Las Casas, and Castiglione; and such continental artists as Michelangelo, Velázquez, Bruegel, and Rembrandt.

**Requirements/Evaluation:** Five four-page papers, in-class presentation, thoughtful participation in discussions

**Prerequisites:** A 100-level ENGL course, a score of 5 on the AP English Literature exam, a score of 6 or 7 on the Higher Level IB English exam, or permission of the instructor

**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, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 230(D1) ENGL 228(D1)

**Writing Skills Notes:** The course asks students to write five four-page papers and offers exposure to a range of humanistic modes, from close reading to visual analysis to the exposition of philosophical claims. One paper will involve independent research. The instructor will provide frequent and extensive written feedback on student work. 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 role of historical and cultural difference within and beyond Europe at the very beginning of globalization. Students will become acquainted with the origins of colonialism and the global traffic in slaves, as well as with the complex role of writers and intellectuals in questioning, defending, and imagining these practices. We will consider the epistemological challenges of accessing the testimony of subordinated persons.

**Attributes:** ENGL 200-level Gateway Courses ENGL Literary Histories A

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Emily Vasiliauskas

**ENGL 231 (F)(S) Literature of the Sea (DPE)**

**Cross-listings:** CAOS 231

**Secondary Cross-listing**

The ocean, and human relationships with it, have been central features of literatures and cultures around the world for more than a thousand years. But since literary study is typically based around authors' homelands, careful examination of the oceanic experience is often pushed to the periphery--an "empty space" to be crossed between nations, a "vast darkness" antithetical to human life, or a mirror for land-borne concerns. Increasingly, however, scholars and readers are centering the sea and stories about it as a means stepping outside human frameworks of space and time, situating the complex emotions and narratives inspired by the ocean into a complex network of geologic history and teeming other-than-human life. This course examines a wide range of texts and perspectives on the ocean and human relationships with it. Doing so will help us consider how literature both plays into and subverts dominant viewpoints of the ocean. Through texts that consider 19th-century whaling, the Middle Passage, the postcolonial Caribbean, and islands throughout the Pacific Ocean, we will explore a range of questions, including: What can we learn from examining efforts to write about the ocean? How do ocean stories help individuals understand themselves, their communities, and their place in global environments? What can the range of cultural and literary perspectives on our "single, global ocean" reveal about the ways different people are both connected with and profoundly distant from each other? Most importantly, we will practice, as a classroom community, different strategies for carefully reading texts while connecting them to cultural traditions, surrounding environments, and personal experiences.

**Class Format:** weekly roundtable discussions, including coastal and near-shore field trips and multiple field seminars.

**Requirements/Evaluation:** regular papers, class participation, journal-writing, and a final assignment

**Prerequisites:** N/A

**Enrollment Limit:** 25

**Enrollment Preferences:** Williams-Mystic Students only

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** offered only at Mystic Seaport

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CAOS 231(D1) ENGL 231(D1)

**Difference, Power, and Equity Notes:** This course focuses on the range of cultural perspectives about the sea, as well as the ways those perspectives can unsettle and challenge dominant narratives about the sea and its role in colonial expansion. Furthermore, this course centers voices that are typically overlooked in the genre of "Sea Literature," paying particular attention to Indigenous and African-American narratives about the ocean.

**Attributes:** AMST Arts in Context Electives ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

Spring 2025

SEM Section: 01 MW 10:30 am - 11:45 am Ned G. Schaumberg

**ENGL 250 (S) Americans Abroad (DPE)**

**Cross-listings:** GBST 242 / AMST 242 / COMP 242

**Secondary Cross-listing**

This course will explore some of the many incarnations of American experiences abroad from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

**Requirements/Evaluation:** Each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student's own experiences.

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**ENGL 252 (F) Ficciones: A Course on Fiction (DPE)**

**Cross-listings:** LATS 222

**Secondary Cross-listing**

This seminar is focused on the study of published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers of the Global South, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed.

**Requirements/Evaluation:** attendance and class participation, occasional creative responses, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 222(D2) ENGL 252(D1)

**Difference, Power, and Equity Notes:** Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

**Attributes:** LATS Core Electives

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**ENGL 294 (F)(S) On Occupations: Work, Colonization and Contemporary Life (DPE) (WS)**

**Cross-listings:** COMP 299

**Primary Cross-listing**

Reading political essays, critical theory, historiography, and literary works, in this course we will ask what thinking through the different senses of "occupation" can teach us about contemporary life. The course wagers that there is a connection between why some nations are or were "under" occupation and why, as individuals, all of us must "have" occupations. On the one hand, we will think about work: What does it mean to have an occupation today? There was a time when most people could distinguish between the time of work and that of leisure. But we live under a different regime. What now is the difference between work and leisure for those working "gigs"? In the case of "creatives," Bifo Berardi says, it is the soul itself that has been put to work. And then there are those who are unemployed, i.e., those occupied by the most widespread form of work there is--looking for work. On the other hand, we will ask questions about colonialism: Did not Europe's occupation of the globe birth this world in which the only way to live is to be occupied in a narrow sense, i.e., to always be working or looking for work? And isn't one economic function of the occupation of peoples in our own times to create a cheap workforce? Finally, we will ask what art and political organizing can teach us about a "de-occupied" life--a life after work, a life without colonization. Writers will include Marx, Jyotiba Phule, Du Bois, Raymond Williams, Premchand, M. E. O'Brien and Eman Abdelhadi, Bifo Berardi, David Graeber, Mahatma Gandhi, Rabindra Nath Tagore, Mahasweta Devi, Edward Said etc.

**Requirements/Evaluation:** Students will read 100-120 pages each week. Each student will do one classroom presentation about the week's readings. Other assignments include weekly journals, an annotated bibliography, a proposal, and a final paper.

**Prerequisites:** 100-level English course or a 5 on the AP literature exam, or permission of the instructor.

**Enrollment Limit:** 19

**Enrollment Preferences:** first-years and sophomores considering majoring in English or Comparative Literature, and English majors who have not yet taken a gateway course.

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 294(D1) COMP 299(D1)

**Writing Skills Notes:** Students will write over 20 pages in the semester and they will receive extensive feedback.

**Difference, Power, and Equity Notes:** Students will read and discuss texts about the organization of power in contemporary society. They will reflect upon the economic structures that underpin a range of oppressive social forms.

**Attributes:** ENGL 200-level Gateway Courses ENGL Literary Histories C

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Paresh Chandra

**ENGL 316 (F) Unfinishing America (DPE) (WS)**

**Cross-listings:** AMST 326

**Secondary Cross-listing**

The Great American Novel is a moribund cliché. Few would argue that any one work of fiction could capture the essence of American life. In this class, we will flip the Great American Novel on its head by reading Ralph Ellison's unfinished second novel. After publishing the acclaimed *Invisible Man* in 1952, Ellison seemed poised to deliver the next Great American Novel. But he never did. When he died in 1994, 42 years later, he left behind thousands of pages of material, but no finished second novel. Why wasn't he able to finish it? Some of it was bad luck. Some of it was a struggle with

genre and form. However, perhaps the real reason Ellison's novel proved impossible is what it was trying to say. This is a book about the historical trauma of racism. Therefore, the thesis of this class is that the Great American Novel cannot be written as long as American history remains whitewashed. Ellison's manuscript shows this in surprising ways, from its depiction of racial passing and the taboo of interracial sex to its extended exploration of Black and Indigenous cultures in the former Oklahoma Territory. In addition to Ellison, we will read the work of the Chicano author Tomás Rivera, whose fragmentary fictions provoke similar questions. This class culminates in a final project that asks students to "unfinish" an American cultural object.

**Requirements/Evaluation:** Class participation, Discussion facilitation, "Show and Tell" presentation of a cultural object, Reader's Guide, Final Project

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Sophomores, Juniors, and Seniors

**Expected Class Size:** 10-15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 316(D1) AMST 326(D2)

**Writing Skills Notes:** Each student will be responsible for producing a reader's guide to Ellison's unfinished second novel. Students will write, rewrite, and revise their reader's guide throughout the semester. Three drafts will be due throughout the semester. A quality reader's guide will highlight the book's main themes, profile the main characters, and retrace the book's development. Students will also complete one draft of a guide to Rivera's novella, due at the end of the semester.

**Difference, Power, and Equity Notes:** "Unfinishing America" satisfies the Difference, Power and Equity requirement because it calls into question mainstream American culture from Black, Chicano, and Indigenous perspectives. It interrogates the relations of power that have driven American history, from the Civil War and Westward expansion in the 19th century to the struggle for Civil Rights against Jim Crow in the 20th. Finally, it asks what it would mean to have true equity amidst great diversity in American culture.

**Attributes:** AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm

### **ENGL 329 (F) Writing Gender in Sci-Fi and Speculative Fictions (DPE)**

**Cross-listings:** WGSS 329 / STS 323

#### **Secondary Cross-listing**

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics--or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

**ENGL 333 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** WGSS 398 / AMST 390 / COMP 390 / THEA 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**ENGL 335 (S) Moving Words, Wording Dance (DPE) (WS)**

**Cross-listings:** DANC 302

**Secondary Cross-listing**

How can we capture the "liveness" of dance and performance through writing? How can the spoken and written word promote a deeper understanding of felt emotions expressed through embodied practice? In this tutorial, we will explore different modes of writing about performance such as ethnography, non-fiction, and performative writing. While there will be skill-based goals and a set outline for the tutorial, core texts that will anchor the conversations and paired writing assignments will be selected according to the interests of enrolled students. Texts will be complemented with visual

materials and/or virtual conversation with artist-scholars to encourage a multilayered experience with writing about performance. The course is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Class Format:** enrollment in the course will require each student to have in-person or zoom meeting with the instructor before the first class meeting, and attendance in the first organizational meeting or class session.

**Requirements/Evaluation:** This tutorial is reading and writing intensive, and oriented towards juniors, seniors, and those with deep interest in analytical and creative writing. Students will (i) read several monographs during the semester, (ii) produce creative and critical writing (at least 5-6 pages every two weeks and a longer final essay) (iii) be committed to the peer review and revision process of their own work and that of their writing partners, and (iv) participate in discussions about course materials and reflections about their writing process.

**Prerequisites:** none

**Enrollment Limit:** 8

**Enrollment Preferences:** Juniors and seniors, and those with specific interest in performance, creative, and analytical writing. Prior dance or performance experience not required.

**Expected Class Size:** 6

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 335(D1) DANC 302(D1)

**Writing Skills Notes:** Each student will write three 5- to 6- page papers on which the professor and peers will provide critical feedback on content, style, and form. After each cycle of feedback, students will have the option to submit a revision, and discuss the revision process and the revised paper. As the final assignment, students will select one of the three papers to develop into a longer essay, which will be 10-15 pages.

**Difference, Power, and Equity Notes:** The monographs that will anchor the tutorial engage with politics of identity as it manifests in both staged and in everyday performances. The introductory points of exploration and the objects of analysis in the course are bodies in motion. So our inquiry throughout the semester will necessarily include how bodies "make meaning" in a network of power relationships within the context of historical associations to markers of race, class, gender, sexuality, and socially constructed differences

Spring 2025

TUT Section: T1 TBA Munjulika R. Tarah

**ENGL 352 (F) Separation: An Introduction to Postcolonial Literature** (DPE)

**Cross-listings:** ASIA 353 / COMP 350

**Primary Cross-listing**

Few themes in the history of human societies have produced as much writing as that of separation--from a lover, from one's homeland, from God(s). In the past two centuries, this theme has been essential to representing experiences of exile and migration in the wake of the colonially mediated transition to world capitalism. In this course, we will take up the theme of separation as a privileged point of entry into postcolonial literature and towards understanding the multiple meanings of "postcoloniality." We will encounter examples in which this theme shapes critical thought and helps imagine new modes of existence, as well as those in which the grief of separation shades into such overpowering melancholy that writing becomes impossible. We will also look at what the preoccupation with separation can tell us about the ways human beings relate to human and non-human objects, and how they make and experience history. To think through these issues, we will read nineteenth and twentieth century works dealing with experiences of love, ecstasy, migrancy, and exile, composed in diverse geographical, socio-political, and linguistic contexts. We will read works (novels, poems, memoirs, essays) and watch films from South Asia, Egypt, the Caribbeans, the US, and Europe, composed in multiple languages (English, Hindi, Urdu, Persian, French, Arabic, Bengali and Malyalam).

**Requirements/Evaluation:** mid-term paper (6-page), participation in class discussions and one roundtable, final paper (15-page)

**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, then sophomores considering the major

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ASIA 353(D1) COMP 350(D1) ENGL 352(D1)

**Difference, Power, and Equity Notes:** This course examines how the political impact of colonization upon both "colonizer" and "colonized" gets expressed in literary productions of the nineteenth and the twentieth centuries. It explores the way these literary works understand the axes of social identity that shape oppression and inequity--coloniality, race, caste, gender--as constitutive of the unevenly developing world of capitalism. The concepts upon which the course focuses are essential to contemporary social critique.

**Attributes:** ENGL Literary Histories C

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Paresh Chandra

**ENGL 388 (S) Fiction Writing Workshop (DPE) (WS)**

**Cross-listings:** LATS 322

**Secondary Cross-listing**

This workshop is focused on the art and practice of writing fiction and geared toward students interested in working on creative honors theses. Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Regular in-class exercises and take-home assignments will help students expand their narrative skills.

**Requirements/Evaluation:** Attendance and class participation, regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Prerequisites:** LATS 222- Ficciones

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators, honors theses

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 388(D1) LATS 322(D2)

**Writing Skills Notes:** Regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Difference, Power, and Equity Notes:** Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to the values and visions expressed by each author.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**ENGL 391 (F) Contemporary North American Queer Literatures and Theories (DPE)**

**Cross-listings:** WGSS 391

**Primary Cross-listing**

Moving through the mid-twentieth century and into the twenty-first, this course will consider how North American writers have represented queer life in all its complexities. From the problem of the happy ending to the intersectional politics of representation, the narrative complexities of coming out to the

rejection of identity, the course will consider the relationship between literary form and queer content. In so doing, it will also touch upon some of the key debates in queer literary theory and consider the impact of events such as civil rights movements, gay and lesbian and trans uprisings, the AIDS crisis, debates over respectability politics, and current efforts to police what students read in schools on literary and cultural production. Readings may include work by such authors as Baldwin, Highsmith, Rich, Lorde, Delany, Kushner, Feinberg, Bechdel, Thom, and Machado and theorists such as Ferguson, Sedgwick, Fawaz, Love, Butler, and Hartman.

**Requirements/Evaluation:** active class participation, several short writing assignments, two 5-page papers, and one longer research 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, or permission of the instructor;

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; WGSS majors

**Expected Class Size:** 25

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 391(D2) ENGL 391(D1)

**Difference, Power, and Equity Notes:** This course considers the history and literature of gender and sexuality in the US alongside questions of race, class, and more. It examines how literary form theorizes sexuality, and how sexuality affects literary form, in ways that consider (in)equity and power in a variety of contexts.

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kathryn R. Kent

**ENVI 202 (F) Critical Practice of Architecture: Theories, Methods, and Techniques** (DPE)

**Cross-listings:** ARTS 222

**Secondary Cross-listing**

In this course, students will transform an architectural or urban space through design interventions that contribute to reorienting public perception, imagination, and politics. Skills taught include methods and techniques for critical architecture practice, including architecture drawing, 2D graphic design, and 3D modeling (digital and physical). Students will also build on design strategies (e.g., spatial hijacking and détournement), community architecture, and visual techniques to rethink normative understandings of space and time. Through selected readings and discussions, we will examine key ideas that have inspired design thinking and activism. The class culminates in a presentation to external reviewers and a final exhibition.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working in the architecture studio and/or PC lab outside of scheduled class hours. The class will meet in large and small groups throughout the semester for critique and discussion. Assignments include weekly discussions and design projects requiring drawings and model design. Final project: design project to reorient public perception, imagination, and politics. Evaluation will be based on the design quality at theoretical/conceptual levels.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 12

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, Envi majors and concentrators

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 222(D1) ENVI 202(D1)

**Difference, Power, and Equity Notes:** This design studio invites students to think critically about how power, equity, and difference are manifested

through the built environment. It will equip them with the tools to become active agents of change through design activism. We will use design as a cultural practice and creative technique to envision more just and equitable futures through interventions in architectural or urban spaces.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

STU Section: 01 TR 9:55 am - 11:10 am Giuseppina Forte

**ENVI 208 (S) Saharan Imaginations (DPE) (WS)**

**Cross-listings:** ARAB 209 / COMP 234

**Secondary Cross-listing**

Deconstructing reductive Saharanism, which the course conceptualizes as a universalizing discourse about deserts, this course seeks to critically examine the myriad assumptions that are projected upon deserts across times and cultures. In addition to their depiction as dead and empty, deserts have become a canvas for the demonstration of religiosity, resilience, heroism and athleticism. Cultural production, particularly literature and film, do, however, furnish a critical space in which important questions can be raised about deserts' fundamental importance to different cultures and societies. Drawing on novels, films, and secondary scholarship, the course will help students understand how myth, memory, history, coloniality/postcoloniality, and a strong sense of ethics are deeply intertwined in the desert sub-genre of African, Euro-American, and Middle Eastern literatures. Whether grappling with transcontinental issues of climate change, cannibalization of biodiversity or overexploitation of natural resources, desert-focused cultural production invites us to interrogate the politics of space and place as well as mobility and spatial control as they relate to this supposedly dead nature.

**Requirements/Evaluation:** active participation, short presentation, short weekly responses on GLOW, midterm exam, and final paper

**Prerequisites:** none

**Enrollment Limit:** 14

**Enrollment Preferences:** If the course is over-enrolled, students will be required to provide a 200-word paragraph in which they explain how the course fits within their plan of study at Williams.

**Expected Class Size:** 14

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 209(D1) COMP 234(D1) ENVI 208(D1)

**Writing Skills Notes:** Students will receive constant and extensive feedback on their written work. Students will write regular weekly responses on Glow, a reflection statement, two 5pp. papers for midterms, and one 10pp. final paper.

**Difference, Power, and Equity Notes:** Students will gain critical awareness of the imbrication of power, hegemony, economic injustice, and colonial policies in the disruption of indigenous conceptions of the Saharan space. Students will also be able to question representations of the Sahara as a dead or empty space by engaging with locally produced alternative conceptualizations of place. Finally, students will produce written assignments that address issues of power and environmental discrimination.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Brahim El Guabli

**ENVI 243 (S) Reimagining Rivers (DPE) (WS)**

**Cross-listings:** ANTH 243

**Primary Cross-listing**

In the era of climate change and widening inequality, how we live with rivers will help define who we are. Rivers are the circulatory systems of civilization, yet for much of modern history they have been treated as little more than sewers, roads, and sources of power. Today they are in crisis. Rivers and the people who rely on them face a multitude of problems, including increased flooding, drought, pollution, and ill-conceived dams. These problems will threaten human rights, public health, political stability, and ecological resilience far into the future unless we learn to manage rivers more

justly and sustainably. Can we reimagine rivers before it is too late? This course will pursue this question by examining the social, cultural, and political dimensions of conflict over rivers in the twentieth and twenty-first centuries. Drawing on scholarship from a wide range of social science and humanities disciplines and focusing on case studies in Asia, Africa, Europe, and the Americas, it will explore a diverse array of sources: film, fiction, ethnography, history, journalism, and more.

**Requirements/Evaluation:** Each week, each student will either write a 5-page essay on assigned readings or write a 2-page critique of a partner's paper.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** Environmental Studies majors and concentrators

**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:**

ENVI 243(D2) ANTH 243(D2)

**Writing Skills Notes:** Students take turns writing 5-page essays and 2-page responses to those essays, with each writing 6 in total. For each five-page paper, I meet with the student to discuss technical aspects of the paper and specific ways in which it could be improved. At the end of the semester, students have the option of handing in one revised paper as part of a portfolio of papers from throughout the semester. This enables me to have an ongoing, in-depth discussion with each student about their writing skills.

**Difference, Power, and Equity Notes:** This course focuses on the role of rivers in struggles over cultural difference, social power, and environmental equity. Throughout the course, students read and write extensively about environmental justice, and they engage with diverse theoretical approaches to studying the intersection of water, power, and social identity. Our focus from beginning to end is on the profound impact of river management on the lives of marginalized indigenous, agrarian, and urban communities.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Spring 2025

TUT Section: T1 TBA Nicolas C. Howe

**ENVI 257 (S) Cities, Suburbs, and Rural Places (DPE)**

**Cross-listings:** AMST 247 / LATS 230

**Secondary Cross-listing**

Long associated with cities in the scholarly and popular imagination, transnational migrants have increasingly settled in U.S. suburbs and rural localities and have made these places home. Through the lens of new destinations for im/migrants, this course introduces spatial methods, perspectives, and concepts to understand cities, suburbs, and rural places. We ask how geographically specific forces and actors shape migrants' living conditions, as well as consider the spatially uneven outcomes of complex processes like globalization. We analyze how different actors discursively and materially demarcate who belongs and who does not, and how these boundaries shape migrants' everyday practices. This interdisciplinary course highlights the legal, economic, political, environmental, social, and cultural dimensions of how transnational migrants become part of and create homes in new destinations. Through a range of textual materials (academic, literary, popular, visual), we explore the construction of landscapes, how people shape space at local and regional scales, and where people do life's work and come together to build cultural space. Rooted in critical race geographies, case studies are comparative across different racial and ethnic groups in the U.S. West, South, Midwest, and Northeast. This course will be mostly discussion-based, grading based on participation, short writing exercises, four assignments, and a final project.

**Class Format:** This is also a discussion course. While I will spend some time at the beginning of the class lecturing, most of the time will be spent in class discussions.

**Requirements/Evaluation:** Grading based on participation, short writing exercises, four assignments, and a final project. All writing materials and exams are based on coursework.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** LATS concentrators or those intending to become LATS concentrators

**Expected Class Size:** 25

**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:**

ENVI 257(D2) AMST 247(D2) LATS 230(D2)

**Difference, Power, and Equity Notes:** Students examine how race, gender, sexuality, class, and documentation status also impact how immigrants 'transition' to new migration destinations. We consider how the exercise of unequal power affects migration, settlement, and place-making. Students analyze representations and demographic data to determine how people are portrayed and what their material conditions are.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives LATS Core Electives

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Edgar Sandoval

**ENVI 264 (S) Architecture as Politics: Space, Design, Technology (DPE)**

**Cross-listings:** ARTS 254

**Secondary Cross-listing**

This course delves into the intersection of architecture as a form of political expression, technology, and their collective impact on societal change. Emphasizing architecture as a discipline deeply intertwined with politics and shaped by technological advancement, this course will examine how a spectrum of art tools--from traditional to digital and computational--helps shape buildings and public spaces, shifts power structures, and hinders or promotes social justice. The curriculum blends theoretical exploration with practical application. Students will engage in critical analysis, technology-driven design workshops, and peer evaluations, culminating in a final project that melds techno-political theory with cutting-edge architectural practices. This course is ideal for students keen on leveraging technological architectural techniques to craft spaces with profound political and social impact.

**Requirements/Evaluation:** This is an intensive studio tutorial requiring working outside of scheduled class hours. In this course, students can work with the following media assuming that they can master them for a 200-level course: architecture models (physical and digital), photo reportages, 2D collages (e.g., Photoshop), digital humanities (cartographies, counter mapping, oral histories, digital archives), and curatorial platforms. Students will participate in tutorials plus a final project of significant scope. Evaluation will be based primarily on the quality of the final project but also on participation.

**Prerequisites:** Drawing I or permission of instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Studio Art majors, Art History and Studio Art majors, ENVI majors and concentrators.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$350-\$450 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all Williams financial aid recipients.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 254(D1) ENVI 264(D1)

**Difference, Power, and Equity Notes:** This tutorial will employ theories and approaches from design activism and critical environmental studies to analyze the relationship between space and difference, including, but not limited to, race, class, ethnicity, gender, sexuality, religion, and species. Students will apply these theories and approaches to creating place-based projects.

Spring 2025

TUT Section: T1 TR 11:20 am - 12:35 pm Giuseppina Forte

**ENVI 304 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** HIST 304 / GBST 304 / AFR 335

### Secondary Cross-listing

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

### ENVI 316 (F) Governing Cities by Design: the Built Environment as a Technology of Space (DPE)

**Cross-listings:** ARTS 316

### Primary Cross-listing

Like in the classic era, cities of the 19th century were metaphors for government: good government could not exist without good governance of the city. This creative seminar charts the transformation of the built environment (architecture and urbanism) as a technology of space to govern cities and citizens from the mid-19th century until the present. Through debates and case studies across geographies and historical timeframes, we will analyze how regimes of government shape and are shaped by the built environment. The seminar has a studio component that consists of an urban project where students will apply theories and approaches to a real case study using digital art (2D and 3D modeling).

**Class Format:** Because this seminar is cross-listed with ARTS, there is a studio component (short assignments and final project)

**Requirements/Evaluation:** Active presence in class discussions and presentations, willingness to experiment, contributions to a collaborative seminar/studio environment, quality of work, depth and quality of the investigative process.

**Prerequisites:** ENVI 101 or instructor permission

**Enrollment Limit:** 15

**Enrollment Preferences:** ENVI majors and concentrators, Studio Art majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$250-\$350 lab fee charged to term bill. Lab and materials fees for all studio art classes are covered by the Book Grant for all

Williams financial aid recipients.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARTS 316(D1) ENVI 316(D2)

**Difference, Power, and Equity Notes:** Using theoretical perspectives from urban studies, this seminar/workshop explores how the built environment, as a technology of space, contributes to the production of difference, the establishment of certain regimes of power, and the erasure of specific urban histories--mainly those of underrepresented groups. Students will engage in multimedia place-based projects to imagine and create more equitable built environments.

**Attributes:** ENVI Humanities, Arts + Social Science Electives

Fall 2024

SEM Section: 01 TR 8:30 am - 9:45 am Giuseppina Forte

**ENVI 351 (F)(S) Marine Policy (DPE) (WS)**

**Cross-listings:** PSCI 319 / CAOS 351

**Secondary Cross-listing**

Coastal communities are home to nearly 40% of the U.S. population, but occupy only a small percentage of our country's total land area. Intense population density, critical transportation infrastructure, significant economic productivity, and rich cultural and historic value mark our coastal regions as nationally significant. But, coastal and ocean-based climate-induced impacts such as sea level rise, ocean warming and acidification pose extraordinary challenges to our coastal communities, and are not borne equally by all communities. This seminar considers our relationship with our ocean and coastal environments and the foundational role our oceans and coasts play in our Nation's environmental and economic sustainability as well as ocean and coastal climate resiliency. Through the lens of coastal and ocean governance and policy-making, we critically examine conflict of use issues relative to climate change, climate justice, coastal zone management, fisheries, ocean and coastal pollution and marine biodiversity.

**Class Format:** This class is taught only at Williams-Mystic in Mystic, Connecticut and includes coastal and near-shore interdisciplinary field seminars, and 10 days offshore.

**Requirements/Evaluation:** Weekly Readings; Class Participation; Small and large group strategy exercises (written and oral); Written Research Project: issues paper and draft research paper; Final Research Project: multiple formats available

**Prerequisites:** none

**Enrollment Limit:** 23

**Enrollment Preferences:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Expected Class Size:** 22

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSCI 319(D2) ENVI 351(D2) CAOS 351(D2)

**Writing Skills Notes:** Each student will write one 3-5 page research issues paper and one 8-10 page draft research paper as well as a final project with written components equaling 5-8 pages. Each submission receives written feedback from the professor, including research guidance, input on grammar, structure, language, analysis. Students also receive verbal feedback in individual conferences to discuss research paper organization, analysis, structure and grammar as well as final project input.

**Difference, Power, and Equity Notes:** Coastal and ocean policy issues relating to climate change, coastal zone management, fisheries, ocean pollution and marine biodiversity impact environmental and climate justice. Students examine coastal governance while considering the disproportionate burdens on underrepresented populations in U.S. coastal communities caused by climate change and coastal policies. Students analyze multi-disciplinary evidence and work to strengthen their integrative, analytical, writing, and advocacy skills.

**Attributes:** ENVI Environmental Policy EXPE Experiential Education Courses POEC Depth

Fall 2024

SEM Section: 01 F 9:00 am - 12:00 pm

Spring 2025

SEM Section: 01 F 9:00 am - 12:00 pm

**GBST 132 (S) Musics of the Spanish Colonial Empire, ca. 1500-1800 (DPE)**

**Cross-listings:** MUS 133

**Secondary Cross-listing**

With territories around the globe from the Americas to the Philippines to portions of Western Europe, the Spanish colonial empire was, at its height, one of the largest and most expansive in history. This course explores the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries--from the time of the Spanish arrival in the Americas (as well as southern Italy and the East Indies) during the fifteenth and sixteenth centuries to the empire's eventual decline in the nineteenth century. We will begin by defining the concepts of "colonialism" and "imperialism" in order to understand how such political and socio-economic power structures developed and attempted to exert control and influence over subjugated populations--and consequently over their music. From there, we will investigate some of the musical developments and repertoires that resulted from these efforts through a series of modules on various territories colonized by Spain, including the Spanish territories of Naples/southern Italy, New Spain, and the Philippines. Coursework will include discussion-based and written responses to weekly readings and listening assignments and small group presentations on a Spanish colonized space not covered in one of the central course modules. The ability to read musical notation is not required.

**Class Format:** Lecture-discussion

**Requirements/Evaluation:** Attendance/participation; weekly discussion-leading and informal written forum responses to assigned materials; two close reading/listening papers; and a final collaborative presentation project to be conducted in small groups

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference given to first years and sophomores

**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:**

GBST 132(D2) MUS 133(D1)

**Difference, Power, and Equity Notes:** The course explores how political and socio-economic power structures exerted control and influence over subjugated populations in the Spanish colonial empire--and consequently over their music, and examines the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries

**Attributes:** MUS Music History: Pre-1750

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Elizabeth G. Elmi

**GBST 151 (F) Global Questions, Global Frameworks (DPE)**

In this foundational course in the Global Scholars Program, students will be introduced to an interdisciplinary approach to exploring critical global issues. The course is organized according to three key themes -- sustainability, democracy, and indigeneity -- which will structure our academic explorations in the fall semester and provide important context for on-site work in Santiago, Chile, during Winter Study. Students will engage these frameworks and concepts to consider global processes and examine the complexities of life on an increasingly overheated and fragmented planet. The first part of the course will explore critical topics in Global Studies and grapple with influential theories on climate change, sustainability, and human rights. The second part will be focused on a particular country and city -- Chile and its capital of Santiago -- and how overarching geopolitical tendencies impact the reality of life in that area as well as creative strategies emerging in local communities. One purpose of this module is to prepare students for their Winter Study trip to that region, where they will engage in research related to their academic interests. Only students admitted to the Global Scholars Program will be able to register for this course.

**Class Format:** Discussion-based class

**Requirements/Evaluation:** Participation in class discussions, reading course materials, engaging with our speakers, two 5-7 pp. papers and a final project.

**Prerequisites:** None

**Enrollment Limit:** 12

**Enrollment Preferences:** Global Scholars Program Fellows

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** Taking an interdisciplinary approach to exploring critical global issues, students will grapple with difference, power and equity in a global context through leading theories of climate change, sustainability, and human rights as well as how these issues impact particular communities around the world. One purpose of this course is to enable students to become better equipped to conduct research on pressing issues around the world and be more responsible global citizens.

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Jennifer L. French

**GBST 214 (F) Asian/American Identities in Motion** (DPE)

**Cross-listings:** AAS 216 / AMST 213 / DANC 216 / ASIA 216 / THEA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

AAS 216(D2) AMST 213(D2) DANC 216(D1) GBST 214(D2) ASIA 216(D1) THEA 216(D1)

**Difference, Power, and Equity Notes:** This course introduces students to the role of performance in nation formation in Asia and the history of Asian Americans in the US through analysis of dance practices. Student will explore how race was central to the formation of Asian and the American nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**GBST 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 from the end of the 19th century to the present day. Materials will be drawn from novels, short stories, films, and nonfiction about Americans in Europe in times of war, peace, and pandemic. 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? How did recent lockdowns and border closings impact and/or interrupt these complex experiences? 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 and artists we will study 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 (and our) concept of "home" into something that reflects individual identity, and not one imposed by any national culture--American or foreign.

**Requirements/Evaluation:** Each student will give an in-class presentation and complete 3 writing assignments totaling 20 pages; one of these writing assignments will be a personal travel narrative based on the student's own experiences.

**Prerequisites:** Any literature course at Williams or permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** Comparative Literature, English or American Studies majors, and/or students who have studied away or plan on doing so, and/or students who are from international and/or bilingual (or multilingual) backgrounds.

**Expected Class Size:** 18

**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:**

GBST 242(D2) 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

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Soledad Fox

**GBST 262 (F) Paper Trails (DPE)****Cross-listings:** SOC 262 / STS 262**Secondary Cross-listing**

Long before the invention of the passport, states or state-like entities sought to document and manage populations and discipline bodies. This course invites students to critically reflect on documentation practices and systemic violence, particularly against racial, ethnic, sexual, and political minorities. Students will explore identity-making through documentary practices such as the three-generation life history, a biographical form that Soviet-allied countries used to reward loyalty and punish disloyalty. Labels, such as a criminal record or pre-existing health conditions, also trail or precede individuals their whole lives. Students will grapple with what happens when the paper trail goes cold--when identification documents are invalidated, birth certificates withheld, household registries purged, and archives destroyed. Students will explore the rise of surveillance and biometric data alongside the actors, technologies, and industries that try to circumvent them in places such as the Xinjiang Uyghur Autonomous Region and along the US-Mexico border. In this project-based course, students will exhume paper trails and imagine alternative ways to create, alter, and subvert them.

**Requirements/Evaluation:** thoughtful and consistent class participation, facilitation of guest speakers, Special Collections visit, project memos, and

final project and presentations

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and sociology majors, Global Studies concentrators; Science and Technology Studies concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 262(D2) STS 262(D2) GBST 262(D2)

**Difference, Power, and Equity Notes:** In this course, students will interrogate some of the key documents that structure our lives and serve as tools for waging systemic violence against ethnic, racial, sexual, and political minorities. Students will synthesize and apply these lessons about bureaucratic documentation toward the benefit of a community partner.

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Phi H. Su

**GBST 273 (S) The Humanities: A Literary and Cultural History (DPE)**

**Cross-listings:** COMP 273

**Secondary Cross-listing**

This course will start with a history of the curriculum of Williams College, and will include a research project students will complete through the course catalogues and other materials in the college archives. From that point of departure we will read several novels and articles, see films, listen to music, and study cultural moments in the United States and abroad when the Humanities have peaked (for example, the GI Bill) and others when their value has been questioned, censored or come under threat (from the McCarthy era to AI).

**Requirements/Evaluation:** A semester-long research project in the Williams College Archives, engaged daily class participation, midterm exam, final paper, two in-class presentations (one in pairs, one individual), discussion leading.

**Prerequisites:** None

**Enrollment Limit:** 18

**Enrollment Preferences:** Open to all students. If overenrolled, instructor will send out a survey to determine enrollment in the course.

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** None

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 273(D1) GBST 273(D2)

**Difference, Power, and Equity Notes:** One of the goals of this course is to consider the democratizing role the humanities play within a Liberal Arts education, and the role of this type of education in the larger context of the world we live in. Is the pursuit of the study of literature, languages, and the arts in sync with career readiness goals that students are, very reasonably, concerned with? We will explore this and related questions. This course proposes the humanities as a space for all, not a luxury for the privileged few.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Soledad Fox

**GBST 294 (S) Victimhood Nationalism in Global History & Memory (DPE) (WS)**

As globalism of the 21st century has shifted its focus from imagination to memory, the global memory culture focusing on victims has dawned on us as an undeniable reality with the entangled memories of: Apartheid, American slavery, and white settler genocides of the indigenous peoples; German

empire's colonial genocide of the Nama and Herero in Namibia and the Nazi Holocaust; the Armenian genocide and the Holocaust; Vietnam War and Algerian war; Rwandan genocide and ethnic cleansing in the Balkans; Japanese military "comfort women" and gendered violence during the Yugoslav Wars; forced sexual labor in the Nazi concentration camps and sexual slavery of the Islamic State; political genocide of Stalinism and the Latin American military dictatorships; civilian massacres of developmental dictatorships in the global Cold War era. Global memory formation intensified the victimhood competition among national memories. Victimhood nationalism epitomizes nationalism's metamorphosis under the globalization of memory in the 21st century. This course will trace the mnemo-history of victimhood nationalism, focusing on the entangled memories of Poland, Germany, Israel, Japan, and Korea in the global memory formation. Other case studies, including former Yugoslavia, post-9/11 America, will also be discussed.

**Requirements/Evaluation:** Class participation, pop quizzes and a final research paper (approximately 5000 words)

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** GBST concentrators and History majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** This seminar includes a final research paper on victimhood nationalism. Prior to submission, the paper will go through several drafts and edits.

**Difference, Power, and Equity Notes:** A comparative, global approach to the study of memory and nationalism exploring the particular role of victimhood and genocide. How is violence remembered? How has past violence been justified? Who is remembered as a victim and who is not?

**Attributes:** GBST Borders, Exiles + Diaspora Studies GBST East Asian Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies HIST Group G Electives - Global History

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Jie-Hyun Lim

### **GBST 304 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** HIST 304 / ENVI 304 / AFR 335

#### **Secondary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined

environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**GBST 348 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WS)**

**Cross-listings:** RUSS 348 / SOC 348

**Secondary Cross-listing**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their post-socialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as Russia's invasion of Ukraine, or the lingering tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Ukraine and Russia, but will also read comparative studies, as well as works on East Germany and Georgia. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the post-socialist condition.

**Requirements/Evaluation:** 5-page paper every other week, written comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian 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:**

GBST 348(D2) RUSS 348(D1) SOC 348(D2)

**Writing Skills Notes:** This is a tutorial course, with plenty of opportunities to work on writing and argumentation. Tutorial papers receive written feedback from both the instructor and the tutorial partner, and are workshopped during the tutorial meetings.

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

**Attributes:** GBST Russian + Eurasian Studies

Fall 2024

TUT Section: T1 M 7:00 pm - 9:40 pm Olga Shevchenko

**GBST 369 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** COMP 369 / HIST 306 / ARAB 369

**Secondary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about

conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

**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:**

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Egeiq

### **GBST 373 (F) A Global History of Mass Dictatorship (DPE)**

What if the majority supports dictatorship? Is it dictatorship or democracy? How far is the contemporary American democracy from Alexis Tocqueville's observation of America as the 'tyranny through masses'? What's the dividing line between democracy and dictatorship? How could the communist regime use the metaphor of 'people's democracy' to justify the proletarian dictatorship? How distant is Mao Zedong's 'dictatorship by the masses' from the plebiscitary democracy? How different is the French Jacobin's 'Sovereign dictatorship' from the Fascist's 'new politics' based on popular sovereignty? How different is Jacobin's 'totalitarian democracy (Jacob Talmon)' from the Cold War paradigm of totalitarianism? 'Mass dictatorship' as a historical oxymoron is a hypothetical answer to those questions. This course is designed to encourage students to respond independently to those questions. Putting comparatively diverse dictatorships, including fascism, Nazism, Bolshevism, Maoism, developmental dictatorships, and (neo-)populisms in a global historical perspective, this seminar course would raise doubt about the conventional binary of democracy and dictatorship and problematize the Western democracy. This course is motivated by "how to democratize contemporary democracy." As a participatory observer of the American presidential election 2024, we will investigate a global history of mass dictatorship with a critical gaze.

**Requirements/Evaluation:** Class participation: 30%; Pop quizzes: 20%; There will be four quizzes. Each quiz, five points worth, contains questions about recent readings, lectures, discussions, and other class discussions. Final Essay: 50%; Instructions will be given in class several weeks in advance. The final essay needs to be written as an answer with two tiers of argument and supportive examples. The length is about 2,000 words.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** GBST concentrators and HIST majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** Taking a global, comparative approach, this course evaluates the experiences of people on different continents with dictatorships and how these authoritarian systems and regimes operate differently in each context.

**Attributes:** GBST East Asian Studies GBST Latin American Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies GBST South + Southeast Asia Studies HIST Group G Electives - Global History

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Jie-Hyun Lim

**GBST 414 (F) Displacement: Global Histories of Refugees and Forced Migration (DPE) (WS)**

**Cross-listings:** ARAB 414 / HIST 402

**Secondary Cross-listing**

The Middle Eastern refugee has become a central figure in debates on migration, asylum, and the right to belong in Europe, Asia, and North America. Often stereotyped as threatening, alien, and rootless, these migrants are generally depicted as lacking histories and by extension not worthy of consideration or empathy. This course invites students to understand some of the most tragic humanitarian crises of our time and the massive involuntary displacements provoked by war, violence, and/or climate change. Taking a global perspective, this seminar examines the history of displacement, refugees, migration, diaspora in a focusing on the nineteenth century through the present. With special attention to the historical experience of various peoples of the Middle East, the course will start with theoretical approaches to the study of migration and then delve into case studies. A range of different moments of displacement will be analyzed such as the experiences of Armenians, Jews, Palestinians, Syrian, Iraqis, and Kurds. By examining the human geography and politics of forced displacement and migration, this course will address a number of important academic and political questions: what makes a history written by, about, and for displaced people powerful? How can writing from the perspectives of refugees challenge core debates about identity, the nation and borders? How does the focus on displacement help in understanding the nature of war and conflict?

**Requirements/Evaluation:** Final 25 page research paper, several drafts of paper, class presentations and in class writing exercises.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** History and Arabic Studies majors and Global Studies concentrators.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 414(D2) GBST 414(D2) HIST 402(D2)

**Writing Skills Notes:** This research seminar will involve the writing of a final 25 page paper. Prior to that stage, each process of writing will involve moments of feedback and sharing. Students will submit a proposal early on in the semester and then write an outline. These will receive peer and instructor feedback. They will then submit a five page draft in October, a 10 page draft in November, before the final submission in December. In this way, they will have opportunities to rework and improve their writing.

**Difference, Power, and Equity Notes:** This course takes a comparative approach by exploring the predicament of some of the most vulnerable people in the world, i.e, displaced peoples and refugees. The course will consider their legal status and their experience of leaving their homes due to wars or natural disaster. The area of study is the Middle East and we will examine the historical experience of a number of different people in the region including Kurds, Palestinians, Sephardi Jews, and Syrians.

**Attributes:** HIST Group E Electives - Middle East

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Magnús T. Bernhardsson

**HIST 144 (S) Brazil's Myth of Racial Democracy (DPE) (WS)**

The notion that race worked differently in Brazil took root in the early twentieth century and grew into a myth that the country was home to a unique "racial democracy." This course will examine the creation and surprisingly long life of this idea among not only Brazilians but also observers and visitors from the U.S., Europe, and Africa. We will look at how "racial democracy" became central to constructions of Brazilian national identity, how the country's governments tried to coopt Black cultural forms like samba and Carnaval into official culture, and how thinkers around the world used Brazil to define their understanding of race making in their own regions. The special focus, though, will be on how Afro Brazilians challenged the myth politically, intellectually, and artistically from the 1920s to the 1990s. Our texts will include the fiction, memoirs, manifestos, and scholarship of individuals like Abdias do Nascimento, Carolina Maria de Jesús, and Sueli Carneiro, as well as the activism of Black and feminist groups.

**Requirements/Evaluation:** Class participation, three 3-page papers, written responses, and a 10-12 page research paper.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** Preference to first- and second-year students

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** Students will write three 3-papers on set topics and a 10-12 page research paper. Revision of the first short paper, in response to instructor's comments is mandatory. Students will receive timely feedback on all pieces of writing and will participate in in-class workshops on identifying sources, formulating an argument, and presenting a compelling case.

**Difference, Power, and Equity Notes:** This course will examine how Brazilians created, lived, and contested categories of racial difference over the twentieth century. We will look at the intersections of gender, sexuality, regional, and national identities with race in Brazil and will make comparisons between processes of race-making in Brazil and around the Atlantic.

**Attributes:** HIST Group D Electives - Latin America + Caribbean

Spring 2025

SEM Section: 01 TR 8:30 am - 9:45 am Roger A. Kittleson

### **HIST 152 (F) The Fourteenth Amendment and the Meanings of Equality (DPE) (WS)**

**Cross-listings:** WGSS 152

#### **Primary Cross-listing**

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested interpretations of "birthright citizenship," "due process," "privileges and immunities," "equal protection," and "life, liberty or property"; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

**Requirements/Evaluation:** a series of short (3-page) response papers; and a final 10-12 page research paper

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** given first to sophomores who have been dropped from this class previously, then to first-years, then to sophomores who have not been dropped previously

**Expected Class Size:** 15-19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 152(D2) HIST 152(D2)

**Writing Skills Notes:** Students will write three short (3-page) response papers to the readings in the first part of the semester, and will also write a substantial (10- to 12-page) research paper. In preparation for the research paper, students will write proposals, develop bibliographies, write outlines

and drafts, and do peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Sara Dubow

### **HIST 159 (F) Crossing the Color Line: A History of Passing (DPE) (WS)**

**Cross-listings:** AFR 159

#### **Primary Cross-listing**

In June 2015, Rachel Dolezal emerged as a media spectacle and the subject of national scrutiny after her *white* parents stated publicly that Dolezal is a white woman *passing as black*. Their insistence that Dolezal is white came in the wake of her reports to local news media and police that she had been the victim of several hate crimes. To critics, Dolezal is a fraud who has committed cultural appropriation. Yet, for her supporters, Dolezal's racial identification as a black woman is authentic and indisputable, since race is not based on biology but rather is a social construction. For both groups as well as impartial observers, many wondered curiously why a white woman had chosen to pass as black, especially given that historically it has been African Americans who opted to *become* white. Inspired by the controversy surrounding Dolezal, this tutorial will explore the history of passing in the United States. Whereas our attention will primarily be focused on black-to-white passing, we will expand our understandings of passing by emphasizing the variety of ways that identities have been shaped through the crossing of boundaries--class, ethnic, gender, intellectual, political, religious, and sexual. To accomplish our goals, we will read and cross-examine fictional and nonfictional as well as primary and secondary historical accounts of boundary-crossers. We will also screen several films that engage the theme of passing.

**Requirements/Evaluation:** Weekly formal response papers and written critiques.

**Prerequisites:** None.

**Enrollment Limit:** 10

**Enrollment Preferences:** First and second-year students will be prioritized, followed by history majors. Should the course be overenrolled, students will be asked to complete an enrollment questionnaire.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 159(D2) AFR 159(D2)

**Writing Skills Notes:** Students will be required to complete formal writing assignments each week, alternating between response papers (4 pages) and written critiques (2-pages) of their peers' work. Students will receive substantial feedback on their writing skills, with verbal and written suggestions for improvement. Students also will receive feedback from their tutorial partners.

**Difference, Power, and Equity Notes:** Narratives of racial passing provocatively raise questions about the construction, logics, reinforcement, and subversion of racial categories and identities. Tutorial students will have the opportunity to deconstruct the meanings of race and identity in addition to thinking culturally, historically, and ontologically about the implications and value of these constructs. In essence, we will theorize racial identity, reconsidering, if not challenging, its stable notions of identic intelligibility.

**Attributes:** HIST Group F Electives - U.S. + Canada

Fall 2024

TUT Section: T1 TBA Tyran K. Steward

### **HIST 163 (F) Communications in Early America (DPE) (WS)**

**Cross-listings:** AMST 164

#### **Primary Cross-listing**

How did the multiplicity of people who shaped "early" North America communicate with each other, across profound linguistic, cultural, social, political, and spiritual differences? What strategies did they use to forge meaning and connections in times of tremendous transformation, while maintaining vital continuities with what came before? This course examines histories of communication in North America and the technologies that communities have developed to record, remember, advocate, persuade, resist, and express expectations for the future. Using a continental and transoceanic lens of "Vast Early America," we will take up Indigenous oral traditions, Traditional Ecological Knowledge, wampum belts, and winter counts as expressions of ethics, identity, relationality, and diplomacy among sovereign Native/Indigenous nations. We will reflect on artistic and natural science paintings, engravings, and visual culture that circulated widely; and diaries and journals as forms of personal as well as collective memory. We will work with political orations, newspapers, pamphlets, and other forms of print culture that galvanized public opinion in the Age of Atlantic Revolutions; memorials and monuments that communities have created to honor ancestors and significant events; material culture such as baskets and weavings that signified through their imagery and physical forms; and social critique and visions of justice in the verse and prose of Phillis Wheatley Peters and William Apess. These materials take us into the complexities of individuals' and communities' interactions and relations of power. They also illuminate spaces of potential or realized solidarity, alliance, and co-building of new worlds. Throughout we will work together to understand different methodologies, theories, practices, and ethics involved in approaching the past. We will at every turn be attuned to the ongoing significances of these experiences among communities in the twenty-first century.

**Requirements/Evaluation:** active participation in class discussions, several short essays based on readings and discussion topics, museum/archives exercise, final essay/project

**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 or American Studies; juniors and seniors only with the permission of the instructor

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 164(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 centers experiences of diverse people in early America including substantial focus on Native American/Indigenous and African American communities. It introduces foundational methods for historical and interdisciplinary study, including decolonizing methodologies from Native American and Indigenous Studies (NAIS) and African American histories; critical vantages on Euro-American settler colonialism; and scholarship on complex entanglements in multiracial and multiethnic communities

**Attributes:** HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Christine DeLucia

### **HIST 284 (F)(S) Asian American History (DPE)**

**Cross-listings:** AMST 284 / AAS 284

#### **Primary Cross-listing**

This course offers an overview of Asian American history from the late seventeenth century to the present. It will cover the earliest Asian migration and settlement in the U.S., the rise of anti-Asian movements, the experiences of Asian Americans during World War II and the Cold War, the emergence of the Asian American movement in the 1960s, the post-1965 Asian immigration, and the War on Terror. We will investigate broader themes including labor, citizenship, political resistance, gender and sexuality, community formation, empire, and transnationalism. We will also consider key contemporary issues, including race and ethnic relations, anti-Asian harassment and violence, and the legacy of U.S. colonialism in Asia-Pacific. Along the way, we will engage classic and recent scholarship in the field, and form our own interpretations of the past based on a wide range of sources--including films, novels, newspapers, government documents, political cartoons, and more. Throughout, the course advances the argument that citizenship and belonging in the U.S. cannot be fully understood without accounting for the experiences of Asian Americans.

**Requirements/Evaluation:** Attendance and participation in discussion, weekly reading responses (2 pages), midterm exam, and final in-class exam and take-home essay (7-10 pages)

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** Preference given to History majors and Asian American Studies concentrators.

**Expected Class Size:** 25-30

**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:**

AMST 284(D2) AAS 284(D2) HIST 284(D2)

**Difference, Power, and Equity Notes:** This course introduces students to the incredible diversity of Asian Americans. It guides students through an examination of the historical events, policies and dynamics that have marginalized Asian American communities based on race, ethnicity, class, gender, sexuality, citizenship, and other forms of difference. It also explores the diverse ways that Asian Americans have sought inclusion and belonging in the U.S.

**Attributes:** AAS Core Electives AAS Gateway Courses HIST Group F Electives - U.S. + Canada

Fall 2024

LEC Section: 01 TR 11:20 am - 12:35 pm Hongdeng Gao

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Hongdeng Gao

### **HIST 294 (S) Victimhood Nationalism in Global History & Memory (DPE) (WS)**

As globalism of the 21st century has shifted its focus from imagination to memory, the global memory culture focusing on victims has dawned on us as an undeniable reality with the entangled memories of: Apartheid, American slavery, and white settler genocides of the indigenous peoples; German empire's colonial genocide of the Nama and Herero in Namibia and the Nazi Holocaust; the Armenian genocide and the Holocaust; Vietnam War and Algerian war; Rwandan genocide and ethnic cleansing in the Balkans; Japanese military "comfort women" and gendered violence during the Yugoslav Wars; forced sexual labor in the Nazi concentration camps and sexual slavery of the Islamic State; political genocide of Stalinism and the Latin American military dictatorships; civilian massacres of developmental dictatorships in the global Cold War era. Global memory formation intensified the victimhood competition among national memories. Victimhood nationalism epitomizes nationalism's metamorphosis under the globalization of memory in the 21st century. This course will trace the mnemo-history of victimhood nationalism, focusing on the entangled memories of Poland, Germany, Israel, Japan, and Korea in the global memory formation. Other case studies, including former Yugoslavia, post-9/11 America, will also be discussed.

**Requirements/Evaluation:** Class participation, pop quizzes and a final research paper (approximately 5000 words)

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** GBST concentrators and History majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** This seminar includes a final research paper on victimhood nationalism. Prior to submission, the paper will go through several drafts and edits.

**Difference, Power, and Equity Notes:** A comparative, global approach to the study of memory and nationalism exploring the particular role of victimhood and genocide. How is violence remembered? How has past violence been justified? Who is remembered as a victim and who is not?

**Attributes:** GBST Borders, Exiles + Diaspora Studies GBST East Asian Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies HIST Group G Electives - Global History

Spring 2025

**HIST 304 (S) Sacred Custodians: Environmental Conservation in Africa (DPE)**

**Cross-listings:** GBST 304 / ENVI 304 / AFR 335

**Primary Cross-listing**

In this seminar we will explore environmental conservation in Africa. In particular we will look at African ideas, ethics, and approaches to environmental conservation. Are there African ideas, ethics, and activities that are uniquely conservationist in nature? We will explore well-known African leaders to understand what spurred them to become conservationists, how they interpreted and communicated environmental crises. For example, Wangari Maathai is a world-renowned female scientist who established the Green Belt Movement in Kenya. This movement focuses on addressing the problem of de-forestation. Ken Saro-Wiwa was an activist in Nigeria who fought for and alongside local communities against multinational oil corporations. We will examine these and other African conservation practices alongside popular images of environmental crisis that place blame for environmental degradation on Africans. Students will be invited to critically study histories of environmental management on the continent and the emergence, development, and impact of the idea of conservation. We will unpack the rich histories of conservation efforts in Africa, such as resource extraction, game parks, desertification, wildlife and hunting, traditional practices, and climate change.

**Requirements/Evaluation:** Requirements/Evaluation: active participation in discussion, map quiz, reading reflections, critical reflections on films, a case study (5-7 pages), and one exam.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** If course is over-enrolled, preference to History Majors and students with a demonstrated interest in African studies.

**Expected Class Size:** 15-20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 304(D2) GBST 304(D2) ENVI 304(D2) AFR 335(D2)

**Difference, Power, and Equity Notes:** This course will intensively explore the question of how various global and local actors have defined environmental degradation and promoted approaches to conservation in Africa. It guides students through an examination of the different power dynamics that have shaped environmental conservation thought and practices on the continent. This course, therefore, provides a critical lens through which to examine the inequalities rooted in race, gender, and other forms of difference

**Attributes:** ENVI Humanities, Arts + Social Science Electives HIST Group A Electives - Africa

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Benjamin Twagira

**HIST 306 (F) Indigenous Narratives: From the Fourth World to the Global South (DPE) (WS)**

**Cross-listings:** COMP 369 / ARAB 369 / GBST 369

**Secondary Cross-listing**

In the late 20th century, world literature has witnessed a "boom" in indigenous literature. Many critics and historians describe this global re-emergence of the subaltern and the indigenous in terms of literary justice fostered by post-colonial studies and the adoption of the Declaration of the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities, by the UN General Assembly on December 18, 1992. In this course, we will investigate this "indigenous boom" by reading novels and short stories from the Americas, the Middle East and North Africa from the 1970s to the present. Through these trans-regional and trans-historical peregrinations, our principal goal will be to examine and compare narratives about conquest, settler colonialism, colonial nationalism, indigeneity, sovereignty, indigenous epistemology and philosophy. At the same time, we will consider the following questions: How did pioneering indigenous women writers, such as the Laguna Pueblo Leslie Marmon Silko in the US and the Mayan playwrights of La Fomma in Chiapas, Mexico lead the feminist front of the indigenous literary renaissance? How did Palestinian folktales, Amazigh poetics in the Maghreb, and Mayan dream narratives in Mexico and Guatemala produce narratives of decolonial history? What does the aesthetics of magical realism in Arabic, Quechua and Spanish, respectively, as evident in the works of the Kurdish writer Salim Barakat (Syria) and the mestizo writer José María Arguedas (Peru) tell us about the intersection of race, ethnicity, and indigenous epistemology? What is the connection between the recent "boom" of English translations of Indigenous texts and neoliberalism, multiculturalism and neo-colonialism? Ultimately, our goal is

to trace how these texts contributed to global indigenous literature and the trans-historical and trans-geographical connections between them.

**Requirements/Evaluation:** active class participation, several short response assignments (3-4 pages), two film reviews ( 1 page ), a performance project, and a final paper (7- to 10-pages)

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature majors

**Expected Class Size:** 15

**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:**

COMP 369(D1) HIST 306(D2) ARAB 369(D1) GBST 369(D2)

**Writing Skills Notes:** This course will enable students to write weekly while engaging with various forms of writing skills: articulating arguments in short response papers (3-4 pages each), developing visual criticism through writing two film reviews, (1 page each), journaling through writing a personal reflections on a performance project, and honing research language in producing a final paper of 7-10 pages. Instructor's feedback and peer review sessions will include review of drafts and argumentative structures.

**Difference, Power, and Equity Notes:** At the heart of this course is the history of global Indigenous struggle for liberation and decolonization. The various novels, short stories, poems, films and other texts that students will engage with narrate histories of colonial dispossession, racial oppression, economic subjugation and dehumanization of minoritized Indigenous communities in the Americas, North Africa and the Middle East.

**Attributes:** GBST Borders, Exiles + Diaspora Studies

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Amal Equeiq

### **HIST 307 (S) To Die For? Nationalism in the Middle East (DPE)**

**Cross-listings:** ARAB 307

#### **Primary Cross-listing**

In 1932, or twelve years into his rule and twelve years after the establishment of Iraq, King Faysal I lamented that there were "no Iraqi people but only unimaginable masses of human beings, devoid of any patriotic idea, imbued with religious traditions and absurdities, connected by no common tie." This course will consider how true the King's statement still holds by evaluating the various attempts at state and nation building in the modern Middle East. Some of the more prominent questions that this course will examine include: What is a nation? What are the essential characteristics of a nation? Who are a people? Why are people ready to die for the nation? And who is included and excluded in the nationalist narrative? After assessing some of the more influential theories of nationalism, we will explore the historical experience of nationalism and national identity in Egypt, Israel, Turkey, Palestine, Iran, and Iraq. What has been at the basis of nationhood? How did European concepts of nation translate into the Middle Eastern context? What was the role of religion in these modern societies? How do traditional notions of gender effect concepts of citizenship? We will also explore some of the unresolved issues facing the various nations of the Middle East, such as unfulfilled nationalist aspirations, disputes over land and borders, and challenges to sovereignty.

**Requirements/Evaluation:** There will be several options to fulfill the requirements of this course including a weekly journal, oral exam or a final research paper (12-15 pages).

**Prerequisites:** None.

**Enrollment Limit:** 20

**Enrollment Preferences:** History and Arabic Studies majors, Global Studies concentrators, seniors, and students with a demonstrated interest in the Middle East.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 307(D2) ARAB 307(D2)

**Difference, Power, and Equity Notes:** This course examines the power of the state to decide who is included and not included in the nationalist narrative. How does it seek to promote unity and how does it explain differences within and outside of society? Though nationalism can be a very powerful unifying factor, this course will also consider examples where nationalism has the opposite effect.

**Attributes:** HIST Group E Electives - Middle East

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Magnús T. Bernhardsson

**HIST 315 (F) Minorities and the State in Modern East Asia (DPE)**

**Cross-listings:** ASIA 315

**Primary Cross-listing**

This course examines the relationships between minority peoples and the institution of the state in East Asia, focusing mostly but not exclusively on the early modern and modern periods (17th-20th centuries). We will explore the histories of the Ainu people of Japan, the "Small Peoples" of Russian Siberia, the Tibetan, Uighur and riverine communities of Mainland China, as well as the Hill Peoples of Southeast Asia. It also examines non-indigenous minority groups, such as conquest elites, mixed-race communities, and others. We will analyze how the transition to modernity, evolving understandings of race, gender, class, nation, the impact of imperialism and globalization all influenced the history of East Asian minority peoples. What, if anything, do all of these groups have in common? What do their histories reveal about the history of East Asia and of the countries in which they live? How are the lives of minority groups in East Asia changing today? What can their experiences reveal to us about the larger world? The class is structured as a reading-intensive seminar. Students will engage in and lead discussions, compose reading reaction papers and a final analytical essay. Students will be expected to use scholarly works in order to construct cogent, relevant arguments, which they will communicate both orally and in writing. Students will evaluate primary sources in order to engage with the people they study as directly as possible. Students will lead discussions on complex topics and develop as leaders and team members in professional settings. This course will present students with an opportunity to hone critical thinking and information literacy skills to a high level. All of you will have to analyze and process complex and often contradictory information, certainly in your personal lives and very likely in your professional lives.

**Class Format:** This discussion-intensive class requires students to lead several discussion sections during the semester.

**Requirements/Evaluation:** Map assignment, discussion participation, leading discussion (four times), three-page response essays (five times), final six-page research essay or presentation

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Asian Studies concentrators, then all others

**Expected Class Size:** 15-20

**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:**

HIST 315(D2) ASIA 315(D2)

**Difference, Power, and Equity Notes:** The study of East Asia's history is all too often conflated with the study of states, so that many less privileged histories are obscured. Chief among these are the histories of minority groups, who are often excluded from power. For this reason, this course puts the history of East Asia's many minority groups front and center in examining their multifaceted interactions with regional states, as well as the of ethnic, linguistic, religious, and regional identities

**Attributes:** HIST Group B Electives - Asia

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Viktor Shmagin

**HIST 343 (S) Student Movements, Youth Politics, and the University in Modern Latin America and the Caribbean (DPE)**

Students and universities in Latin America and the Caribbean possess a unique and unusual ability to politically mobilize and shape their society's political culture. Unlike the university system in the United States, students in universities across Latin America have voting power in their university's

bureaucracies, hold positions of power in the governing structures of the university, and garner vast political support and moral legitimacy from their nation's citizens. In fact, most Latin American icons of political revolution like Fidel Castro, Salvador Allende, and Subcomandante Marcos, emerged from the radicalizing spaces of the Latin American university. This course examines the political, cultural, and social history of the university's evolution in Latin American and Caribbean history from the nineteenth to the twentieth century. This course will consider how student politics, the university as a geographic space of political socialization, and their relationship to the larger swath of their nation's population were central to the political and social history of modern Latin America and the Caribbean.

**Requirements/Evaluation:** Class Participation will count as 25% of the grade; each of two 3-4 page papers will count for 25%; and the final 10-12 page paper will also count for 25%

**Prerequisites:** Open to all students

**Enrollment Limit:** 19

**Enrollment Preferences:** Juniors and Seniors are preferred

**Expected Class Size:** 19

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course centers on how student politics and the university created dialogues about Latin American racial systems, authoritarian violence, and gender and class inequalities. Through readings, class discussions, and writing assignments, students reflect on how Latin American youth and student politics ignited novel discussions on categories of difference, even as they remained tied to their class prejudice.

**Attributes:** HIST Group D Electives - Latin America + Caribbean

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Rene R. Cordero

### **HIST 352 (F)(S) American Maritime History (DPE) (WS)**

**Cross-listings:** CAOS 352

**Secondary Cross-listing**

This course explores themes in American maritime history from the colonial era to the 21st century. We will consider the dynamic relationship between the sea and American life, and the broad influence that each has had on the other. This relationship led to interactions with the water as a highway for the transportation of not just people and goods, but powerful new forces and ideas. The water creates a unique space for the formation of new communities and identities, while also acting as an important, and often exploited, resource. We will sample from different fields of inquiry including labor, environmental, cultural, and political history to gain a deeper understanding of diverse people's complex interactions with the oceans and seas.

**Class Format:** Seminars, discussions, and field seminars

**Requirements/Evaluation:** Participation in class discussions, activities, and presentations, regular papers, and a final independent research project

**Prerequisites:** None

**Enrollment Limit:** 27

**Enrollment Preferences:** If course over-enrolls, preference will be given to sophomores and juniors

**Expected Class Size:** 22

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** Offered only at Mystic Seaport

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 352(D2) CAOS 352(D2)

**Writing Skills Notes:** Students must complete regular writing assignments including a final 10- to 15-page paper. Additionally, students will participate in several in-class writing workshops and peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** Maritime activity has long provided opportunities for some while creating tremendous hardships for others.

From the slave trade and the encounters between native and European mariners to the power wielded by multi-national shipping conglomerates, this course investigates contests over power, empire, and capitalism as they played out on the maritime stage.

**Attributes:** AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives EXPE Experiential Education Courses HIST Group F Electives - U.S. + Canada HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

Spring 2025

SEM Section: 01 MW 9:00 am - 10:15 am Sofia E. Zepeda

### **HIST 361 (F) The Atlantic World: Connections, Crossings, and Confluences (DPE)**

**Cross-listings:** AMST 360 / CAOS 361

#### **Primary Cross-listing**

This course considers the Atlantic World as both a real place and a concept: an ocean surrounded and shaped by diverse people and communities, and an imagined space of shared and competing affiliations. Moving from "time out of mind" to the early nineteenth century, it examines ecological, cultural, political, economic, intellectual, and spiritual transits as well as exchanges among Indigenous/Native American, African and African American, Asian and Asian American, and Euro-colonial people. It introduces conceptual dimensions of this Atlantic paradigm and case studies that illuminate its human subtleties, with the goal of examining "early American" histories through transnational and transoceanic lenses. The course takes an interdisciplinary approach to these intertwined histories, and reckons with how the very construction of "history" has, at different turns, affected what is shared, known, valued, and commemorated--or overwritten, denied, or seemingly silenced. Attentive to the structures of power that inflect every part of Atlantic histories, it offers specific ethical frameworks for approaching these topics. Blending methods grounded in oral traditions and histories, place-based knowledge systems, documentary/written archives, songs, archaeology, material culture, and other forms of expression and representation, it invites class members to revisit the nature and meanings of these connected spaces. The course consistently connects historical experiences with the twenty-first century, and how communities today are grappling with the afterlives and ongoing effects of these Atlantic pasts through calls to action for reparations, repatriation and rematriation, Land Back, climate justice, and other forms of accountability. The course also provides an opportunity to engage with original materials pertaining to Atlantic World histories in the Williams College Archives/Special Collections and Art Museum.

**Requirements/Evaluation:** active participation in class discussion, several short essays based on readings and discussion topics, museum/archives assignment, final essay/project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** If the course over-enrolls, preference is for sophomore, junior, and senior History 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 360(D2) HIST 361(D2) CAOS 361(D2)

**Difference, Power, and Equity Notes:** This course examines the formation and articulation of racial, ethnic, cultural, and other forms of difference across the Atlantic World, and ways that people from Indigenous, African/American, and Asian/American communities have engaged with and challenged European colonization. It devotes substantial time to critical methodologies that re-center voices oftentimes treated as "silenced" or "absent" in colonial literatures, and helps students build fluencies in approaching and interpreting them.

**Attributes:** GBST Borders, Exiles + Diaspora Studies HIST Group F Electives - U.S. + Canada HIST Group G Electives - Global History HIST Group P Electives - Premodern

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Christine DeLucia

## **HIST 364 (S) Asia and Asian Americans During the Cold War (DPE)**

**Cross-listings:** AAS 364 / AMST 384

### **Primary Cross-listing**

This course traces how American geopolitical interests and involvement in Asia during the Cold War affected Asian Americans. It examines the history of the Cold War as a period of U.S. imperial expansion as well as a time when various actors and organizations, especially those of Asian descent, harnessed the East-West rivalry to advance their own agendas. We will consider how diverse diplomatic strategies including militarization, educational exchange, and immigration reform shaped East, South, and Southeast Asian migrations to and settlement in the United States and the social and material lives of these diverse communities. Case studies include transnational adoptees from Korea, Hmong and Vietnamese refugees in the U.S. and across Guam and Israel-Palestine, Black, Latinx, and Asian American activists who traveled to Vietnam, educated Indian and Pakistani immigrants, and American-born individuals of Japanese ancestry in Japan. We will also explore how individuals of Asian descent leveraged Cold War geopolitics and forged cross-ethnic, cross-class alliances to advocate for social change both at home and abroad.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors and Asian American studies concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 364(D2) AAS 364(D2) AMST 384(D2)

**Difference, Power, and Equity Notes:** This course will examine how various global and local actors competed for power in Asia and the U.S. during the Cold War. It will consider how new political and economic decisions by policymakers created and reinforced inequalities rooted in race, gender, class and other forms of difference. It will also examine how grassroots changemakers, whom we know little about, creatively and comprehensively navigated and changed the political and social landscapes in and outside of the U.S.

**Attributes:** HIST Group F Electives - U.S. + Canada

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

## **HIST 367 (S) Black History is Labor History (DPE) (WS)**

**Cross-listings:** AFR 367

### **Primary Cross-listing**

This seminar explores labor history in relation to black people, spanning the colonial period to the early twenty-first century. It racializes the history of work by tracing the long story of black labor in the U.S. from the plantation to the plant. Whereas the bulk of the course will analyze black labor and labor movements in the twentieth century, specifically focusing on the push for economic inclusion and mobility amid employment, societal and union-related racial discrimination, we will examine what involuntary black labor meant in the context of slavery and the construction of a capitalist economy. Likewise, we will devote attention to black workers with regard to such topics as antiunionism, deindustrialization, economic inequality, Fordism, informal economies, Jim and Jane Crow, labor radicalism and violence, New Deal and welfare, the rise of civil rights unionism, and slavery and capitalism, among other themes.

**Requirements/Evaluation:** Students are expected to participate actively and will write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages) in consultation with the instructor and will be required to submit a topic proposal and outline, an annotated bibliography, and a peer-reviewed draft of the final paper.

**Prerequisites:** Recommended for students with sophomore standing or above and first-year students who both have taken a 200-level history course and have received instructor permission to enroll into the course.

**Enrollment Limit:** 25

**Enrollment Preferences:** HIST and AFR majors followed by students with sophomore, junior, or senior standing. If the course is overenrolled,

students will be given a questionnaire and only first-year students who have completed a 200-level history course will be enrolled.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

HIST 367(D2) AFR 367(D2)

**Writing Skills Notes:** Students will be required to write two comparative essays (5-7 and 6-8 pages) and two primary source analyses (1-2 pages), all of which will be letter-graded and returned with comments. In addition, students will write a final research paper (10-12 pages). Throughout the semester, these writing assignments will total roughly 22-30 pages. Students can expect to have line-edited feedback on their papers with substantial and timely, writing-related suggestions for improvement.

**Difference, Power, and Equity Notes:** This course racializes the study of labor history, focusing on black people and their experiences in the United States from the plantation to the plant. It challenges students to confront and to redefine what it means to labor, grasping how slavery, segregation, and systemic inequalities amid black people's pursuit of citizenship, equality, and freedom have shaped their economic, political, and social conditions and identities.

**Attributes:** HIST Group F Electives - U.S. + Canada

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Tyran K. Steward

**HIST 376 (F) Sex, Gender, and the Law in U.S. History (DPE)**

**Cross-listings:** WGSS 376

**Primary Cross-listing**

This course explores that ways in which the law has defined and regulated gender and sexuality in the United States, and the ways that individuals have experienced and responded to those definitions and regulations. We will evaluate how the law has dictated different roles for men and women, how sexual acts have been designated as legal or illegal, and the ways that race, class, and nationality have complicated the definition and regulation of gender and sexuality. This course examines how assumptions about gender and sexuality have informed the creation and development of American law and the changing meanings of citizenship; considers how laws regulating sex and gender have yielded varied effects for men and women across race and class divides, challenging some differences while naturalizing others; and assesses the power and shortcomings of appeals to formal legal equality waged by diverse groups and individuals. Throughout the course, we will consider the various methodologies and approaches of the interdisciplinary field of legal history. Topics to be covered will include the Constitution, slavery, marriage, divorce, custody, inheritance, immigration, sexual violence, reproduction, abortion, privacy, suffrage, jury duty, work, and military service.

**Requirements/Evaluation:** four papers, including three short (3-5-pages) papers, and one final paper of 8-10 pages

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Women's, Gender and Sexuality Studies majors

**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:**

WGSS 376(D2) HIST 376(D2)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

**Attributes:** HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Sara Dubow

### **HIST 377 (F) A Global History of Mass Dictatorship (DPE)**

What if the majority supports dictatorship? Is it dictatorship or democracy? How far is the contemporary American democracy from Alexis Tocqueville's observation of America as the 'tyranny through masses'? What's the dividing line between democracy and dictatorship? How could the communist regime use the metaphor of 'people's democracy' to justify the proletarian dictatorship? How distant is Mao Zedong's 'dictatorship by the masses' from the plebiscitary democracy? How different is the French Jacobin's 'Sovereign dictatorship' from the Fascist's 'new politics' based on popular sovereignty? How different is Jacobin's 'totalitarian democracy (Jacob Talmon)' from the Cold War paradigm of totalitarianism? 'Mass dictatorship' as a historical oxymoron is a hypothetical answer to those questions. This course is designed to encourage students to respond independently to those questions. Putting comparatively diverse dictatorships, including fascism, Nazism, Bolshevism, Maoism, developmental dictatorships, and (neo-)populisms in a global historical perspective, this seminar course would raise doubt about the conventional binary of democracy and dictatorship and problematize the Western democracy. This course is motivated by "how to democratize contemporary democracy." As a participatory observer of the American presidential election 2024, we will investigate a global history of mass dictatorship with a critical gaze.

**Requirements/Evaluation:** Class participation: 30%; Pop quizzes: 20%; There will be four quizzes. Each quiz, five points worth, contains questions about recent readings, lectures, discussions, and other class discussions. Final Essay: 50%; Instructions will be given in class several weeks in advance. The final essay needs to be written as an answer with two tiers of argument and supportive examples. The length is about 2,000 words.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** GBST concentrators and HIST majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** Taking a global, comparative approach, this course evaluates the experiences of people on different continents with dictatorships and how these authoritarian systems and regimes operate differently in each context.

**Attributes:** GBST East Asian Studies GBST Latin American Studies GBST Middle Eastern Studies GBST Russian + Eurasian Studies GBST South + Southeast Asia Studies HIST Group G Electives - Global History

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Jie-Hyun Lim

### **HIST 384 (F) Comparative History of Science and Medicine in Asian/Pacific America, 1800-Present (DPE)**

How have scientific knowledge and medicine been tools of exclusion, violence, and imperial control against Asian Americans, as well as indigenous peoples, Black, Latinx, and white migrants, and their descendants? How have these groups negotiated and resisted encounters with such knowledge from the 19th century to the present? This seminar explores these questions by examining a series of case studies--including American colonial medicine and science in the Philippines and Hawai'i, Cold War migration of Chinese scientists and South Asian doctors to the U.S., and the politics of HIV/AIDS, psychiatry, and culturally competent care in Black, Asian, and Cuban migrant communities. Together, we will survey the literature in history, English, Global Health, Sociology, and other fields and consider how the Asian/Pacific American experience in science and medicine has been integral to, as well as informed by, the experiences of other groups in the transpacific world. Students will leave this course with interdisciplinary tools for understanding present-day health inequities in underserved Asian/Pacific American communities and other marginalized groups.

**Requirements/Evaluation:** Attendance and active participation in discussion, three response papers (3-4 pages), and final research paper (12-15 pages), as well as topic proposal, annotated bibliography, outline, and draft of the final paper

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Preference to History majors, Asian American Studies concentrators, and Public Health concentrators

**Expected Class Size:** 20-25

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course explores how knowledge about science and medicine has been constituted and remade over time by various groups in the transpacific world to exert power over others on the structural, community and individual levels. We will also consider how

individuals who experienced violence and inequities as a result of encounters with such knowledge challenged definitions and practices of science and medicine.

**Attributes:** AAS Core Electives HIST Group F Electives - U.S. + Canada PHLH Social Determinants of Health

Fall 2024

SEM Section: 01 W 7:00 pm - 9:40 pm Hongdeng Gao

**HIST 388 (S) Decolonization and the Cold War (DPE)**

The second half of the twentieth century came to be defined by two distinct, yet overlapping and intertwined phenomena: the Cold War and decolonization. In the two decades that followed the end of WWII, forty new nation-states were born amidst the bipolar struggle for global supremacy between the Soviet Union and the United States. Those new nations were swept up in the Cold War competition in ways that profoundly influenced their paths to independence and their postcolonial orders, but they often had transformative effects on the Soviet-American rivalry as well. In this course, students will focus on two related questions: How did decolonization influence the Cold War and the international behavior and priorities of the two superpowers? And what impact did the Cold War exert on the developing states and societies of Asia, Africa, the Middle East, and Latin America? Course materials will consist of scholarly texts, primary sources, and films.

**Requirements/Evaluation:** class participation, several short papers, and a 10- to 12-page final paper

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors; juniors and seniors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course is fundamentally concerned with dynamics of unequal power and social change that occurred during the post-WWII process of decolonization that unfolded in tandem with the Cold War. Students examine these shifting power relations from the perspectives of a wide range of actors in the Global South, the United States, the Soviet Union, China, and Europe. They come away with a sense of how the processes under study contributed to the makeup of today's world.

**Attributes:** GBST South + Southeast Asia Studies HIST Group G Electives - Global History LEAD American Foreign Policy Leadership

Spring 2025

SEM Section: 01 MW 11:00 am - 12:15 pm Jessica Chapman

**HIST 402 (F) Displacement: Global Histories of Refugees and Forced Migration (DPE) (WS)**

**Cross-listings:** ARAB 414 / GBST 414

**Primary Cross-listing**

The Middle Eastern refugee has become a central figure in debates on migration, asylum, and the right to belong in Europe, Asia, and North America. Often stereotyped as threatening, alien, and rootless, these migrants are generally depicted as lacking histories and by extension not worthy of consideration or empathy. This course invites students to understand some of the most tragic humanitarian crises of our time and the massive involuntary displacements provoked by war, violence, and/or climate change. Taking a global perspective, this seminar examines the history of displacement, refugees, migration, diaspora in a focusing on the nineteenth century through the present. With special attention to the historical experience of various peoples of the Middle East, the course will start with theoretical approaches to the study of migration and then delve into case studies. A range of different moments of displacement will be analyzed such as the experiences of Armenians, Jews, Palestinians, Syrian, Iraqis, and Kurds. By examining the human geography and politics of forced displacement and migration, this course will address a number of important academic and political questions: what makes a history written by, about, and for displaced people powerful? How can writing from the perspectives of refugees challenge core debates about identity, the nation and borders? How does the focus on displacement help in understanding the nature of war and conflict?

**Requirements/Evaluation:** Final 25 page research paper, several drafts of paper, class presentations and in class writing exercises.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** History and Arabic Studies majors and Global Studies concentrators.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ARAB 414(D2) GBST 414(D2) HIST 402(D2)

**Writing Skills Notes:** This research seminar will involve the writing of a final 25 page paper. Prior to that stage, each process of writing will involve moments of feedback and sharing. Students will submit a proposal early on in the semester and then write an outline. These will receive peer and instructor feedback. They will then submit a five page draft in October, a 10 page draft in November, before the final submission in December. In this way, they will have opportunities to rework and improve their writing.

**Difference, Power, and Equity Notes:** This course takes a comparative approach by exploring the predicament of some of the most vulnerable people in the world, i.e, displaced peoples and refugees. The course will consider their legal status and their experience of leaving their homes due to wars or natural disaster. The area of study is the Middle East and we will examine the historical experience of a number of different people in the region including Kurds, Palestinians, Sephardi Jews, and Syrians.

**Attributes:** HIST Group E Electives - Middle East

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Magnús T. Bernhardsson

**HIST 486 (S) Race and A Global War: Africa During World War II (DPE) (WS)**

This course highlights African experiences of World War II. Although most histories have excluded Africa's role in the war, the continent and its people were at the center of major developments during in this global conflict. In fact, many Africans remember the Italian invasion of Ethiopia in 1935 as the start of the war. African servicemen fought alongside the Allied and Axis forces on major warfronts in Europe, Africa and Asia. African communities and individuals also established war charity campaigns to collect funds, which they sent to war ravaged societies in Europe. Indeed, African economies, despite their colonial statuses, kept European imperial nations afloat in their most hour of need. At the same time, African colonial subjects faced severe food shortages, the loss of working-age men to labor and military recruiters, and dramatically increased taxes. We will examine the impact of these and other wartime pressures on different African communities. How did African societies meet such challenges and how did they view the war? In this course we will examine the roles that women played during the war, and the various other ways that African communities met wartime demands. Other topics we will explore include the role of African women; colonial propaganda; political protest against the war; race and racial thought in the wartime era; war crimes; African American support for the liberation of Ethiopia; and the war's impact on decolonization across the continent. We will further study how Africans and outsiders have differently conceptualized the continent's role in the war by analyzing a variety of sources, including scholarly writings, archival materials, films, former soldiers' biographies, and propaganda posters.

**Requirements/Evaluation:** Students will be evaluated based on a series of 5-7-page tutorial response papers and 2-page critiques, as well as preparedness for and performance in weekly tutorial discussions.

**Prerequisites:** None

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference will be given to history majors and students with prior experience with African history. If the course is over-enrolled, students may be asked to complete a questionnaire to determine enrollment

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** Students will alternate weekly between writing 5-7-page tutorial papers and 2-page critiques of their peers' writing. Formal writing assignments throughout the semester will total at least 40 pages. Students will receive written feedback on their writing from the professor, as well as oral critiques from the professor and tutorial partners. The final writing assignment will afford students the chance to reflect on their previous papers and the semester's course content.

**Difference, Power, and Equity Notes:** This course explores the colonial relationship during a major global crisis. Students will examine existing narratives of African contributions to the war and to come up with their own interpretations, and will be called to critically engage the question of why

and how colonies made significant contributions to the Allied cause by producing needed materials and resources or by joining the fight. Africans made these contributions spite of various and complex inequities.

**Attributes:** AFR Core Electives GBST African Studies HIST Group A Electives - Africa

Spring 2025

TUT Section: T1 TBA Benjamin Twagira

**INTR 150 (F) Data for Justice (DPE) (QFR)**

**Cross-listings:** STS 150 / AMST 150 / SOC 150 / WGSS 150

**Primary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGTBQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**INTR 350 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** WGSS 363 / STS 363 / AMST 363

**Primary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education

equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**JWST 249 (F) Antisemitism (DPE)**

**Cross-listings:** REL 249

**Secondary Cross-listing**

In this course students will investigate intellectual traditions, political movements, and cultural objects that construct Jews, Jewishness, or Judaism as a negative principle. Where is Judaism portrayed as the darkness by contrast to the light? When are Jews depicted as a pernicious force that explains the presence of evil in the world? How is Jewishness used as a critical category to identify what is retrograde, deracinating, or base? We will interpret materials from a variety of times and places, including the ancient world, the medieval period, and the present day. We will also explore prominent theoretical approaches to the interpretation of these materials. Is there a continuous phenomenon that connects every assertion of Jewish malevolence for over two thousand years of human history? Or should claims about Jewish malevolence be presumed to have an entirely distinct meaning, origin, and purpose in each historical context? Which particular threats are Jews, Judaism, and Jewishness typically alleged to pose? How does the idea of a Jewish threat fit with ideas about race, gender, ethnicity, religion, class, sexuality, and nationality? This is a course about *negative meaning-making*. Our primary goal throughout the course is to study how shadows of thought, symbolism, and story are cast. It is a course about how language, images, structures, and institutions are used to constitute an antagonist: villainy, the demonic, the enemy, the conspiratorial cabal, the exploitative interloper, "the Jew." And it is a course about the tragic consequences for real people -- for Jews and for all humanity -- when negative principles and fantasies are not contained by realism, reasonableness, and compassion.

**Requirements/Evaluation:** Class participation, regular in-class writing assignments, midterm exam, final exam

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Jewish Studies concentrators, Religion majors, and students who have taken JWST 203

**Expected Class Size:** 18

**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:**

REL 249(D2) JWST 249(D2)

**Difference, Power, and Equity Notes:** This course will introduce students to discursive, institutional, and social formations that have organized the stigmatization, domination, and persecution of Jews in various geographic locations for over two thousand years. An understanding of these structures is crucial to understanding contemporary dynamics of difference and power. Students will also consider how constructions of Jewish malevolence intersect with ideas about race, gender, class, religion, ethnicity, and nation.

**Attributes:** JWST Core Electives

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Jeffrey I. Israel

**LATS 222 (F) Ficciones: A Course on Fiction (DPE)**

**Cross-listings:** ENGL 252

**Primary Cross-listing**

This seminar is focused on the study of published fiction by Latina/o, Latin American, Afro-Diasporic, and other writers of the Global South, paying close attention to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed.

**Requirements/Evaluation:** attendance and class participation, occasional creative responses, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final paper

**Prerequisites:** none

**Enrollment Limit:** 12

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

LATS 222(D2) ENGL 252(D1)

**Difference, Power, and Equity Notes:** Student work will encourage personal and cultural expression, with the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change.

**Attributes:** LATS Core Electives

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**LATS 230 (S) Cities, Suburbs, and Rural Places (DPE)**

**Cross-listings:** ENVI 257 / AMST 247

**Primary Cross-listing**

Long associated with cities in the scholarly and popular imagination, transnational migrants have increasingly settled in U.S. suburbs and rural localities and have made these places home. Through the lens of new destinations for im/migrants, this course introduces spatial methods, perspectives, and concepts to understand cities, suburbs, and rural places. We ask how geographically specific forces and actors shape migrants' living conditions, as well as consider the spatially uneven outcomes of complex processes like globalization. We analyze how different actors discursively and materially demarcate who belongs and who does not, and how these boundaries shape migrants' everyday practices. This interdisciplinary course highlights the legal, economic, political, environmental, social, and cultural dimensions of how transnational migrants become part of and create homes in new destinations. Through a range of textual materials (academic, literary, popular, visual), we explore the construction of landscapes, how people shape space at local and regional scales, and where people do life's work and come together to build cultural space. Rooted in critical race geographies, case studies are comparative across different racial and ethnic groups in the U.S. West, South, Midwest, and Northeast. This course will be mostly discussion-based, grading based on participation, short writing exercises, four assignments, and a final project.

**Class Format:** This is also a discussion course. While I will spend some time at the beginning of the class lecturing, most of the time will be spent in class discussions.

**Requirements/Evaluation:** Grading based on participation, short writing exercises, four assignments, and a final project. All writing materials and exams are based on coursework.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** LATS concentrators or those intending to become LATS concentrators

**Expected Class Size:** 25

**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:**

ENVI 257(D2) AMST 247(D2) LATS 230(D2)

**Difference, Power, and Equity Notes:** Students examine how race, gender, sexuality, class, and documentation status also impact how immigrants 'transition' to new migration destinations. We consider how the exercise of unequal power affects migration, settlement, and place-making. Students analyze representations and demographic data to determine how people are portrayed and what their material conditions are.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora AMST Space and Place Electives ENVI Humanities, Arts + Social Science Electives LATS Core Electives

Spring 2025

LEC Section: 01 TR 9:55 am - 11:10 am Edgar Sandoval

### **LATS 322 (S) Fiction Writing Workshop (DPE) (WS)**

**Cross-listings:** ENGL 388

**Primary Cross-listing**

This workshop is focused on the art and practice of writing fiction and geared toward students interested in working on creative honors theses. Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to how each author employs narrative elements--characterization, plotting, structure, dialogue mechanics, setting, tone, theme--as well as the values and visions expressed. Students will present short fiction or novel excerpts for peer critique and the editorial advice of the instructor. Regular in-class exercises and take-home assignments will help students expand their narrative skills.

**Requirements/Evaluation:** Attendance and class participation, regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Prerequisites:** LATS 222- Ficciones

**Enrollment Limit:** 15

**Enrollment Preferences:** LATS concentrators, honors theses

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ENGL 388(D1) LATS 322(D2)

**Writing Skills Notes:** Regular writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final creative paper (close-reading a text and creative-writing response)

**Difference, Power, and Equity Notes:** Readings include published fiction by primarily Latine and other writers who center Global South experiences, with attention paid to the values and visions expressed by each author.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Nelly A. Rosario

**LATS 330 (S) DNA + Latinx: Decoding the "Cosmic Race" (DPE)**

Scientists working to assemble maps of the human genome have found a goldmine in the DNA of Latinx, Latin American, and other populations that derive ancestry from multiple continents. This interdisciplinary course explores Latinidades through a genealogical lens: What culture-specific issues emerge around history, identity, ethics, forensics, immigration, commerce, surveillance, art, science, and medicine? Through discussion, materials, and activities that engage personal, historical, and scientific perspectives, this course offers students the opportunity to explore the many codes embedded in the double-helix. Readings include scholarship out of Stanford University's Bustamante Lab, *The Cosmic Race* by José Vasconcelos, *The Cosmic Serpent* by Jeremy Narby, *Bird of Paradise: How I Became Latina* by Raquel Cepeda, and *The Social Life of DNA: Race, Reparations, and Reconciliation After the Genome* by Alondra Nelson.

**Requirements/Evaluation:** attendance and class participation, writing exercises, 4- to 5-page midterm paper (close-reading a text), 10- to 15-page final writing portfolio

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Latina/o Studies concentrators

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** Readings and class discussion offer students the opportunity to analyze the shaping of social differences, dynamics of unequal power, and processes of change

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 W 7:00 pm - 9:40 pm Nelly A. Rosario

**LATS 345 (S) Central American Visual Cultures (DPE)**

**Cross-listings:** AMST 342

**Primary Cross-listing**

This course explores who U.S.-Central Americans are through their visual cultural production, as well as how US-Central Americans have been portrayed by others. Recently, Central Americans have gained visibility in the U.S. public sphere as mainstream media coverage of the "crisis at the border" has sensationalized the arrival of migrant caravans. The images and visuals resulting from mainstream coverage has led to monolithic representations of Central Americans framing them as "illegal aliens," violent gang members, or agentless victims. By engaging with visual culture ranging from social media, films, and zines, we challenge these monolithic perceptions and representations of Central Americans by pursuing the following set of questions: How have others visualized Central Americans and what has been the effect on lived experiences of U.S. Central Americans? How do U.S.-Central American communities visualize their identity formation in the U.S.? What is the role of visual culture in their resistance to racism, classism, sexism, and other structures of marginalization in the U.S.? As part of this course, we explore the range of social, political, economic, and historical forces that have pushed migration from each of the countries in the isthmus and the formation of their respective diasporas in the U.S.

**Requirements/Evaluation:** Discussion participation, weekly reading responses, two 3-6-page essays, and a final 8-10 page paper.

**Prerequisites:** None

**Enrollment Limit:** 25

**Enrollment Preferences:** Latina/o Studies concentrators and AMST majors

**Expected Class Size:** 25

**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:**

LATS 345(D2) AMST 342(D2)

**Difference, Power, and Equity Notes:** The course critically reflects on how others have visualized Central Americans and how Central American communities use visual culture to assert their differences and contest the power dynamics that shape their lived experiences.

**Attributes:** LATS Core Electives

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Kevin W. Cruz Amaya

**LATS 475 (S) Dreaming Latina/x Feminist Disability Studies (DPE) (WS)**

**Cross-listings:** WGSS 475 / AMST 413

**Primary Cross-listing**

In this course we will defy the traditional notion that disabled and queer people of color have no right to future dreams, as we collectively imagine how the emergent field of Latina/x feminist disability studies might take shape. What are the sites of focus, methods, and political commitments of Latina/x feminist disability studies? Where is the power in meaningfully uniting an analysis of disability to one of sexuality and gendered Latinidad? How does a Latina/x-centric approach productively inform our understanding of disability? What is the political potential of Latina/x feminist disability studies -- not exclusively as a set of theories, but also as a mindset and an everyday call to action? If we were to collectively compose a manifesto for Latina/x feminist disability studies, what might it contain? How might we actively cultivate a community of care in the classroom as well as other spaces at Williams? Just what might Latina/x feminist disability justice dreams look like? How might Latina/x feminist disability justice dreams *feel*? Feminist, queer, and disabled crip-of-color scholars have recently called for a more meaningful engagement with race in feminist disability studies.

Simultaneously, we have also witnessed a small but steady growth in the amount of Latinx studies scholarship that thoughtfully integrates questions of disability. This interdisciplinary course responds to these important shifts in its focus on a series of topics bridging Latinx studies, gender studies, queer studies, crip studies, and critical disability studies. These include but are not limited to the body, the environment, temporality, labor, citizenship, dependency, and visibility/invisibility. Through these topics, we will explore the ways in which the different approaches to these specific issues across Latinx, critical disability, crip, queer and gender studies are in fruitful conversation with one another -- and sometimes even at odds -- as we actively interrogate the intersections of gender, race, ethnicity, sexuality, and disability within the everyday.

**Requirements/Evaluation:** Major assignments for this course include a semester-long independent research paper (15-20 pages) broken up into steps, participation in crafting the class manifesto, a semester-long collaborative artistic exercise, and a final reflection document (3-4 pages).

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to LATS concentrators by seniority, followed by WGSS and AMST majors by seniority.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Lab fee: \$200 for art supplies per student

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 475(D2) LATS 475(D2) AMST 413(D2)

**Writing Skills Notes:** We focus on building writing and interdisciplinary research skills, with a particular emphasis on the processes of research, revision, and collaborative writing. The primary research paper (an independent project of 15-20 pages) is divided into stages, and students are required to revise and resubmit their work at various junctures in the research process. The written class manifesto requires students to compose a document together, revising their work as a group over the course of the semester.

**Difference, Power, and Equity Notes:** This course privileges an intersectional analysis regarding questions of race, ethnicity, gender, sexuality, and disability. It obligates students to consider how these categories of difference actively work in tandem with one another in everyday US Latina/x and transnational (US-Latin America and the Caribbean) contexts. This seminar also underscores how these categories of difference are actually products of a given historical and political moment.

**Attributes:** LATS 400-level Seminars

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Maria Elena Cepeda

## **LEAD 215 (S) Race and Inequality in the American City (DPE)**

**Cross-listings:** PSCI 215

### **Secondary Cross-listing**

In the past half-century, American cities have gotten both much richer and much poorer. The making of "luxury cities" has gone hand-in-hand with persistent, concentrated poverty, extreme racial segregation, mass incarceration, and failing public services-social problems borne primarily by people of color. This course will examine the political underpinnings of inequality in American cities, with particular attention to the racialization of inequality. Among the topics we will cover are: the structures of urban political power; housing and employment discrimination; the War on Crime and the War on Drugs (and their consequence, mass incarceration); education; and gentrification. We will ask: How have city leaders and social movements engaged with urban problems? How have they tried to make cities more decent, just, and sustainable? Under what circumstances has positive leadership produced beneficial outcomes, and in what circumstances has it produced perverse outcomes? We will engage primarily with political science, but also with scholarship in other disciplines, including sociology, history, geography, and legal studies, all of which share an interest in the questions we will be exploring. Students will leave this course with a deeper understanding of contemporary urban problems, a knowledge of the political structures within which those problems are embedded, and a better sense of the challenges and opportunities leaders face in contemporary urban America.

**Requirements/Evaluation:** class participation; several short essays and a longer paper with presentation

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** Political Science majors and Leadership Studies concentrators

**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:**

LEAD 215(D2) PSCI 215(D2)

**Difference, Power, and Equity Notes:** Deploying historical and social-scientific analysis, this course seeks to help students understand the historical roots and political underpinnings of unequal access to social goods in American cities, with particular attention to the racialization of inequality, compound deprivation, and unearned advantage.

**Attributes:** GBST Urbanizing World LEAD Facets or Domains of Leadership POEC Depth PSCI American Politics Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Mason B. Williams

## **MUS 125 (F) Music and Social Dance in Latin America (DPE)**

**Cross-listings:** DANC 125

### **Primary Cross-listing**

This course offers a full-spectrum introduction to a number of Latin American social dance forms, including samba, salsa, tango, and the Suriname Maroon genre, awasa. Through critical listening and viewing assignments, performance workshops, and readings from disciplines spanning ethnomusicology, anthropology, dance studies, Latin American studies and history, students will combine a technical understanding of the musical and choreographic features of these genres with a consideration of their broader contexts and social impact. Among the questions that will drive class discussions are: How do sound and movement interrelate? What aspects of gender, sexuality, class, race and ethnicity arise in the performance and consumption of Latin American genres of social dance? How do high political, economic, and personal stakes emerge through activities more commonly associated with play and leisure? This class is driven by academic inquiry into these various social dance practices; it does not prioritize gaining performance skills in the genres discussed. While there will be experiential components included throughout the course (for instance music or dance workshops), the majority of the class will be conducted in a discussion/seminar format. While the ability to read musical notation is helpful, it is not required.

**Class Format:** seminar/studio

**Requirements/Evaluation:** Regular short assignments, three 5-7 page papers, final project or paper (10-12pgs)

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** upperclassmen, majors in music, dance, Latino/a studies.

**Expected Class Size:** 20

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

MUS 125(D1) DANC 125(D1)

**Difference, Power, and Equity Notes:** Together, the music and dance genres discussed here indicate the diversity of social dance practices within Latin America, broadly conceived. Each unit of the course delves into aspects of political, historical, and cultural context and their resonance within the realm of music and dance. Specific attention is paid to racial and intercultural aspects each genre's formulation, practice, and circulation, as well as the politics of representation in embodied expression.

**Attributes:** GBST Latin American Studies MUS Ethnomusicology

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Corinna S. Campbell

**MUS 133 (S) Musics of the Spanish Colonial Empire, ca. 1500-1800 (DPE)**

**Cross-listings:** GBST 132

**Primary Cross-listing**

With territories around the globe from the Americas to the Philippines to portions of Western Europe, the Spanish colonial empire was, at its height, one of the largest and most expansive in history. This course explores the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries--from the time of the Spanish arrival in the Americas (as well as southern Italy and the East Indies) during the fifteenth and sixteenth centuries to the empire's eventual decline in the nineteenth century. We will begin by defining the concepts of "colonialism" and "imperialism" in order to understand how such political and socio-economic power structures developed and attempted to exert control and influence over subjugated populations--and consequently over their music. From there, we will investigate some of the musical developments and repertoires that resulted from these efforts through a series of modules on various territories colonized by Spain, including the Spanish territories of Naples/southern Italy, New Spain, and the Philippines. Coursework will include discussion-based and written responses to weekly readings and listening assignments and small group presentations on a Spanish colonized space not covered in one of the central course modules. The ability to read musical notation is not required.

**Class Format:** Lecture-discussion

**Requirements/Evaluation:** Attendance/participation; weekly discussion-leading and informal written forum responses to assigned materials; two close reading/listening papers; and a final collaborative presentation project to be conducted in small groups

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference given to first years and sophomores

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GBST 132(D2) MUS 133(D1)

**Difference, Power, and Equity Notes:** The course explores how political and socio-economic power structures exerted control and influence over subjugated populations in the Spanish colonial empire--and consequently over their music, and examines the myriad ways in which Spanish colonial powers influenced, interacted with, and reacted to the musical cultures of the colonized and how indigenous and/or colonized peoples persisted in asserting their musical voices over the course of several centuries

**Attributes:** MUS Music History: Pre-1750

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Elizabeth G. Elmi

**MUS 211 (F) Music, Nationalism, and Popular Culture (DPE)**

**Cross-listings:** ANTH 211

**Primary Cross-listing**

This course surveys the manner, function, and contexts through which sound and ideas of national belonging are linked. We will consider influential and iconic musicians (e.g. Umm Kalthoum, Amalia Rodriguez, Bob Marley, Carlos Gardel), international forums for the expression of national sentiment (the Olympics, World Cup, and Eurovision competitions), and a wide range of instruments, genres, and anthems that are strong conduits for national sentiment. Drawing on the work of critical theorists including Benedict Anderson, Michael Herzfeld, and Homi K. Bhabha, we will pursue a number of analytical questions: What parallels exist between musical and political structure? How do nations adjust as their policies and demographics change? How are cultural forms implicated in postcolonial nation building projects? What marginal populations or expressive forms are included, excluded, or appropriated in the formation of national identity? Finally, what differences emerge as we change our focus from a national to an international perspective, or from officially endorsed representations of national culture to unofficial popular forms of entertainment?

**Requirements/Evaluation:** Class participation, regular short (1 page) written responses, two 5- to 6-page papers, a Final Paper/Project

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Upperclass students and music majors

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

MUS 211(D1) ANTH 211(D2)

**Difference, Power, and Equity Notes:** Owing to its global focus and attention to power and privilege in political and musical structures, this course meets the DPE requirement. Topics include the use of music for social control and subversion in Mobutu's Zaire, its affective power in U.S. campaign ads, and the ways in which constructions of 'folk music' impact power differentials in a national political structure. Assignments help students develop an awareness of the specific strategies whereby music mobilizes national ideologies.

**Attributes:** AMST Arts in Context Electives MUS Ethnomusicology

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Corinna S. Campbell

**MUS 217 (S) Hip Hop Culture (DPE) (WS)**

**Cross-listings:** AMST 222 / ENGL 221 / AFR 222

**Secondary Cross-listing**

The course examines how young people of color created hip hop culture in the postindustrial ruins of New York City, a movement that would eventually grow into a global cultural industry. Hip hop music producers have long practiced "diggin' in the crates"--a phrase that denotes searching through record collections to find material to sample. In this course, we will examine the material and technological history of hip hop culture, with particular attention to hip hop's tendency to sample, remix, mash-up, and repurpose existing media artifacts to create new works or art. We will use a media archaeological approach to examine the precise material conditions that first gave rise to graffiti art, deejaying, rapping, and breakdancing, and to analyze hip hop songs, videos, and films. Media archaeology is a critical and artistic practice that seeks to interpret the layers of significance embedded in cultural artifacts. How does hip hop archaeology remix the past, the present, and the future? How do the historical, political, and cultural coding of hip hop artifacts change as they increasingly become part of institutional collections, from newly established hip hop archives at Cornell and Harvard to the Smithsonian National Museum of African American History and Culture?

**Requirements/Evaluation:** Four papers, project with presentation, and a final exam.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** AMST majors or prospective majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 222(D2) ENGL 221(D1) AFR 222(D2) MUS 217(D1)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to use an effective descriptive and critical vocabulary to discuss and analyze artifacts of hip hop culture, with attention to race, gender, class, sexuality, and other categories of social difference. They must understand the material, technological, historical, and cultural contexts that gave rise to hip hop culture, and proficiently synthesize scholarly perspectives related to the formation and transformations of hip hop from the early 70s to the early 21st cent.

**Attributes:** AFR Culture, Performance, and Popular Technologies AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Murphy

### **PHLH 201 (S) Dimensions of Public Health (DPE)**

Public health is concerned with protecting and improving health at the level of a community or population. Although individual behavior is an essential element of public health, collective, rather than individual, outcomes are the focus of public health study. In this course we will survey the field of public health, introducing students to core concepts and methods that highlight the interrelationship of individual choice and social institutions with environmental and biological factors in producing health outcomes at the population level. We will develop these concepts and methods within the context of signal cases and public health crises.

**Requirements/Evaluation:** a sequence of three assignments (a report, an infographic and a presentation) that focuses on a particular public health problem, peer reviews and active contribution to class discussion

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** sophomores, potential Public Health concentrators

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** No divisional credit (DPE)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because of its central focus on the ways that difference and power shape health outcomes in the U.S. and internationally. It uses an interdisciplinary approach to explore issues including the historical relations between communities of color, healthcare providers, and public health practitioners; contestation over the role of markets and government in public health; and differing explanations for the patterns of race, class, etc., in health outcomes.

**Attributes:** PHLH Core Courses

Spring 2025

SEM Section: 02 W 7:00 pm - 9:40 pm Marion Min-Barron

SEM Section: 01 W 1:10 pm - 3:50 pm Marion Min-Barron

### **PHLH 351 (F) Racism in Public Health (DPE)**

**Cross-listings:** AAS 351

**Primary Cross-listing**

Across the nation, states, counties and communities have declared racism a public health crisis. This push to identify systemic racism as a high priority in public health action and policy is an important symbolic and political move. It names the faults of histories, systems and institutions but also brings to the spotlight the individual and community responsibility to dismantle racism in the US. In this tutorial, we will examine racism in public health policy, practice and research through an investigation of several mediums of evidence and information, ranging from peer reviewed literature to news editorials, podcasts and documentaries. We will explore specific pathways by which legacies of colonialism and racism function in various public health disciplines such as epidemiology, social & behavioral sciences, health policy and environmental health while also examining the dynamics of power and history in research and community practice. We will take deep dives into issues on how health can be impacted by redlining, racist medical algorithms, racial trauma and stress and police violence, to name a few. Students will also have two opportunities to select their own case studies, as a way for you to research and learn about particular racial health issues that are of personal interest. This course is also about self-reflection and exploration of the ways in which our identities and lived experiences impact our understanding and perspective. We will gain skills in speaking across differences and articulation of how our own perceptions and lived experiences of race and racism impact our study of public health. This tutorial requires an openness to self-reflection and the practice of listening and articulation.

**Requirements/Evaluation:** bi-weekly tutorial papers, weekly journaling, oral commentaries and tutorial discussion

**Prerequisites:** PHLH 201 or instructor approval.

**Enrollment Limit:** 10

**Enrollment Preferences:** 1-Public Health concentrators. 2- Asian American 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:**

AAS 351(D2) PHLH 351(D2)

**Difference, Power, and Equity Notes:** In this course students will examine and critically examine the inequities and race based social and health injustices, and the ways racism infiltrates public health action and policy, both historically and currently. They will also refine their self reflection skills in understanding how their own positions of privilege and power, or lack thereof, inform their understanding of public health.

**Attributes:** AAS Non-Core Electives PHLH Social Determinants of Health

Fall 2024

TUT Section: T1 TBA Marion Min-Barron

### **PSCI 146 (S) The world of wealth and work: An introduction to the politics of capitalism (DPE)**

From the Googleplex to derelict factories in Ohio, from our personal lives to the halls of high politics, from the sugar fields of Brazil to the corner offices of Wall Street, we are all navigating the same system: capitalism. This course will give students a map. Drawing on political science and political economy, we will ask fundamental questions about capitalism: Why are some parts of the world so much richer than others? Is sustainable economic growth possible? Why do some jobs pay more than others? Why do some things cost money but other things are free? What is the relationship between economic exploitation and race, gender, and other identities? Why are we working all the time? Can a democratic society have a capitalist economy? Students will explore these questions and engage themes central to the study of capitalism, including financialization, intersectionality, racial order, neoliberalism, class, contradiction, and accumulation. The course is designed for first-year students, especially those who have taken one or fewer political science courses.

**Requirements/Evaluation:** Class participation; regular reading responses; two short papers; two presentations; final exam

**Prerequisites:** None

**Enrollment Limit:** 30

**Enrollment Preferences:** First-years and sophomores

**Expected Class Size:** 25

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course revolves around relationships of power in capitalism. We explore how those relationships interact with questions of difference and norms of equity.

**Attributes:** PSCI Comparative Politics Courses

Spring 2025

LEC Section: 01 MWF 11:00 am - 12:15 pm Sidney A. Rothstein

**PSCI 160 (F) Refugees in International Politics (DPE) (WS)**

Globally, refugees seem to create, and be caught up in, chronic crisis. This course evaluates how this can be--how a crisis can be chronic, and for whom this chronic crisis is a solution. We investigate who refugees are, in international law and popular understanding; read refugee stories; examine international and national laws distinguishing refugees from other categories of migrants; evaluate international organizations' roles in managing population displacement; look at the way that images convey stereotypes and direct a type of aid; consider refugee camps in theory and example; and reflect on what exclusion, integration, and assimilation mean to newcomers and host populations. In whose interest is the prevailing system? Who might change it, and how?

**Requirements/Evaluation:** Ten essays: five lead, five response. The first two weeks' essay grades will be unrecorded.

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** first-year students, to be selected randomly from list of those enrolled.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** In addition to writing every week, students will have a chance work on specific skills cumulatively.

**Difference, Power, and Equity Notes:** This course examines the way in which home states categorize people and oppress some, producing refugees; the way that host states categorize people and oppress some, using immigration to shore up the prevailing ethnic hierarchy; and why we worry about some of these categories of oppression more than others.

**Attributes:** PSCI International Relations Courses

Fall 2024

TUT Section: T1 TBA Cheryl Shanks

**PSCI 215 (S) Race and Inequality in the American City (DPE)**

**Cross-listings:** LEAD 215

**Primary Cross-listing**

In the past half-century, American cities have gotten both much richer and much poorer. The making of "luxury cities" has gone hand-in-hand with persistent, concentrated poverty, extreme racial segregation, mass incarceration, and failing public services-social problems borne primarily by people of color. This course will examine the political underpinnings of inequality in American cities, with particular attention to the racialization of inequality. Among the topics we will cover are: the structures of urban political power; housing and employment discrimination; the War on Crime and the War on Drugs (and their consequence, mass incarceration); education; and gentrification. We will ask: How have city leaders and social movements engaged with urban problems? How have they tried to make cities more decent, just, and sustainable? Under what circumstances has positive leadership produced beneficial outcomes, and in what circumstances has it produced perverse outcomes? We will engage primarily with political science, but also with scholarship in other disciplines, including sociology, history, geography, and legal studies, all of which share an interest in the questions we will be exploring. Students will leave this course with a deeper understanding of contemporary urban problems, a knowledge of the political structures within which those problems are embedded, and a better sense of the challenges and opportunities leaders face in contemporary urban America.

**Requirements/Evaluation:** class participation; several short essays and a longer paper with presentation

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** Political Science majors and Leadership Studies concentrators

**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:**

LEAD 215(D2) PSCI 215(D2)

**Difference, Power, and Equity Notes:** Deploying historical and social-scientific analysis, this course seeks to help students understand the historical roots and political underpinnings of unequal access to social goods in American cities, with particular attention to the racialization of inequality, compound deprivation, and unearned advantage.

**Attributes:** GBST Urbanizing World LEAD Facets or Domains of Leadership POEC Depth PSCI American Politics Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Mason B. Williams

**PSCI 319 (F)(S) Marine Policy (DPE) (WS)**

**Cross-listings:** ENVI 351 / CAOS 351

**Secondary Cross-listing**

Coastal communities are home to nearly 40% of the U.S. population, but occupy only a small percentage of our country's total land area. Intense population density, critical transportation infrastructure, significant economic productivity, and rich cultural and historic value mark our coastal regions as nationally significant. But, coastal and ocean-based climate-induced impacts such as sea level rise, ocean warming and acidification pose extraordinary challenges to our coastal communities, and are not borne equally by all communities. This seminar considers our relationship with our ocean and coastal environments and the foundational role our oceans and coasts play in our Nation's environmental and economic sustainability as well as ocean and coastal climate resiliency. Through the lens of coastal and ocean governance and policy-making, we critically examine conflict of use issues relative to climate change, climate justice, coastal zone management, fisheries, ocean and coastal pollution and marine biodiversity.

**Class Format:** This class is taught only at Williams-Mystic in Mystic, Connecticut and includes coastal and near-shore interdisciplinary field seminars, and 10 days offshore.

**Requirements/Evaluation:** Weekly Readings; Class Participation; Small and large group strategy exercises (written and oral); Written Research Project: issues paper and draft research paper; Final Research Project: multiple formats available

**Prerequisites:** none

**Enrollment Limit:** 23

**Enrollment Preferences:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Expected Class Size:** 22

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** must be enrolled at Williams-Mystic in Mystic, Connecticut

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

PSCI 319(D2) ENVI 351(D2) CAOS 351(D2)

**Writing Skills Notes:** Each student will write one 3-5 page research issues paper and one 8-10 page draft research paper as well as a final project with written components equaling 5-8 pages. Each submission receives written feedback from the professor, including research guidance, input on grammar, structure, language, analysis. Students also receive verbal feedback in individual conferences to discuss research paper organization, analysis, structure and grammar as well as final project input.

**Difference, Power, and Equity Notes:** Coastal and ocean policy issues relating to climate change, coastal zone management, fisheries, ocean pollution and marine biodiversity impact environmental and climate justice. Students examine coastal governance while considering the disproportionate burdens on underrepresented populations in U.S. coastal communities caused by climate change and coastal policies. Students analyze multi-disciplinary evidence and work to strengthen their integrative, analytical, writing, and advocacy skills.

**Attributes:** ENVI Environmental Policy EXPE Experiential Education Courses POEC Depth

Fall 2024

SEM Section: 01 F 9:00 am - 12:00 pm

Spring 2025

**PSYC 357 (F) Clinical Psychology & Social Justice: Centering Marginalized Perspectives (DPE)**

In this course, students will evaluate the critical question of whether and how clinical psychology can address mental health disparities and promote social justice. Students will gain a substantive understanding of research and theory examining psychopathology, including historical perspectives, expression and conceptualization of psychopathology, etiological theories from varied disciplines, and intervention and prevention strategies. We will take a liberation psychology and intersectional approach to examine the ways in which various intersecting systems of oppression and privilege shape the mental health and lived experiences of individuals and communities. Throughout the course, we will center topics and people that have been epistemically excluded from the field of clinical psychology. Topics such as racism, discrimination, resistance, pride, collective care, and queer affirming interventions will be addressed and the voices of those with marginalized identities (for example, due to their race, ethnicity, gender identity, sexual orientation, immigration status) will be highlighted. Students will evaluate current research and theory with attention to bias, inequities, methodological rigor, and potential usefulness for promoting social justice, through prevention, intervention, and policy.

**Requirements/Evaluation:** Course requirements include: a) reading empirical articles; b) participating in class discussions; c) completing daily assignments; d) a 2-page research proposal (double-spaced); e) conducting a research project in a small group; f) a short presentation on a student-selected topic and reading; and g) a final research paper based upon the small group research project (approximately 15 double-spaced pages).

**Prerequisites:** PSYC 201. PSYC 252 recommended.

**Enrollment Limit:** 16

**Enrollment Preferences:** Psychology majors

**Expected Class Size:** 16

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D3) (DPE)

**Difference, Power, and Equity Notes:** Students will examine how clinical psychology can address mental health disparities & promote social justice. To do so, students will: use scientific reasoning & quantitative skills to critically examine how intersecting systems of oppression and privilege shape the mental health of individuals & communities; evaluate research and theory with attention to bias, inequities, and usefulness for promoting social justice; and conduct a research project using socially just research practices.

**Attributes:** PSYC Area 5 - Clinical Psychology PSYC Empirical Lab Course

Fall 2024

LAB Section: 02 M 1:00 pm - 4:00 pm Catherine B. Stroud

SEM Section: 01 TR 11:20 am - 12:35 pm Catherine B. Stroud

**REL 249 (F) Antisemitism (DPE)**

**Cross-listings:** JWST 249

**Primary Cross-listing**

In this course students will investigate intellectual traditions, political movements, and cultural objects that construct Jews, Jewishness, or Judaism as a negative principle. Where is Judaism portrayed as the darkness by contrast to the light? When are Jews depicted as a pernicious force that explains the presence of evil in the world? How is Jewishness used as a critical category to identify what is retrograde, deracinating, or base? We will interpret materials from a variety of times and places, including the ancient world, the medieval period, and the present day. We will also explore prominent theoretical approaches to the interpretation of these materials. Is there a continuous phenomenon that connects every assertion of Jewish malevolence for over two thousand years of human history? Or should claims about Jewish malevolence be presumed to have an entirely distinct meaning, origin, and purpose in each historical context? Which particular threats are Jews, Judaism, and Jewishness typically alleged to pose? How does the idea of a Jewish threat fit with ideas about race, gender, ethnicity, religion, class, sexuality, and nationality? This is a course about *negative meaning-making*. Our primary goal throughout the course is to study how shadows of thought, symbolism, and story are cast. It is a course about how language, images, structures, and institutions are used to constitute an antagonist: villainy, the demonic, the enemy, the conspiratorial cabal, the exploitative interloper, "the Jew." And it is a course about the tragic consequences for real people -- for Jews and for all humanity -- when negative principles and fantasies are not contained by realism, reasonableness, and compassion.

**Requirements/Evaluation:** Class participation, regular in-class writing assignments, midterm exam, final exam

**Prerequisites:** none

**Enrollment Limit:** 18

**Enrollment Preferences:** Jewish Studies concentrators, Religion majors, and students who have taken JWST 203

**Expected Class Size:** 18

**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:**

REL 249(D2) JWST 249(D2)

**Difference, Power, and Equity Notes:** This course will introduce students to discursive, institutional, and social formations that have organized the stigmatization, domination, and persecution of Jews in various geographic locations for over two thousand years. An understanding of these structures is crucial to understanding contemporary dynamics of difference and power. Students will also consider how constructions of Jewish malevolence intersect with ideas about race, gender, class, religion, ethnicity, and nation.

**Attributes:** JWST Core Electives

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Jeffrey I. Israel

**REL 276 (S) Gnosis, Gnostics, Gnosticism (DPE)**

**Cross-listings:** COMP 258

**Primary Cross-listing**

Reality is not what it seems. Salvation by knowledge, arch-heresy, an eternal source of mystical insights and experiences, secret esoteric teachings available only to a few. All these and more have been claims made about gnosis, Gnostics, and Gnosticism. This course will introduce you to the key ancient texts and ideas associated with Gnostics in modern forms of esotericism and spiritualities. We shall explore how claims about gnosis offer modes of critiquing and seeking to transform unjust social and political systems.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** weekly GLOW posts, 1 textual analysis paper, 1 historiographical analysis paper, and a final paper that entails a revision and expansion of earlier writing for the course.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** students with prior coursework in biblical or other ancient literature or history

**Expected Class Size:** 15

**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:**

REL 276(D2) COMP 258(D1)

**Difference, Power, and Equity Notes:** This course situates "gnosis" as a practical epistemological orientation used both to disrupt and challenge power arrangements deemed unjust and to empower those who are marginalized within dominant power structures. At the same time, the course interrogates "gnostic" epistemological claims as capable of being used to reinstall hierarchical power structures. Attention to power and equity and how difference is produced is at the center of the course.

Spring 2025

LEC Section: 01 MR 1:10 pm - 2:25 pm Denise K. Buell

**REL 301 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / WGSS 302 / STS 301 / SOC 301

**Primary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

### **RLFR 101 (F) Introduction to French Language and Francophone Cultures (DPE)**

This year-long course offers a complete introduction to the French language and is designed to help you become fully conversant in French by focusing on four fundamental language skills: listening, speaking, reading, and writing. Through daily practice, class activities, interactive discussion, listening exercises, written work, reading assignments, and active engagement with music, video, and film, you will quickly gain confidence and increasing facility with your abilities to speak and understand both spoken and written French. In addition, our study of grammar, vocabulary, and communication skills will be organized around an engaging and dynamic introduction to a variety of French-speaking cultures around the world, from France and Belgium, to Québec and Martinique, to Sénégal and Morocco. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, workbook exercises and compositions, chapter tests, midterm, and final exam.

**Prerequisites:** None. For students who've never formally studied French. Students who've previously studied French (in any formal course, at any level) MUST take the French Placement Test in the summer or during First Days. For more info: <https://french.williams.edu>

**Enrollment Limit:** 18

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to first-year and second-year students and those with compelling justification for admission.

**Expected Class Size:** 18

**Grading:** yes pass/fail option, no fifth course option

**Unit Notes:** RLFR 101-102 is a year-long course. Credit is granted only if both semesters (RLFR 101 and 102) are taken. RLFR 101-102 students

must also take the French Winter Study Course. This commitment to a year-long immersion in French is designed to help students become fully conversant in French by the end of the academic year.

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** Through its focus on French and Francophone cultures around the world, this course enables students to gain both linguistic and cultural proficiency, and to engage with the great diversity of colonial and post-colonial cultures, histories, and identities in France and Belgium, Québec and Martinique, Sénégal and Morocco.

Fall 2024

SEM Section: 01 M-F 10:00 am - 10:50 am Brian Martin

**RLFR 105 (F) Advanced French: Advanced Studies in French Language and Francophone Culture (DPE) (WS)**

In this French course, we will read and examine literary texts from the twelfth to the 19th centuries, and films from the twentieth and twenty-first centuries. In order to analyze them, we will briefly situate them in their social and historical contexts. These works will help us better understand contemporary France and explore France's colonial past. We will also learn how to write two short research paper in French in the form of an explication de texte. While the themes, authors, time periods will vary, our approach will remain the same. Three themes, love, fear, and France's colonial past, will serve as the course's organizing principles. A small section of the course will be devoted to grammar revisions in order to continue to improve our reading and language skills. Throughout the semester we will develop our writing skills in French. Conducted in French

**Requirements/Evaluation:** class participation, online grammar exercises, 2 four-page papers, 1 class introduction, 2 low-stakes one-page response papers

**Prerequisites:** RLFR 104, placement exam, or by permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** All are welcome, but if overenrolled, preference will be given to first- and second-year students and French major and certificate students. If necessary, a statement of interest will be solicited.

**Expected Class Size:** 12

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** In this course students will practice writing two short structured papers in French where there will present their interpretation of literary or visual text. Students will write two response papers.

**Difference, Power, and Equity Notes:** In this course student will examine visual and literary texts that reframe difference, power and equity in relation to race, class, gender, ethnicity, sexuality, and religion.

Fall 2024

LEC Section: 02 MR 2:35 pm - 3:50 pm Sophie F. Saint-Just

LEC Section: 01 MR 1:10 pm - 2:25 pm Sophie F. Saint-Just

**RLFR 106 (S) Advanced French: Danger and Desire in French Film and Fiction (DPE)**

**Cross-listings:** COMP 107

**Primary Cross-listing**

This is an advanced course in French language designed to help you improve your speaking, comprehension, reading, and writing, through the dynamic study of short literary texts and films focusing on danger and desire in nineteenth-, twentieth-, and twenty-first-century France and the Francophone World. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French and Francophone fiction, film, and cultures. This is an ideal course to prepare for study abroad or for more advanced coursework in French and Francophone literature and cinema. As a focus for improving your French, we will examine a broad range of texts and films on danger and desire in France, Québec, and Algeria from 1820 to 2025, with an emphasis on passion and ambition, infatuation and seduction, betrayal and vengeance, courage and cruelty, warfare and resistance. Works to include nineteenth-century texts by Chateaubriand, Duras, Balzac, Mérimée, Flaubert, Maupassant, Zola; twentieth-century texts by Colette, Camus, Sartre, Beauvoir, Duras, Ernaux, Guibert, Quint, Lindon, Vilrouge; and twenty-first-century films by Caron, Ozon, Ducastel, Martineau, Dercourt, and Becker. Conducted in French.

**Requirements/Evaluation:** Active class participation, grammar exercises, midterm exam, and two papers.

**Prerequisites:** Exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** All are welcome, but if over-enrolled, preference will be given to French Majors and French Certificate students.

**Expected Class Size:** 16

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 107(D1) RLFR 106(D1)

**Difference, Power, and Equity Notes:** This course centers on a critical examination of difference, power, and equity in French film and fiction. The content examines the effects of class, ethnicity, gender, and sexuality on social inequalities among rich and poor, soldiers and civilians, nations and colonies, men and women. The course employs critical tools to teach students how to articulate and interrogate social injustice, through reading, viewing, discussion, writing, and revision.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Brian Martin

### **RLFR 206 (S) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE)**

**Cross-listings:** COMP 209

#### **Primary Cross-listing**

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and apply theories of film adaptation to their analyses.

**Requirements/Evaluation:** Three response papers, one short essay on film adaptation, one video essay with a student partner

**Prerequisites:** Students should have taken RLFR 105 or above, or placement test, or by permission of instructor

**Enrollment Limit:** 16

**Enrollment Preferences:** Comparative Literature majors, Africana Studies concentrators, French majors and certificates

**Expected Class Size:** 12

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 206(D1) COMP 209(D1)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics (based on sexual identity race, class, gender) between cultural producers in literary texts and their film adaptations.

**Attributes:** FMST Core Courses

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Sophie F. Saint-Just

### **RLFR 216 (S) Women Behaving Badly: Deviant Women in Early Modern French Literature (DPE)**

**Cross-listings:** WGSS 216

#### **Primary Cross-listing**

Female deviance often implies resisting a dominant and oppressive patriarchal status quo embedded within cultural and historical backgrounds. This

course explores female characters in early modern French literature who refuse to conform to established gender roles. Defying social constructs of femininity, through either judicious negotiations or more aggressive and violent behavior, is an important trope in the writings of both male and female authors of the seventeenth and eighteenth centuries. What constitutes deviant behavior, however, depends on social definitions of gender roles, which evolve over time. In this course, we will first examine women's place within the historical and socio-cultural context of the *Ancien Régime*, which will lead to an examination of female behavior censured during the seventeenth and eighteenth centuries. We will then reflect on how we, as modern readers, perceive such deviancy as it relates to the past. Finally, we will discuss the relevance of studying deviant women in light of current events, such as the #MeToo movement, which has led to a new level of consciousness and empathy for the plight of marginalized groups. Potential readings to include Corneille's *Médée*, Madame de la Fayette's *Princesse de Clèves*, Laclos's *Liaisons dangereuses*, and Isabelle de Charrière's *Lettre à Mistriss Henley*.

**Requirements/Evaluation:** active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

**Prerequisites:** strong performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 216(D2) RLFR 216(D1)

**Difference, Power, and Equity Notes:** This course focuses on a critical examination of difference, power, and equity in early modern France.

Through the study of deviant women, the course thus challenges students to examine the effects of class, race, ethnicity, gender, and sexuality in narratives on women, misogyny, and criminality.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Preea Leelah

### **RLFR 260 (F) Francophone Graphic Novels (DPE)**

**Cross-listings:** COMP 260

#### **Primary Cross-listing**

In this class we will read contemporary graphic novels and *bandes dessinées* from Côte d'Ivoire, Morocco, Guadeloupe, Lebanon, France, and Québec to analyze how they approach subjects such as colonial history, migration and discrimination, gender and sexuality, and representations of disability and the racialized body. We will pay particular attention to the visual form and the critical theory of the graphic novel to further understand why this hybrid genre has become so popular and widespread, and how it is shaping conversations about difference and power in the Francophone world. *Conducted in French.*

**Requirements/Evaluation:** weekly 1-page response papers, midterm 4-5-page paper, presentation and final 7-8-page research paper

**Prerequisites:** RLFR 105, 106, by placement or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students, Comparative Literature majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 260(D1) RLFR 260(D1)

**Difference, Power, and Equity Notes:** The readings in this course focus on French colonial and Francophone postcolonial history, contemporary migration, and structures of discrimination built on race, religion, gender, and ableism in the French-speaking world. We will explore how graphic novels in their hybrid visual/verbal forms propose different ways of shaping the dynamics and the discourse of difference and power.

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Katarzyna M. Pieprzak

**RLFR 316 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** WGSS 315 / COMP 314

**Primary Cross-listing**

During the 1830s, Honoré de Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Victor Hugo to Émile Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, Eiffel Tower modernity, and luminous energy, captured in countless paintings, photographs, and film. However, Paris is also the site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**Expected Class Size:** 16

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Brian Martin

**RLFR 330 (S) Unveiling Herstory: Heroines of the Francophone Enlightenment (DPE)**

On May 10, 2022, Paris unveiled the first statue of a black woman, Solitude, an emblematic figure of courage and resilience in the eighteenth-century fight against slavery in Guadeloupe. Against the backdrop of the contemporary French movement wherein statues of Enlightenment thinkers like Diderot, Rousseau, and Voltaire have been vandalized and sparked intense debates on memory and politics, Solitude's recognition adds a profound dimension. Once revered as iconoclastic and progressive these male figures have in recent years been scrutinized for perpetuating ideals associated with white male hegemony, challenging conventional notions of freedom and equality. This tutorial invites students to reevaluate the Enlightenment movement, navigating beyond traditional narratives centered around male figures like Voltaire and Rousseau. It explores the transformative era post-French Revolution, shining a spotlight on the exceptional contributions made by women who defied societal norms within the eighteenth-century francophone world. Adopting a global perspective, the course not only examines events in France but also delves into its former colonies, particularly Haiti and Guadeloupe. By scrutinizing literary and ethnographic texts, as well as visual imagery, the course unravels the stories of remarkable women like Charlotte Corday, a key influencer during the Reign of Terror, and Sanité Belair, an active participant in the Haitian Revolution. The overarching

goal is to underscore the significant roles and contributions of these women, often marginalized in historical narratives. Moreover, the course addresses the impact of archival gaps, shedding light on how the destruction of judicial archives by the French in their former colonies has shaped the remembrance of figures like Solitude and Belair.

**Requirements/Evaluation:** Weekly meeting with instructor for one hour. Weekly 2-3 page response papers. Final paper.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** All are welcome. If overenrolled, preference will be given to French majors and certificate students; and those with compelling justification for admission

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course examines the history of slavery and French colonialism. It also explores issues of female empowerment, racism, social justice and equity.

Spring 2025

TUT Section: T1 TBA Preea Leelah

### **RLFR 360 (F) Repairing a Broken World: Intro to North African Contemporary Art (DPE)**

**Cross-listings:** ARTH 460 / ARTH 560 / ARAB 360 / COMP 361

**Primary Cross-listing**

How do artists respond to a world in crisis? How does visual art engage violent histories, injured bodies, social injustice and ecological disaster? In this course we will explore the political and ethical concept of repair as it emerges in the work of contemporary North African visual artists. Repair is both a material and symbolic transformational practice of putting together something that is torn or broken. It is never complete, nor does it redeem a history of harm or violence. Rather repair is an invitation: a bringing of people, histories, objects, buildings, feelings and geographies into relation with one another in order to link worlds that have been splintered and separated. It is also a call to imagine other futures. North African contemporary artists have deeply engaged in this type of repair work, attending to colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity and broken transmission of memory. We will dive into the work of individual artists as well as collectives while reading theoretical texts about broken-world thinking, reparative epistemology, alternative archives, and material reparations.

**Class Format:** Conducted in French.

**Requirements/Evaluation:** For undergrads: Active participation, 8 1-page response papers, 5-page mid-term paper, 10-12 page final paper and presentation. For grad students: Active participation, 8 response papers, 5-page mid-term paper, and 20-page final paper and presentation.

**Prerequisites:** Any RLFR 200-level course or above, or by permission of instructor.

**Enrollment Limit:** 18

**Enrollment Preferences:** If over-enrolled, preference will be given to RLFR, ARAB, ARTH and COMP majors, and only 2 spots will be offered to Grad Art students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 360(D1) ARTH 460(D1) ARTH 560(D1) ARAB 360(D1) COMP 361(D1)

**Difference, Power, and Equity Notes:** This course critically examines art work that engages colonial history, economies of extraction and environmental damage, race and slavery, housing inequity, gender identity.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Katarzyna M. Pieprzak

**RLFR 412 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** WGSS 408 / COMP 412

**Primary Cross-listing**

In 1834, Honoré de Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. As recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

**RLSP 205 (S) Magical Realists, Fantasists, Experimentalists: The Latin-American Novel in Translation (DPE)**

**Cross-listings:** COMP 205

**Primary Cross-listing**

A course specifically designed to enable students who have no knowledge of Spanish to read and discover those Latin-American authors who, in the twentieth century and after, have attracted world-wide attention. Among the texts to be discussed: Borges, Labyrinths; Cortázar, Blow-up and Hopscotch; Lispector, the Hour of the Star; lesser works by Fuentes and Puig; and by Nobel Prize-winner Gabriel García Márquez, One Hundred Years of Solitude. Conducted in English

**Requirements/Evaluation:** class participation, two brief papers, a midterm, and a final exam

**Prerequisites:** none

**Enrollment Limit:** 22

**Enrollment Preferences:** Latina/o Studies concentrators, Comp Lit majors

**Expected Class Size:** 22

**Grading:** yes pass/fail option, yes fifth course option

**Unit Notes:** does not carry credit for the Spanish major or the certificate

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 205(D1) RLSP 205(D1)

**Difference, Power, and Equity Notes:** This course offers students an opportunity to read some major works of fiction that have challenged the canon of European and American literature. Through the readings, class members will understand that great literature comes not only from London or Paris, from the U.S. or Russia. Several of these novels, moreover, directly challenge European and Western cultural hegemony and make an implicit claim for the legitimacy of Latin American cultural concerns.

**Attributes:** GBST Latin American Studies

Spring 2025

LEC Section: 01 MR 2:35 pm - 3:50 pm Gene H. Bell-Villada

**RLSP 344 (S) Contemporary Latin American Queer Aesthetics (DPE)**

Conducted in Spanish, this advanced seminar examines a panoramic corpus of contemporary cinema, literature, and music in Latin America to trace possible shared political and cultural characteristics of a queer aesthetic. We will explore the works of renowned figures such as Reinaldo Arenas, Chavela Vargas, Pedro Lemebel, and Mariana Rondón, among others, to delve into the intricate layers of queer expression within the region. Is it possible to discern a common transnational queer identity among Latin American countries? What would it look like, sound like? Would it have a shared political mission? What would be its symbols? Primarily focusing on Venezuela, Cuba, Puerto Rico, Dominican Republic, Mexico, Chile, and Argentina, we will analyze a wide range of cultural artifacts--including the work of writers, filmmakers, and musicians--to discuss contemporary debates on identity and representation surrounding sexuality, but also in its intersection with race, gender, and social class. Through an interdisciplinary and intersectional lens, this course will offer a feminist analysis of Latin American counterculture, interrogating the process whereby queer aesthetics enter and sabotage the mainstream. By the end of the seminar, students will have a strong knowledge of contemporary queer artistic practices in Latin America and will be able to identify the most prominent theoretical contributions on sexual and gender dissidence from the region.

**Requirements/Evaluation:** Evaluation is based on active participation, class presentations, a weekly forum debate, and either a final paper or project.

**Prerequisites:** Any 200-level course in Spanish taken at Williams or permission of the instructor.

**Enrollment Limit:** 20

**Enrollment Preferences:** Spanish majors, Spanish certificate candidates.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** The course explores the politics and aesthetics of Latin American cultural material from the framework of resistance and queer activism, giving students the opportunity to understand the construction of alternative Latin American identities that go against the mainstream.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Alejandro Castro

**RLSP 405 (S) Alternative American Literatures: From the Indigenous Chronicle to the Latin American & Chic. Novel (DPE) (WS)**

Do the Americas have a common literature? If so, is it possible to trace their roots and continuity from the colonial era to the present? Literary critic Matin Lienhard suggests that it is indeed possible to trace the origin of a literature common to Latin America from the colonial era and into present by focusing on what he calls "alternative literatures"--literatures that relativize the importance of Europeanized and Creole literatures and valorize the richness of oral traditions in the Americas. Such literatures, he asserts, are closely tied to marginalized sectors of society. In this course, we will take Lienhard's concept of "alternative literatures" as a point of departure to pursue our own examinations of how these "alternative literatures" are constituted. While the primary aim of this course is to focus on the writings of Latin American authors, we will end by exploring the relationship between "alternative" Latin American literatures and Chicana/o/x literatures. Readings will include narrative texts such as *Cartas de relación*, chronicles of conquest, religious texts, indigenous annals, poetry, and drama, as well as contemporary Latin American and Chicana/o/x novels.

**Requirements/Evaluation:** Four essays, class presentations, active participation, and regular attendance required

**Prerequisites:** any 300-level RLSP course or permission of instructor

**Enrollment Limit:** 15

**Enrollment Preferences:** Senior Spanish Majors.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**Writing Skills Notes:** Each student will write four 4-6 page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will also provide three 2-page critiques of their partner's papers as a form of feedback. After receiving my feedback and the feedback of their peers, each student will revise each of the papers and submit a final version.

**Difference, Power, and Equity Notes:** This course will highlight intellectual production of indigenous peoples of the Americas under Spanish colonial rule as well as the writings of more contemporary minority authors of Latin America. It will explore the new identities and textualities that emerge as a result of the encounter and subsequent conquest of the Americas. As such, students will gain critical skills to analyze a diversity of Spanish-American colonial texts from the 16th century as well as more contemporary narrative texts.

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Carlos Macías Prieto

**RUSS 217 (S) Indigeneity Today: Comparative Indigenous Identities in the US and Russia (DPE) (WS)**

**Cross-listings:** ANTH 217

**Secondary Cross-listing**

Indigenous movements for land, rights, and cultural preservation have spread to and originated in all corners of the world. However, the global nature of these movements at times obscures ways of being Indigenous in differing contexts. This course analyzes Indigeneity in both the United States and Russia today. Through reading and analyzing ethnography, theory, and literature, it focuses on Indigenous peoples in a comparative context. Rather than prioritizing concern with Indigenous peoples emerging from the US, it attempts to demonstrate what Indigeneity has been in both the United States and Russia and what it is and means today. It asks the following questions: what is Indigeneity and who is Indigenous; how is Indigenous identity constructed and by whom; and what convergences and divergences exist in Indigeneity between the US and Russia or for that matter in other contexts? To help answer these questions, in this course we will grapple with Indigeneity as a social category and other social formations, especially ethnicity, nationality, and race. Topics include: Indigeneity and the State, Revitalization and Resurgence, Indigenous People and Nature Protection, and Hemispheric and Global Indigeneities.

**Requirements/Evaluation:** 10 posts to the course Glow discussion page, 3 times leading class discussion on the assigned readings, 1 short presentation, 1 extended portfolio project with regular shorter and longer writing submissions, and 1 final paper and final presentation (as the final part of the portfolio).

**Prerequisites:** None

**Enrollment Limit:** 16

**Enrollment Preferences:** Majors and certificate-seekers in Russian, then majors in Anthropology and Sociology, and then Global Studies concentrators

**Expected Class Size:** 12-15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RUSS 217(D1) ANTH 217(D2)

**Writing Skills Notes:** This course has the following assignments: Weekly post to the Glow discussion page, 1 extended project with regular writing submissions, 1 final paper and final presentation. For the extended project, we will have instructor feedback for all project assignments. In instructor feedback, comprehension of the material and the content of the writing, improvement in writing style and clarity, and development of voice will be discussed. There will also be peer feedback/review.

**Difference, Power, and Equity Notes:** In the course, students will learn about Indigeneity as a context-specific social formation. It understands Indigeneity as a category of difference with past and present importance. We will read about, discuss, and write about Indigeneity as a social category, along with other social categories it arose alongside (such as race, ethnicity, and nationality), and how it has been mobilized by both those who identify as Indigenous and by those who designate others as Indigenous.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Kamal A. Kariem

**RUSS 348 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WS)**

**Cross-listings:** GBST 348 / SOC 348

**Secondary Cross-listing**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their post-socialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as Russia's invasion of Ukraine, or the lingering tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Ukraine and Russia, but will also read comparative studies, as well as works on East Germany and Georgia. This course fulfills the DPE requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the post-socialist condition.

**Requirements/Evaluation:** 5-page paper every other week, written comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian majors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

GBST 348(D2) RUSS 348(D1) SOC 348(D2)

**Writing Skills Notes:** This is a tutorial course, with plenty of opportunities to work on writing and argumentation. Tutorial papers receive written feedback from both the instructor and the tutorial partner, and are workshopped during the tutorial meetings.

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

**Attributes:** GBST Russian + Eurasian Studies

Fall 2024

TUT Section: T1 M 7:00 pm - 9:40 pm Olga Shevchenko

**RUSS 401 (F) Let's Remember the USSR! (DPE)**

This course is devoted to memories of the USSR. We will focus on memoirs that portray various epochs of Soviet history from different points of view, watch films dealing with the Soviet legacy, and respond to essays that consider the problems of history and myth. In so doing, we will discuss the significance of nostalgia, official vs. unofficial culture, the politics of memory, and the institution of monuments. Much of our course will focus on daily life in the USSR as remembered by the people who lived through it. However, we will also explore the meaning and status of such memories today in former Soviet countries through responses to daily readings, essays, and presentations. Of course, along the way, we will work on improving our spoken and written Russian.

**Requirements/Evaluation:** Daily work (reading, preparing questions for discussion) 25%; weekly 1-2 page short written assignments (responses to open-ended questions about the daily readings) 25%; 2 short 10 minute presentations (on two illustrious works or figures) 25%; 1 final project, longer researched presentation 10-15 minutes 25%.

**Prerequisites:** Three years of Russian or instructor's consent.

**Enrollment Limit:** 15

**Enrollment Preferences:** RUSS or COMP

**Expected Class Size:** 5-10

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** This course will address several issues that directly relate to the DPE description: the lives of dissidents in the USSR; the legacy of imperialism in the countries of the former Soviet Union; and the role that the official version of history plays in Russia today.

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Peter A. Orte

**SOC 101 (F)(S) Invitation to Sociology (DPE)**

This course provides students with an introduction to sociological analysis and an overview of sociology as a discipline. We will focus on the relationship of individuals to the social world and become acquainted with systematic institutional analysis. Students will explore the intersection of biography, history, culture, and social structure as seen in the work of classical and contemporary social thinkers, including Marx, Durkheim, Weber, Simmel, Du Bois, and Goffman. Special consideration will be given to the social and cultural problems of capitalism, rationality and irrationality in modern institutions and organizations, the psychological dilemmas facing the individual in modern society, and the problem of social order and conflict. Students will emerge from the semester equipped with an analytical lens that will enable them to see the social world -- ranging from everyday interactions to broad political struggle -- in a new light.

**Requirements/Evaluation:** Thoughtful and consistent participation, several research memos and presentations, book review, final research paper

**Prerequisites:** none

**Enrollment Limit:** 30

**Enrollment Preferences:** strictly limited to first-year students and sophomores (with exceptions for declared ANTH or SOC majors)

**Expected Class Size:** 30

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course interrogates the social construction of identities, and how these differences manifest unequally in institutions.

Fall 2024

LEC Section: 02 TF 1:10 pm - 2:25 pm Ben Snyder

LEC Section: 01 MW 11:00 am - 12:15 pm Christina E. Simko

Spring 2025

LEC Section: 01 TR 11:20 am - 12:35 pm Olga Shevchenko

**SOC 150 (F) Data for Justice (DPE) (QFR)**

**Cross-listings:** STS 150 / AMST 150 / WGSS 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect

substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

**SOC 228 (S) The Panopticon: Surveillance, Power, and Inequality (DPE)**

**Cross-listings:** STS 229

**Primary Cross-listing**

Surveillance is built into the very fabric of modern life. From CCTV cameras, to supermarket loyalty cards, to the massive gathering of personal data on social media sites, people participate in today's "surveillance societies" just by doing everyday activities. This course uses the metaphor of the "Panopticon" as a doorway to engagement with traditional and new forms of surveillance. First described by philosopher and social theorist Jeremy Bentham, the Panopticon is a physical structure that enables one observer to see all inhabitants without those inhabitants knowing when they are being observed. In *Discipline and Punish*, Michel Foucault famously expanded thinking on the Panopticon as a metaphor for the "disciplinary" power that lies at the heart of inequality in modern society. Since Bentham and Foucault's time, however, surveillance technologies have changed significantly. To what extent does the concept of the Panopticon give us purchase on today's surveillance societies? How does watching people with new digital and algorithmic surveillance technologies shape the exercise of power and, in turn, (re)produce forms of inequality? Can privacy, convenience, and safety ever be truly balanced? Topics include: the historical origins and expansion of surveillance in modern societies, policing and state surveillance, and social media surveillance.

**Requirements/Evaluation:** participation, reading responses, midterm essay, final paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and Sociology 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:**

STS 229(D2) SOC 228(D2)

**Difference, Power, and Equity Notes:** This course explores how power is distributed unequally through the mechanism of surveillance technologies, particularly in regard to racial and class differences. Among other topics, it will consider the concrete case of surveillance by police in Baltimore City and the question of if and when surveillance is appropriate there, given the city's ongoing crisis of citizen and police violence. Students will discuss

police surveillance in a context shaped by racial segregation and class inequality.

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Ben Snyder

**SOC 252 (F) Im/mobilities (DPE) (WS)**

**Cross-listings:** AMST 252 / AAS 252

**Primary Cross-listing**

We think of the freedom to move as a mark of privilege. In the United States, passing a driving test, owning a car, and getting a passport are milestones that signal modernity and freedom. Likewise, we think of restrictions on movement as the domain of the underprivileged, such as the current and formerly incarcerated. But as the Covid-19 pandemic revealed, there have always been two sides to immobility: privileged as well as involuntary immobility. There are correspondingly two sides to mobility: those who move because they want to and others because they have no choice. In this class, students will explore conceptions of mobility as adventurous, free, and modern (as with jet-setting international elites). They will compare and contrast when mobility can be threatening, exclusionary, and limited (as recognized by the Black Lives Matter movement). This class invites students to interpret their environment through the lens of mobility and inequality. Drawing on sociology, anthropology, cultural studies, geography, and migration studies, this interdisciplinary course offers a beginning conversation on the causes and consequences of the freedom to move--or to stay still.

**Requirements/Evaluation:** Thoughtful and consistent class participation, several short reflection papers, two drafts of an opinion essay, class presentation

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Given to first-year students and sophomores, particularly those who have demonstrated an interest in AAS/SOC. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**Expected Class Size:** 15

**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 252(D2) AAS 252(D2) SOC 252(D2)

**Writing Skills Notes:** Emphasis on the processes of writing and revising, several short papers on which students will receive close feedback, and drafts of a final written assessment

**Difference, Power, and Equity Notes:** This course explores a politics of im/mobilities: how we move through space through different bodies at the intersection of race, class, gender, ability, and citizenship. Students will use their own bodies as research sites for deepening their understanding of how we navigate the freedom to move or stay still.

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Phi H. Su

**SOC 262 (F) Paper Trails (DPE)**

**Cross-listings:** STS 262 / GBST 262

**Primary Cross-listing**

Long before the invention of the passport, states or state-like entities sought to document and manage populations and discipline bodies. This course invites students to critically reflect on documentation practices and systemic violence, particularly against racial, ethnic, sexual, and political minorities. Students will explore identity-making through documentary practices such as the three-generation life history, a biographical form that Soviet-allied countries used to reward loyalty and punish disloyalty. Labels, such as a criminal record or pre-existing health conditions, also trail or precede individuals their whole lives. Students will grapple with what happens when the paper trail goes cold--when identification documents are invalidated, birth certificates withheld, household registries purged, and archives destroyed. Students will explore the rise of surveillance and biometric data alongside the actors, technologies, and industries that try to circumvent them in places such as the Xinjiang Uyghur Autonomous Region and along the

US-Mexico border. In this project-based course, students will exhume paper trails and imagine alternative ways to create, alter, and subvert them.

**Requirements/Evaluation:** thoughtful and consistent class participation, facilitation of guest speakers, Special Collections visit, project memos, and final project and presentations

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and sociology majors, Global Studies concentrators; Science and Technology Studies concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 262(D2) STS 262(D2) GBST 262(D2)

**Difference, Power, and Equity Notes:** In this course, students will interrogate some of the key documents that structure our lives and serve as tools for waging systemic violence against ethnic, racial, sexual, and political minorities. Students will synthesize and apply these lessons about bureaucratic documentation toward the benefit of a community partner.

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Phi H. Su

**SOC 301 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / WGSS 302 / STS 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and

difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**SOC 313 (S) The 626 (DPE)**

**Cross-listings:** AAS 312

**Primary Cross-listing**

Ryka Aoki's *Light from Uncommon Stars* is "a defiantly joyful adventure in California's San Gabriel Valley, with cursed violins, Faustian bargains, and queer alien courtship over fresh-made doughnuts." What sociological insight could a sci-fi novel about intense extracurricular pressure, food, and foreignness have to offer about the San Gabriel Valley, area code 626? In this course, we take the fantastical characters and plots of Aoki's novel as an invitation to delve into the histories of Asian American settlement to Gabrielino/Tongva lands on the eastern fringes of present-day Los Angeles County. The multilingual boba shops, restaurants, and store fronts throughout the valley mask a history of violent backlash and English-only initiatives. Media reports of academic and musical prodigies skew a broader socioeconomic picture that includes crimmigration, deportation, and xenophobia. And the figure of an intergalactic refugee mother exposes the toll that crossing borders takes on individuals, families, and communities. In this project-based course, we survey the formation of a particular place and its surroundings. In doing so, students grapple with general questions such as: How does migration shape intergenerational dynamics? When and with what tools do people confront racism and intersecting forms of discrimination? How do ethnic enclaves form and fracture? And how do communities mobilize for political rights?

**Requirements/Evaluation:** thoughtful and consistent participation; mock film festival screening and vote; regular writing assignments; teach-ins

**Prerequisites:** N/A

**Enrollment Limit:** 15

**Enrollment Preferences:** ANSO majors and AAS concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 313(D2) AAS 312(D2)

**Difference, Power, and Equity Notes:** This course explores the making of the San Gabriel Valley as the "Asian American Holy Land." It delves into actors' diverse responses to the model minority stereotype, class, and belonging. Students will evaluate (pan)ethnicity as something to be explained, rather than explanatory, and consider the gaps between diversity and inclusion versus equity in the so-called majority-minority context of the 626.

**Attributes:** AAS Core Electives

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Phi H. Su

**SOC 348 (F) Altering States: Post-Soviet Paradoxes of Identity and Difference (DPE) (WS)**

**Cross-listings:** GBST 348 / RUSS 348

**Primary Cross-listing**

Critics and apologists of Soviet-style socialism alike agree that the Soviet ideology was deeply egalitarian. Putting aside for a moment the very reasonable doubts about how justified this perception actually was, it is still worth asking, how did people who lived in the world in which differences in rank, class, gender or ethnicity were not supposed to matter, make sense of their post-socialist condition, one in which new forms of difference emerged, and old ones assumed greater prominence? And how do these encounters with difference impact current events, such as Russia's invasion of Ukraine, or the lingering tensions between East and West Germans? This tutorial will examine new dilemmas through ethnographic studies and documentary films that aim to capture in real time the process of articulating and grappling with newly discovered divides. We will focus especially closely on Ukraine and Russia, but will also read comparative studies, as well as works on East Germany and Georgia. This course fulfills the DPE

requirement by exploring comparatively the ways in which people in different countries made sense of the social, cultural and political heterogeneity of the post-socialist condition.

**Requirements/Evaluation:** 5-page paper every other week, written comments on the partner's paper in alternate weeks

**Prerequisites:** none

**Enrollment Limit:** 10

**Enrollment Preferences:** Anthropology, Sociology, and Russian 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:**

GBST 348(D2) RUSS 348(D1) SOC 348(D2)

**Writing Skills Notes:** This is a tutorial course, with plenty of opportunities to work on writing and argumentation. Tutorial papers receive written feedback from both the instructor and the tutorial partner, and are workshopped during the tutorial meetings.

**Difference, Power, and Equity Notes:** Students will learn to identify and interrogate processes of social differentiation and exclusion as they take place across Russia and Eastern Europe. We will also train ourselves to identify parallels, as well as differences, between responses to the social and economic uncertainty ushered by the fall of socialism, and the discontents triggered by similar conditions closer to home.

**Attributes:** GBST Russian + Eurasian Studies

Fall 2024

TUT Section: T1 M 7:00 pm - 9:40 pm Olga Shevchenko

### **SOC 349 (S) Race, Gender, and Labor (DPE)**

This course draws on approaches from sociology, labor studies, and Black studies to examine the historical and contemporary intersections of race, gender, and labor. In particular, we will explore the racial, classed, and gendered dimensions of the labor movement, historic economic shifts that impacted and reorganized U.S. labor regimes, Black labor in slavery's afterlife as it relates to prisons, and global analyses of racialized gendered labor regimes for migrant and immigrant labor within the Global South and the U.S. We will begin the course by grounding ourselves in the Black feminist framework of intersectionality, which will guide our analyses of the intersections of race, class, and gender in labor formations. We will then focus on the monumental shift in labor relations that enslaved Black people's toppling of the plantation system in the US South brought forth, as well as the technologies of re-enslavement instituted as a reaction to Black people's emancipation. After that, we will move through different themes and time periods, considering how race, gender, and class intersect in regimes of labor exploitation and the successes and setbacks of labor movements.

**Requirements/Evaluation:** Major course requirements include engagement in course discussions, reading reflections, a midterm paper, group presentations, and final research paper.

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and Sociology, Women, Gender, and Sexuality Studies (WGSS) and/or Africana Studies majors

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course foregrounds intersectional subjectivities and perspectives. It provides interdisciplinary toolkits to strengthen students' ability to identify and address how unequal power dynamics sustain difference and inequity--e.g., in racial and gender pay gaps and inequalities in the globalized care economy--and to practice collective strategies for transformative social change, engaging with critical epistemologies developed by workers fighting for racial, gender, and economic justice.

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Venus M. Green

### **SOC 380 (S) Who Cares? (DPE)**

What does it mean to care--about a person, a situation, or a cause? We often assume that care arises spontaneously and organically. Yet both feelings of care and acts of care always take shape in social contexts. In this course, we will uncover and critically interrogate the norms surrounding caring, caregiving, and care-receiving in our own communities. What social factors influence our willingness to offer care, and to accept it from others? Why is caregiving so heavily gendered and racialized? Is care inevitably corrupted by capitalism? Specific topics will include domestic work and reproductive labor; parenthood; therapy and mental health care; the discourse of self-care; and social movements that center around enacting care. The course will culminate in a significant experiential learning component: as a class, we will work collaboratively to design and implement a project that pushes or challenges the "care norms" in the northern Berkshires.

**Requirements/Evaluation:** thoughtful and consistent participation, including in-class discussions and shared resources created outside of class time; four journal entries (2-3 pages each); collaboratively designed experiential learning project; annotated bibliography; op-ed style essay (4-5 pages)

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** if overenrolled, students will be asked to submit a short statement of interest

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course centers the relationship between structural inequality and the cultural norms surrounding caregiving and care-receiving. Throughout the semester, we will reflect on how care norms both reflect and perpetuate larger systems of inequality, especially race and gender. Through a student-designed experiential learning project, we will strive to create social change in the local community.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Christina E. Simko

**STS 150 (F) Data for Justice (DPE) (QFR)**

**Cross-listings:** AMST 150 / SOC 150 / WGSS 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice,

diversity and inclusion in arts and media, education equity. We will consider race, gender, LGBTQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

### **STS 208 (S) Designer Genes (DPE)**

**Cross-listings:** ENGL 208 / WGSS 208 / AMST 206

#### Secondary Cross-listing

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**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:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

### **STS 229 (S) The Panopticon: Surveillance, Power, and Inequality (DPE)**

**Cross-listings:** SOC 228

### Secondary Cross-listing

Surveillance is built into the very fabric of modern life. From CCTV cameras, to supermarket loyalty cards, to the massive gathering of personal data on social media sites, people participate in today's "surveillance societies" just by doing everyday activities. This course uses the metaphor of the "Panopticon" as a doorway to engagement with traditional and new forms of surveillance. First described by philosopher and social theorist Jeremy Bentham, the Panopticon is a physical structure that enables one observer to see all inhabitants without those inhabitants knowing when they are being observed. In *Discipline and Punish*, Michel Foucault famously expanded thinking on the Panopticon as a metaphor for the "disciplinary" power that lies at the heart of inequality in modern society. Since Bentham and Foucault's time, however, surveillance technologies have changed significantly. To what extent does the concept of the Panopticon give us purchase on today's surveillance societies? How does watching people with new digital and algorithmic surveillance technologies shape the exercise of power and, in turn, (re)produce forms of inequality? Can privacy, convenience, and safety ever be truly balanced? Topics include: the historical origins and expansion of surveillance in modern societies, policing and state surveillance, and social media surveillance.

**Requirements/Evaluation:** participation, reading responses, midterm essay, final paper

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and Sociology 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:**

STS 229(D2) SOC 228(D2)

**Difference, Power, and Equity Notes:** This course explores how power is distributed unequally through the mechanism of surveillance technologies, particularly in regard to racial and class differences. Among other topics, it will consider the concrete case of surveillance by police in Baltimore City and the question of if and when surveillance is appropriate there, given the city's ongoing crisis of citizen and police violence. Students will discuss police surveillance in a context shaped by racial segregation and class inequality.

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Ben Snyder

### STS 262 (F) Paper Trails (DPE)

**Cross-listings:** SOC 262 / GBST 262

### Secondary Cross-listing

Long before the invention of the passport, states or state-like entities sought to document and manage populations and discipline bodies. This course invites students to critically reflect on documentation practices and systemic violence, particularly against racial, ethnic, sexual, and political minorities. Students will explore identity-making through documentary practices such as the three-generation life history, a biographical form that Soviet-allied countries used to reward loyalty and punish disloyalty. Labels, such as a criminal record or pre-existing health conditions, also trail or precede individuals their whole lives. Students will grapple with what happens when the paper trail goes cold--when identification documents are invalidated, birth certificates withheld, household registries purged, and archives destroyed. Students will explore the rise of surveillance and biometric data alongside the actors, technologies, and industries that try to circumvent them in places such as the Xinjiang Uyghur Autonomous Region and along the US-Mexico border. In this project-based course, students will exhume paper trails and imagine alternative ways to create, alter, and subvert them.

**Requirements/Evaluation:** thoughtful and consistent class participation, facilitation of guest speakers, Special Collections visit, project memos, and final project and presentations

**Prerequisites:** None

**Enrollment Limit:** 15

**Enrollment Preferences:** Anthropology and sociology majors, Global Studies concentrators; Science and Technology Studies concentrators. If the course overenrolls, the instructor will send out a Google Form to make enrollment decisions.

**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:**

SOC 262(D2) STS 262(D2) GBST 262(D2)

**Difference, Power, and Equity Notes:** In this course, students will interrogate some of the key documents that structure our lives and serve as tools for waging systemic violence against ethnic, racial, sexual, and political minorities. Students will synthesize and apply these lessons about bureaucratic documentation toward the benefit of a community partner.

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Phi H. Su

**STS 301 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / WGSS 302 / SOC 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

**STS 323 (F) Writing Gender in Sci-Fi and Speculative Fictions (DPE)**

**Cross-listings:** WGSS 329 / ENGL 329

**Primary Cross-listing**

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics--or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

**STS 363 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** WGSS 363 / INTR 350 / AMST 363

**Secondary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental

justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

### **STS 373 (S) Technologies of Race (DPE) (WS)**

**Cross-listings:** AMST 372 / AFR 374

#### **Secondary Cross-listing**

This course is an introduction to theories, methods, sources, and approaches for interdisciplinary research and creativity in and through the interdisciplinary field of American Studies. We will focus on the intersection of race, gender, sexuality, and disability with modern media technologies, from early photography in the mid-19th century to contemporary trends in machine learning and artificial intelligence. Through a process of shared inquiry, course participants will investigate the ways that historical legacies of oppression and futuristic speculation combine to shape human lives in the present under racial capitalism. Whether analyses of the automation of militarized border control in Texas, or of the ways that obsolete, racist concepts are embedded in machine vision and surveillance systems, the readings in the course will chart out the key moments in the co-evolution of race and technology in the Americas. Students will gain a working competence in all four tracks of the American Studies major (Space and Place; Comparative Studies in Race, Ethnicity, and Diaspora; Arts in Context; and Critical and Cultural Theory). Finally, we will also explore alternative paths toward a future where technology might help to effect the abolition of oppressive structures and systems, rather than continue to perpetuate them.

**Requirements/Evaluation:** Four papers, in-class writing/reflective work, and a final exam.

**Prerequisites:** none

**Enrollment Limit:** 16

**Enrollment Preferences:** AMST majors or prospective majors.

**Expected Class Size:** 16

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 372(D2) STS 373(D2) AFR 374(D2)

**Writing Skills Notes:** Students in this course develop a capacity to write generative arguments in an interdisciplinary scholarly context. Students will receive feedback not only on structure, substance, and style, but also on how to best build a line of inquiry, how to gather high-quality evidence, and how to make one's thinking productively intersect with more than one scholarly or creative field.

**Difference, Power, and Equity Notes:** This course requires students to contextualize technologies historically and in relation to one another, with attention to their entanglements with racial discourses and racism. Students gain critical skills that equip them to imagine possible futures where technologies serve increasingly as abolitionist tools.

**Attributes:** AFR Theories, Methods, and Poetics AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST Space and Place Electives

Spring 2025

SEM Section: 01 MR 1:10 pm - 2:25 pm Brian Murphy

### **THEA 109 (S) The Art of Yoga: Practice, Philosophy, Politics, Possibilities (DPE)**

**Cross-listings:** ASIA 109

#### **Primary Cross-listing**

This course offers an immersive, interdisciplinary approach to hatha yoga, the branch of yoga that emphasizes bodily techniques for channeling energy, and achieving balance and quietude. It has been practiced and theorized variously in South Asia since ancient times. More recently, beginning in the late 19th century, it has been popularized throughout the globe, and has served as a source of inspiration for artists in various disciplines,

including the theatre. Our work will follow four interrelated paths that will provide a broad context for our own experience and offer us tools for developing creativity: 1) We will dedicate ourselves to the careful study of the physical practice of yoga asanas, giving emphasis to biomechanical principles of alignment. Our study will include some basics of yoga anatomy; 2) We will study some allied philosophical principles, as they emerge from the Sanskrit text, Patanjali's *Yoga Sutras*, and some current commentaries on that text, by means of expanding the significance of our practice to all areas of our lives; 3) We will attend to the cultural politics of yoga by discussing new scholarship on its ancient origins as well as critical inquiry about how issues of appropriation, Orientalism, and racism shape its current manifestations; 4) We will examine how artists have incorporated elements of yoga into their practice. To explore how yoga might support our own artistic and innovative thinking, we will pair our practice with creative exercises. In this way, the course aims to explore the relationship of theory and practice. It will be of interest to students in the arts and anyone interested in fostering artistry and the imagination. Students must be prepared to engage in a physical practice of asana, as well as commit to reading, writing, and discussion. No previous experience with yoga is required.

**Requirements/Evaluation:** Students will write 3-page weekly papers, either in response to readings or embodied exercises, or the tutorial partner's essay. Written feedback will be given by instructor. Students will be expected to demonstrate that they are regularly practicing outside of class both by the quality of questions they bring to our sessions together, as well as their continuous refinement of the poses. Students will not be evaluated in relation to a standard, but according to their own dedicated and steady progress with respect to the experience of yoga practice. The evaluation process includes attendance.

**Prerequisites:** Prospective students will be asked to submit an online form with questions about their interest in the class.

**Enrollment Limit:** 10

**Enrollment Preferences:** Preference will be given to first-year students.

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** \$50 for yoga mat, belt, and balls.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

THEA 109(D1) ASIA 109(D1)

**Difference, Power, and Equity Notes:** Throughout the course we will reflect on the ways in which the knowledge created through yogic practice and philosophy disrupts and provincializes European epistemological systems. Moreover, we will engage in critical inquiry into the ways in which the global popularity of yoga is shaped by colonial legacies of Orientalist representation, as well as contemporary modes of cultural appropriation and consumerism.

Spring 2025

TUT Section: T1 TBA Shanti Pillai

**THEA 216 (F) Asian/American Identities in Motion (DPE)**

**Cross-listings:** AAS 216 / AMST 213 / DANC 216 / GBST 214 / ASIA 216

**Secondary Cross-listing**

The course aims to explore dance and movement-based performances as mediums through which identities in Asian and Asian American (including South Asian) communities are cultivated, expressed, and contested. Students will engage with how social and historical contexts influence the processes through which dance practices are invested with particular sets of meanings, and how artists use performance to reinforce or resist stereotypical representations. Core readings will be drawn from Dance, Performance, Asian, and Asian American Studies to engage with issues such as nation formation, racial and ethnic identity politics, appropriation, tradition and innovation among other topics. This is primarily a discussion-based seminar course, and might also include screenings, movement workshops, and discussion with guest artists and scholars. No previous dance experience is required.

**Requirements/Evaluation:** reading responses, in-class writing assignments, participation in discussions and presentations, two 5-6 page essays, and a final cumulative essay assignment.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AAS 216(D2) AMST 213(D2) DANC 216(D1) GBST 214(D2) ASIA 216(D1) THEA 216(D1)

**Difference, Power, and Equity Notes:** This course introduces students to the role of performance in nation formation in Asia and the history of Asian Americans in the US through analysis of dance practices. Student will explore how race was central to the formation of Asian and the American nations, and how social and legal discriminatory practices against minorities influence identity and popular cultural practices. The assigned material provide examples of how artists address these inequalities and differences in social power.

**Attributes:** AAS Core Electives AAS Gateway Courses

Fall 2024

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**THEA 226 (S) Gender and the Dancing Body (DPE)**

**Cross-listings:** DANC 226 / AMST 226 / WGSS 226

**Secondary Cross-listing**

This course posits that the dancing body is a particularly rich site for examining the history of gender in America and beyond. The aim of the course is to explore ideas related to gender as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative ideologies. We will examine a wide range of dance genres, from stage performances to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course and may also include film screenings, movement workshops, discussions with guest artists and scholars. No previous dance experience required.

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**Expected Class Size:** 10-15

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

DANC 226(D1) AMST 226(D2) WGSS 226(D2) THEA 226(D1)

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**THEA 231 (F) Race and Performance (DPE)**

How does race function in performance, and, dare we say, "live and in living color?" How does one deconstruct discrimination at its roots? From a perspective of global solidarity, we will read plays every week and examine how race functions in theater and performance. This class offers students a discussion that does not center whiteness, but takes power, history, culture, philosophy, and hierarchy as core points of debate. In the first three weeks, we will establish the common terms of the discussion about stereotypes, representation, and historical claims, but then we will quickly move toward an advanced conversation about effective discourse and activism through art, performance, and cultural production. In this class, we assume that colonialism, slavery, white supremacy, and oppressive contemporary state apparatuses are real, undeniable, and manifest. Since our starting point is clear, our central question is not about recognizing or delineating the issues, but rather, it is a debate about how to identify the target of our

criticism in order to counter oppression effectively and dismantle long-standing structures. Not all BIPOC communities are represented in this course, as claiming comprehensive inclusion in a single semester would be tokenistic and disingenuous. Instead, we will aspire to understand and negotiate some of the complexities related to race in several communities locally in the U.S. and beyond.

**Requirements/Evaluation:** Requirement/Evaluation: Participation; performance review; in-class presentation; and final paper.

**Prerequisites:** None.

**Enrollment Limit:** 14

**Enrollment Preferences:** Declared or prospective Theatre majors; students who have taken Theatre 101.

**Expected Class Size:** 14

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**Difference, Power, and Equity Notes:** Entire focus of the course is on how representations of race in cultural production affect ideas surrounding oppression, discriminatory social structures, etc.

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm

### **THEA 271 (S) Acting Out: Performativity, Production, and Politics in East Asian Theatres (DPE)**

**Cross-listings:** CHIN 275 / COMP 271 / ASIA 275 / AAS 275

#### **Secondary Cross-listing**

"Asian Theaters," for those in the West, can conjure up a variety of exotic impressions: spectacle and cacophony, mysterious masks and acrobatic bodies, exquisite styles and strangely confusing conventions. Although Asian theaters have been studied systematically in the West for at least a century, the West has never truly left its "othering" look at them. Yet, what is "different" for the West is bedrock for Asian cultures. Theatre, one of the most important and dynamic forms of cultural production and communication, has actively involved all strata of Asian societies for a millennium. How to explain theatre's continued presence and relevance for Asian nations? What do the traditions of Kun, Kabuki, and P'ansori reveal about the cultures and communities in which they were created? This course seeks to understand from the Asian perspective, rather than "exoticize" and "other," musical and dance theatres from China, Japan, and Korea. Examining the evolving presentations of signature dramas dating from the sixteenth to the eighteenth centuries, we will act out Asian theatres in the following ways: (1) by reading the original plays in translation in tandem with their contemporary and intercultural reproductions, we will explore how Asian theatres fare in the era of globalization within and beyond national borders; (2) by revealing the "technologies" of writing, reading, acting, and staging these plays in different cultural milieus, we will consider what kinds of language and rhetoric, forms of music and movement, as well as visual components are deployed to convey evolving messages; (3) by considering key performances held outside of the proscenium stage, we will gain exposure to alternative theatrical spaces in Asian and diasporic communities that reform performing conventions, reconfigure staging environments, and renegotiate cultural values. In this manner, we will together gain an appreciation for the aesthetic devices, thematic concerns, and production politics of East Asian theatres and their global reproductions. Class materials include drama, production videos, and invited zoom sessions with Asian theatre practitioners and directors who live in the U.S. and other diasporic communities. All materials are in English. No language prerequisite. Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, a cultural and academic exchange project titled "Redefining Amateurism: Experiential Learning with Student Theatre in Contemporary China," which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). Students will participate in workshops with playwrights and theater-makers in contemporary China and engage in black-box theater productions with students from Nanjing University and Shanghai Theatre Academy. This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Class Format:** Funded by the Global Initiatives Venture Fund, this course includes an all-expense-paid travel component, which will bring up to eight Williams students to Nanjing, China during the Spring Break (3/23-4/3/2025). This travel component is OPTIONAL for students taking this course. However, students enrolled in this class will receive priority consideration to be included in the free travel project. Selection criteria include active participation, excellent performance in the course, etc.

**Requirements/Evaluation:** Evaluation will be based on 1) ACTIVE in-class discussion; 2) three small projects (papers and audio/video essays); 3) a take-home midterm; and 4) Poster presentation based on students' final projects.

**Prerequisites:** None; open to all. No knowledge of Asian languages required, though students with advanced Asian language proficiency are encouraged to work with primary sources if they wish.

**Enrollment Limit:** 20

**Enrollment Preferences:** Current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; Theatre majors; Comp Lit majors; Concentrators in Asian Studies or Asian American Studies.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

CHIN 275(D1) THEA 271(D1) COMP 271(D1) ASIA 275(D1) AAS 275(D2)

**Difference, Power, and Equity Notes:** This course examines the power dynamics of spectacle and cacophony and how theatre provided a cultural space that engaged all strata of East Asian societies, thereby masking class and ethnic divisions within these nation-states, while also presenting a distinct image of "China," "Japan," and "Korea" to be consumed in the West. Students will learn ways in which "traditional" theatre productions affirm or subvert Western biases against Asians.

**Attributes:** AAS Non-Core Electives GBST East Asian Studies

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Man He

**THEA 390 (F) Feminist and Queer Horror Films** (DPE)

**Cross-listings:** WGSS 398 / ENGL 333 / AMST 390 / COMP 390

**Secondary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studios and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

**Distributions:** (D1) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**WGSS 101 (F)(S) Introduction to Women's, Gender & Sexuality Studies (DPE) (WS)**

This course is designed to initiate you into the pleasures, pains and perplexities of critical thinking about gender and the situations of women across the globe. We will survey a wide variety of writers and issues--historical and contemporary, theoretical and practical. Above all, the course is intended as an exploration of the tremendous diversity of thought contained under the general rubrics of feminist and gender studies and a vehicle for developing skills in writing and research as well as analytical tools for further work in the field. The goal is not to bring about a specific point of view, but rather to learn to analyze issues critically using the methods and frameworks that feminist theory and queer theory have developed as academic disciplines.

**Class Format:** Mix of lectures and seminars

**Requirements/Evaluation:** Participation during class and in online forums, weekly reading responses, two short essays with revisions, and a final research paper

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors and potential WGSS majors

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Unit Notes:** required course for the Women's, Gender and Sexuality Studies major

**Distributions:** (D2) (DPE) (WS)

**Writing Skills Notes:** This course requires significant attention to the craft of writing. Essential to this craft is the process of editing and rewriting materials with feedback from peers and professors. Students are expected to focus on improving analytical skills, critical thinking, and argumentation through attention to the writing process. They are also expected to give meaningful critical feedback on the writing of their peers.

**Difference, Power, and Equity Notes:** This course meets the DPE requirement because it asks students to reflect critically on issues of gender and sexuality around the world in a comparative contextual framework. Students will be asked in seminar space to discuss the operation of difference and power within as well as across different gender, class, racial, and sexual identities while learning in lecture meetings about feminist and queer studies' history, activism, and theory.

**Attributes:** WGSS Theory Courses

Fall 2024

SEM Section: 01 TR 9:55 am - 11:10 am Greta F. Snyder

SEM Section: 02 TF 1:10 pm - 2:25 pm Kiaran Honderich

SEM Section: 03 MR 1:10 pm - 2:25 pm Mejdulene B. Shomali

Spring 2025

SEM Section: 02 MR 1:10 pm - 2:25 pm Mejdulene B. Shomali

SEM Section: 01 TR 9:55 am - 11:10 am Greta F. Snyder

**WGSS 105 (F) American Girlhoods (DPE) (WS)**

**Cross-listings:** ENGL 105

**Secondary Cross-listing**

The image of the girl has captivated North American writers, commentators, artists, and creators of popular culture for at least the last two centuries. What metaphors, styles of writing, ideas of "manners and morals" does literature about girls explore? What larger cultural and aesthetic concerns are girls made to represent? And how is girlhood articulated alongside and/or intertwined with other identities and identifications, such as race, ethnicity, class, and sexuality? These are some of the issues we will explore in this course.

**Requirements/Evaluation:** at least 20 pages of writing; short, more informal writing assignments; GLOW posts; class participation

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first-year students who do not have a 5 on the AP and/or have not previously taken a 100-level English class

**Expected Class Size:** 19

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 105(D2) ENGL 105(D1)

**Writing Skills Notes:** Students do at least 20 pages of writing (4-5 papers) and are required to revise several papers. We also devote significant class time to talking about successful academic writing. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course considers the construction of girlhood in the United States along the axes of race, gender, sexuality, class and more, and the literary history of who, in various moments in America, has even been allowed to claim the privileges of and/or be burdened with the idea of being a girl. It examines how girlhood is represented in relation to (in)equity and power and what kinds of literary and cultural forms writers utilize to illuminate these differences.

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Kathryn R. Kent

**WGSS 113 (F) The Feminist Poetry Movement (DPE) (WS)**

**Cross-listings:** AMST 113 / ENGL 113

**Secondary Cross-listing**

Feminist poetry and feminist politics were so integrated in the 1960s and 1970s in America that critical essays on poets, such as Adrienne Rich and Audre Lorde, appeared in the same handbook that listed such resources for women as rape crisis centers and health clinics. This course will map the crucial alliance between feminist politics (and its major cultural and political gains) and the feminist poetry movement that became a major "tool" for building, organizing, and theorizing second-wave feminism. In order to track this political and poetic revolution, we will take an interdisciplinary approach that brings together historical, critical, and literary documents (including archival ones) and visual products (through the Object Lab of the Williams College Art Museum) that recreate the rich context of the period and help us consider the important social nature of aesthetic production. At the center of the course will be writings of major poets of the period, as well as anthologies and feminist periodicals that published their work and created a significant forum and shared space for women to articulate the politics and poetics of change. These periodicals and anthologies will also help us track the diversity of the feminist poetry movement and its intersection with issues of race, class, ethnicity, and sexuality. Ultimately, we will want to consider how poetry serves as an important tool for thinking through questions of power and injustice and what role it plays in creating necessary imaginative space in the world for expression, critique, and change.

**Class Format:** discussion, some lecture, project work in archives and art gallery

**Requirements/Evaluation:** two-three short analysis papers, creative (1-2 pages), curated final project (archival exhibit and digital project), presentations

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** first years

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 113(D2) ENGL 113(D1) WGSS 113(D2)

**Writing Skills Notes:** Writing skills taught through a series of assignments evenly spaced throughout the semester: two to three four-to-five-page graded papers, one creative assignment, and a final digital research project (8-10-page equivalent; peer reviewed). Students receive critical feedback on written assignments a week prior to due date through conferences and Google Docs and on final graded assignments within one week with sufficient time between assignments to improve the next assignment.

**Difference, Power, and Equity Notes:** The course examines the effects of class, race, ethnicity, gender, and sexuality on both poetry and the movement and how women negotiated their differences within the movement, as well as in response to the dominant patriarchal culture. This course employs critical tools (feminist theory, archival research, poetics, close reading, comparative approaches) to help students question and articulate the

social injustices that led to the poetry and poetics of the Women's Liberation Movement.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses EXPE Experiential Education Courses WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**WGSS 150 (F) Data for Justice (DPE) (QFR)**

**Cross-listings:** STS 150 / AMST 150 / SOC 150 / INTR 150

**Secondary Cross-listing**

This course is a unique and inclusive introduction to data science where quantitative thinking, programming, and social justice intertwine. We will build our data science skills using R, a popular open-source data science tool. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration. But rather than divorcing these techniques from the social issues they can help illuminate, we ground them in a social justice context. Overall, we will apply data science skills to topics drawn from criminal justice, environmental justice, diversity and inclusion in arts and media, education equity, and much more, with the goal of growing our collective capacity to use data science as a tool for social good. During a time when humans are increasingly subjugated to data-driven algorithmic decisions, when there are social media accounts dedicated to highlighting misuses of data, and when artificial intelligence makes faking data a nearly trivial task, using data to ethically and carefully promote justice is more important than ever.

**Class Format:** This course is taught in a highly interactive format and will frequently use a flipped-classroom approach. Students should expect substantial time devoted to in-class collaboration.

**Requirements/Evaluation:** Students will complete regularly assigned activities, problem sets, and other assessments. To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based approach.

**Prerequisites:** None. This course assumes no prior knowledge of data science or R programming. An interest in social justice and a willingness to engage intensively with data and computing are essential.

**Enrollment Limit:** 18

**Enrollment Preferences:** Students without prior college-level courses in statistics and programming.

**Expected Class Size:** 18

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

STS 150(D2) AMST 150(D2) SOC 150(D2) WGSS 150(D2) INTR 150(D2)

**Difference, Power, and Equity Notes:** This course uses data science as a lens for injustice in spheres such as criminal justice, environmental justice, diversity and inclusion in arts and media, education equity. We will consider race, gender, LGTBQ+, disability, and other axes of identity. Additionally, we will adopt a data-critical perspective, thinking about how social forces shape data and our understanding of it.

**Quantitative/Formal Reasoning Notes:** This course teaches quantitative tools in R, a widely-adopted data science platform. We will focus on essential stages of data analysis, including data acquisition, cleaning, wrangling, visualization, and exploration.

Fall 2024

LEC Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

LEC Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

**WGSS 152 (F) The Fourteenth Amendment and the Meanings of Equality (DPE) (WS)**

**Cross-listings:** HIST 152

**Secondary Cross-listing**

For more than 150 years, the 14th Amendment of the U.S. Constitution has served as the principal touchstone for legal debates over the meaning of equality and freedom in the United States. This course explores the origins of the 14th Amendment in the years immediately following the Civil War, and examines the evolution of that amendment's meaning in the century that followed. Central themes in this course include the contested

interpretations of "birthright citizenship," "due process," "privileges and immunities," "equal protection," and "life, liberty or property"; the rise, fall, and rebirth of substantive due process; battles over incorporating the Bill of Rights into the 14th Amendment; and the changing promise and experience of citizenship. We will pay particular attention to how arguments about the 14th Amendment have shaped and been shaped by the changing meanings of racial and gender equality.

**Requirements/Evaluation:** a series of short (3-page) response papers; and a final 10-12 page research paper

**Prerequisites:** first-year or sophomore standing; juniors or seniors with permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** given first to sophomores who have been dropped from this class previously, then to first-years, then to sophomores who have not been dropped previously

**Expected Class Size:** 15-19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 152(D2) HIST 152(D2)

**Writing Skills Notes:** Students will write three short (3-page) response papers to the readings in the first part of the semester, and will also write a substantial (10- to 12-page) research paper. In preparation for the research paper, students will write proposals, develop bibliographies, write outlines and drafts, and do peer critiques. Students will receive from the instructor timely comments on their writing skills, with suggestions for improvement.

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

**Attributes:** AMST Comp Studies in Race, Ethnicity, Diaspora HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

Fall 2024

SEM Section: 01 MWF 8:30 am - 9:45 am Sara Dubow

### **WGSS 202 (F)(S) Foundations in Sexuality Studies (DPE)**

This course will offer an introduction to the burgeoning interdisciplinary field of sexuality studies in part through examining historical, legal, literary, filmic, cultural studies, sociological, and popular texts, as well as work done under the umbrella of queer theory. It explores the role of race, class, religion, science, region, and nation in the construction of modern gender and sexual identities and in the lived experiences of dissident genders and sexualities. We will examine a range of issues, including histories and strategies of resistance; transgender and intersex theory and activism; critiques of the white racial hegemony of lesbian and gay studies; the consequences of gay marriage; the politics of AIDS and its theoretical implications; globalization and sexuality; the rise of queer visibility and its relation to commodity culture; and recent conceptualizations of homonormativity. The goal of the course is not to achieve any kind of political or intellectual consensus, but to have rigorous debate over some of the key issues in queer studies.

**Class Format:** discussion

**Requirements/Evaluation:** Class participation, Marco Polo Discussion posts (short, app 3 min), short quizzes, reflection paper(s)

**Prerequisites:** None. WGSS 101 may be helpful as background knowledge, but is not required.

**Enrollment Limit:** 19

**Enrollment Preferences:** Women's Gender & Sexuality Studies majors, short statement of interest in case of over-enrollment

**Expected Class Size:** 19

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course examines sexual diversity in various forms and asks students to interrogate questions of privilege and positionality, including the intersectional contemplation of sexuality's relationship to race, ethnicity, ability, class, religion, and other axes of identity. It investigates not only sexual difference, but the history of sexual identity and progressive narratives of "gay rights" that have developed over time.

**Attributes:** AMST Critical and Cultural Theory Electives WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 MR 1:10 pm - 2:25 pm Abram J. Lewis

Spring 2025

SEM Section: 01 MW 8:25 pm - 9:40 pm Gregory C. Mitchell

**WGSS 208 (S) Designer Genes (DPE)**

**Cross-listings:** ENGL 208 / STS 208 / AMST 206

**Secondary Cross-listing**

In this course, we explore cultural texts that attempt to come to terms with--or exploit--the revolution in contemporary genetics with a particular focus on gender, race, class, and sexuality. The mapping of the human genome in 2001 opened incredible opportunities for medicine, law, and society, but it also, as Alice Wexler has written, "opened a vast arena for contests of power over what it means to be human, who has the power to define what is normal, [and] who has access to what resources and when." Wexler was writing before the final sequencing of the human genome. Now we have CRISPR technology, ushering in a new, more pressing set of ethical concerns. We are currently in the midst of a "global race to genetically modify humans," as the anthropologist Eben Kirksey has documented in his new book *The Mutant Project*. How will we come to define the human? Who gets to decide? Our writers and filmmakers make clear that genetic medicine cannot be thought apart from a profit-driven American health care system or family and gender dynamics. Joanna Rudnick's documentary *In the Family*, for instance, explores the personal and political issues associated with hereditary breast cancer and the patenting of genes. Octavia Butler's Afro-futurist novel *Dawn* explores black female sexuality, reproduction, and the survival of the species in her character's encounter with a genetically enhanced alien species. The film *Gattaca* shows us a fully realized dystopian society where genetically modified humans are the norm--a society that now "has discrimination down to a science." The transgender artist Tamara Pertamina, on the other hand, "hopes to decolonize the science of genetic engineering," as Kirksey has written, with her performance artist projects. Our texts come from a number of different genres, including the memoir, science fiction, film, documentary, art, and non-fiction writing at the intersections of science, medicine, philosophy, anthropology, and law.

**Requirements/Evaluation:** Personal essay, short analysis papers, final research group project

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** None; if class is overenrolled, professor will ask for statements of interest.

**Expected Class Size:** 25

**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:**

ENGL 208(D1) STS 208(D2) WGSS 208(D2) AMST 206(D2)

**Difference, Power, and Equity Notes:** This course asks students to think deeply about questions of social justice in the context of the revolution in modern genetics. Race, class, gender, and sexuality all play a role in who has access to new life-saving technologies, and how these technologies are used. This course employs critical tools (feminist and queer theory, ethics' case studies, close reading) to help students question and articulate the social injustices at play in scientific research and bioengineering.

**Attributes:** AMST Critical and Cultural Theory Electives ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Bethany Hicok

**WGSS 211 (F) Gender in the Global Economy (DPE)**

**Cross-listings:** ECON 105

**Primary Cross-listing**

This course will present a feminist economic analysis of the global economy, and some of the urgent issues facing women in the Global South. The course will start by developing theoretical resources: these will include feminist critiques of economic theory, work on care labor and the shifting boundaries between markets, governments, households and the environment, and discussions of intersectionality and difference. Then we will discuss

a series of interlinked issues which may include the contradictory effects of structural adjustment and its successors; the informal sector and global value chains; the economics of sex work and global sex trafficking; climate change; and migration. We will finish by looking at community-based activism, non-governmental organizations, and the possibilities for North/South alliances.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** reaction papers, research paper; participation in class discussion will count for part of the grade

**Prerequisites:** none

**Enrollment Limit:** 20

**Enrollment Preferences:** Women's, Gender and Sexuality Studies majors

**Expected Class Size:** 12

**Grading:** no pass/fail option, yes fifth course option

**Unit Notes:** This course cannot count toward the ECON major.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

ECON 105(D2) WGSS 211(D2)

**Difference, Power, and Equity Notes:** This course meets the DPE requirement because it asks students to reflect critically on issues of gender and economic power around the world in a comparative contextual framework.

**Attributes:** GBST Economic Development Studies WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 TF 2:35 pm - 3:50 pm Kiaran Honderich

**WGSS 216 (S) Women Behaving Badly: Deviant Women in Early Modern French Literature** (DPE)

**Cross-listings:** RLFR 216

**Secondary Cross-listing**

Female deviance often implies resisting a dominant and oppressive patriarchal status quo embedded within cultural and historical backgrounds. This course explores female characters in early modern French literature who refuse to conform to established gender roles. Defying social constructs of femininity, through either judicious negotiations or more aggressive and violent behavior, is an important trope in the writings of both male and female authors of the seventeenth and eighteenth centuries. What constitutes deviant behavior, however, depends on social definitions of gender roles, which evolve over time. In this course, we will first examine women's place within the historical and socio-cultural context of the *Ancien Régime*, which will lead to an examination of female behavior censured during the seventeenth and eighteenth centuries. We will then reflect on how we, as modern readers, perceive such deviancy at it relates to the past. Finally, we will discuss the relevance of studying deviant women in light of current events, such as the #MeToo movement, which has led to a new level of consciousness and empathy for the plight of marginalized groups. Potential readings to include Corneille's *Médée*, Madame de la Fayette's *Princesse de Clèves*, Laclos's *Liaisons dangereuses*, and Isabelle de Charrière's *Lettre à Mistriss Henley*.

**Requirements/Evaluation:** active class participation, one presentation (8-10 minutes), three to four papers (3-5 pages), and a longer final paper

**Prerequisites:** strong performance in RLFR 105; successful performance in RLFR 106; or by French placement exam; or by permission of instructor

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors and certificate students; Comparative Literature majors; Women's, Gender and Sexuality Studies majors; and those with compelling justification for admission

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 216(D2) RLFR 216(D1)

**Difference, Power, and Equity Notes:** This course focuses on a critical examination of difference, power, and equity in early modern France.

Through the study of deviant women, the course thus challenges students to examine the effects of class, race, ethnicity, gender, and sexuality in narratives on women, misogyny, and criminality.

Spring 2025

SEM Section: 01 TR 9:55 am - 11:10 am Preea Leelah

**WGSS 226 (S) Gender and the Dancing Body (DPE)**

**Cross-listings:** DANC 226 / AMST 226 / THEA 226

**Secondary Cross-listing**

This course posits that the dancing body is a particularly rich site for examining the history of gender in America and beyond. The aim of the course is to explore ideas related to gender as prescribed by dominant cultural, social, and religious institutions, and how dance has been used to challenge those normative ideologies. We will examine a wide range of dance genres, from stage performances to popular forms to dance on television, with particular attention to the intersections of race and class with gender. This is primarily a discussion-based seminar course and may also include film screenings, movement workshops, discussions with guest artists and scholars. No previous dance experience required.

**Requirements/Evaluation:** participation in discussions and presentations, reading responses, in-class writing assignments, two 5-6 page essays, and a final cumulative essay.

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first years and sophomores

**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:**

DANC 226(D1) AMST 226(D2) WGSS 226(D2) THEA 226(D1)

**Difference, Power, and Equity Notes:** In the course, students will explore the concept of gender as a social construction and how the body's historical associations to markers of gender and sexuality lead to differences in socio-political power. The assigned texts and viewings provide examples of how bodies and their movements make meaning in a network of power relationships, and how artists use dance to address social inequalities such as sexism, racism, and transmisogyny, to imagine a more just world.

Spring 2025

SEM Section: 01 WF 11:00 am - 12:15 pm Munjulika R. Tarah

**WGSS 227 (S) Boys Love (DPE)**

**Cross-listings:** COMP 228

**Secondary Cross-listing**

Originating in Japanese manga of the 1970s, the genre of yaoi, boy love, or BL has expanded into other media and around the globe during the last half century. Created mostly by women for women, BL transposes classic tropes of popular romance into a male homosocial environment, depicting the inevitable love of young, attractive, and typically androgynous men. The growing popularity of BL begs several questions: Why do women create and consume romances that tend to exclude female characters? Why do they enjoy a fictional universe that deliberately downplays homophobia yet ostensibly preserves heteronormativity by showing powerful, protective tops who repeatedly fall for vulnerable, passive bottoms? And how has BL changed global perceptions of and expectations for masculinity? This course explores these and other questions by examining key examples of BL from Japanese manga to Thai television, as well as shipping culture, BL's robust fandom, and adjacent genres such as slash fiction and girl love.

**Requirements/Evaluation:** completing all assignments, active participation in class discussions, two short papers, creating your own BL, and a final project

**Prerequisites:** none

**Enrollment Limit:** 40

**Enrollment Preferences:** COMP and WGSS 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:**

WGSS 227(D2) COMP 228(D1)

**Difference, Power, and Equity Notes:** This class examines difference, power, and equity by examining representations of gender and sexuality, as well as their global flow over the past fifty years. Works of yaoi, boys love, or BL represent a significant genre of popular culture, as well as soft power, that originated in East Asia yet has spread around the globe. The course will address the gendered aspects of BL production, consumption, and fandom, as well the genre's mobilization of homosociality and homosexuality.

Spring 2025

SEM Section: 01 TF 2:35 pm - 3:50 pm Julie A. Cassidy

**WGSS 301 (S) Sexual Economies (DPE)**

**Cross-listings:** ANTH 301 / AMST 334

**Primary Cross-listing**

This course examines various forms of sexual labor around the world in order to better understand how gendered and sexual performances are used in a variety of cultures and contexts for material benefit. Our topics include "traditional" forms of sex work such as street prostitution, pornography, and escorting as well as other forms of sexualized performances for benefit such as stripping or camming. We also discuss current issues and debates about discourses of "sex trafficking." Course readings come from a range of fields, but focus most heavily on anthropology, sociology, American studies, and gender studies. The readings for this class will frequently foreground the lived experiences of sex workers from a variety of nations, races, classes, religions, and backgrounds in order to explore the broader social implications of our subject matter. The format is largely discussion-based, with short lectures supplementing the reading with summaries of current scholarly and activist debates. We have a variety of guest speakers to share their diverse lived experiences related to this topic.

**Requirements/Evaluation:** short-quizzes, reflection papers, participation, short Marco Polo video posts (app 3 min each)

**Prerequisites:** none, though WGSS 101 and/or 202 may be helpful, but not required

**Enrollment Limit:** 15

**Enrollment Preferences:** based on statement of interest, brief interviews if necessary

**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:**

ANTH 301(D2) AMST 334(D2) WGSS 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.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**WGSS 302 (S) Social Construction (DPE)**

**Cross-listings:** COMP 315 / STS 301 / SOC 301 / REL 301

**Secondary Cross-listing**

"Social construction" can often seem like the great collegial insight. By now, you've all heard that categories such as race, gender, and sexuality are in some sense not part of nature, but instead are created and maintained socially or culturally. The idea of social construction has been vital to critical race theory and queer theory, and, in this course, we will push ourselves into philosophy of science to see whether or not these same insights apply to

everything. If we know that "Whiteness," "heterosexuality," and "masculinity," for instance, are all socially constructed, we will ask if the same is true of "electrons," "money," "the solar system," and "climate change." Can it be that all of our reality is socially constructed? Or does social construction have limits? If so, what are they? We will also ask more fundamental questions, such as: What does it mean to say something is socially constructed? How does social construction relate to claims that an aspect of the world is "real" or "not real?" Is social construction a theory about language, power, culture, societies, human perceptions, or the limits of science? What kind of political, ethical, ontological, or epistemological work do theories of social construction do? We will begin with different accounts of the social construction of race, gender, and sexuality. In the second part of the course, we will dig deeper into philosophical debates about social construction as such. Then we will explore constructionism about natural science. In the last part of the course, we will change gears and explore look at cutting-edge work in the theory of social science aimed at explaining the construction and ontology of social worlds. The class will culminate in a project in which students will put their social construction theories into practice.

**Requirements/Evaluation:** regular attendance and participation, short weekly reflection papers, a 8-10 page research paper, and final project

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** Preference will be given to majors and concentrators from STS, ANSO, COMP, REL, PHIL, WGSS, AAS, LATS, JWST, and AFR. If the class is overenrolled students will be asked to submit an email about themselves and why they want to take the course.

**Expected Class Size:** 15

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

COMP 315(D1) WGSS 302(D2) STS 301(D2) SOC 301(D2) REL 301(D2)

**Difference, Power, and Equity Notes:** Central to REL 301 will be an analysis of the social construction of race, gender, and sexuality. It will show how power and difference are tied up in their construction and maintenance of these categories. Students will be taught how to critically analyze race, gender, and sexuality as well as social construction as such. Students will also learn sophisticated tools for studying systems of social power and difference.

**Attributes:** PHIL Related Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Jason Josephson Storm

### **WGSS 308 (S) Parenting for a Feminist-Queer-Trans World (DPE)**

Perhaps you want to understand your own experience being parented; perhaps you are a parent, or hope to become one, and you want to reflect on your intentions; perhaps you want to understand what various scholars, activists, and activist-scholars have said about how parenting matters. This class will provide you with the time, information, and other resources necessary to explore the following question: what difference does it make when we put "feminist," "queer" and/or "trans" in front of parenting? More specifically, how do these modifiers change the forms and practice of parenting, ideally and in fact? What are the associated philosophies and structures that justify and enable these forms and practices? In this course, we will conceptualize parenting in a capacious way, as a kind of ongoing relationship that can obtain not only between an adult and a child they are "raising," but also between adults who are not conventionally considered "related." The purpose of this class is threefold: 1) to enable you to develop your own parenting philosophy, 2) to use "parenting" as a window to explore differences in feminist, queer, and trans thought, and 3) to use "parenting" as a springboard for imagining better institutional arrangements and articulating societal ideals. To realize these goals, we will mine our experiences, talk to lots of parents, and engage both scholarly and popular resources on parenting.

**Requirements/Evaluation:** One 6 page book review; Three contributions to resource compendium; One episode for the group podcast; One 10 page final essay

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** We will be looking at the difference that understanding parenting differently, and/or practicing it with feminist,

trans, and queer goals in mind does/might make in relation to the ends of equity and inclusion. We will also be attentive, however, to differences in ideas about what feminist, trans and queer parenting entails -- and how relations of power internal to groups make certain ideas about what feminist, queer, and/or trans parenting entails more accessible than others.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Greta F. Snyder

**WGSS 311 (F) Trans Film and Media (DPE)**

**Cross-listings:** AMST 364

**Primary Cross-listing**

This course provides an introduction to contemporary trans culture and politics via the lens of film and other (mostly visual) media. We'll focus mainly on media production in the U.S. since the early 1990s, as this moment is usually understood as inaugurating contemporary "transgender" politics; additionally, the 90s saw a profusion of diversity in popular representation generally. This class has two main priorities: first, to use visual media as a lens for surveying major developments in trans studies, politics, and representation over the last few decades; second, to develop a critical repertoire for thinking about our current conjuncture of "trans visibility" in particular. By tracking a longer history of both popular and alternative trans media production, this course will question the vanguardism and celebratory progress narratives associated with "trans tipping point" visibility conditions. Drawing from perspectives in WGSS, American studies, and ethnic studies, we will especially situate trans representation in relation to the institutionalization of minority difference under neoliberal capitalism. In line with scholarship, we'll approach trans representation as interlocking with structures like race, heteropatriarchy, dis/ability, immigration, and nationality and empire.

**Class Format:** There will also be some lecturing.

**Requirements/Evaluation:** Students will have ongoing short discussion post assignments, one midterm essay of 5-6 pages, and a final group media-making project with min. 6 pages of analytic writing to accompany their creative work.

**Prerequisites:** WGSS 101 or 202 would be helpful but are not required. Other background in WGSS or the humanities is also helpful.

**Enrollment Limit:** 20

**Enrollment Preferences:** Enrollment preference can go to WGSS majors and 3rd & 4th years. Statements of interest are welcome.

**Expected Class Size:** 20

**Grading:** yes pass/fail option, yes fifth course option

**Materials/Lab Fee:** For some proprietary media content, students will need subscriptions to popular streaming services (eg Netflix, Amazon, HBO Max). See WGSS chair about financial aid waivers and alternatives if this feels cost prohibitive.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 311(D2) AMST 364(D2)

**Difference, Power, and Equity Notes:** This course provides a survey of issues facing marginalized trans communities via the lens of visual media, with an emphasis on how structures of power shaping trans experience intersect with the politics of race, capital, disability, migration, and other axes of social difference.

Fall 2024

SEM Section: 01 M 7:00 pm - 9:40 pm Abram J. Lewis

**WGSS 315 (F) Paris on Fire: Incendiary Voices from the City of Light (DPE)**

**Cross-listings:** RLFR 316 / COMP 314

**Secondary Cross-listing**

During the 1830s, Honoré de Balzac described Paris as a "surprising assemblage of movements, machines, and ideas, a city of one hundred thousand novels, the head of the world," but also characterized the French capital as a "land of contrasts," a "monstrous wonder," a "moral sewer." Similarly, writers from Victor Hugo to Émile Zola have simultaneously celebrated Parisian elegance and condemned the appalling misery of Paris's urban poor. Since 1889, Paris has been fêted as the "City of Light" for its Enlightenment legacy, Eiffel Tower modernity, and luminous energy,

captured in countless paintings, photographs, and film. However, Paris is also the site of revolution, resistance, and riots. From revolutionary revolt (1830, 1848, 1871), to wartime resistance (1870, 1914-18, 1940-44), to reformist and race riots (1968 and 2005), Paris has repeatedly sparked with incendiary passion and political protest. As fires raged during the 2005 riots, many heard the echo of Hitler's 1944 question, "Is Paris burning?" and asked: why was Paris burning again at the dawn of the twenty-first century? Following the 2015 terrorist attacks, many wondered yet again what the future would hold for the City of Light. To answer these questions, we will examine the social, political, and literary landscape of Paris during the nineteenth, twentieth, and twenty-first centuries, from urbanization and modernization, to occupation and liberation, to immigration and globalization. Readings to include poetry, short stories, and novels by Hugo, Balzac, Baudelaire, Maupassant, Verne, Zola, Apollinaire, Colette, Duras, Perec, Rochefort, and Charef. Films to include works by Clair, Truffaut, Godard, Minnelli, Clément, Lelouch, Luhrmann, Kassovitz, Besson, and Jeunet. *Conducted in French.*

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** Strong performance in RLFR 106, or another RLFR 200-level or 300-level course, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors.

**Expected Class Size:** 16

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

RLFR 316(D1) WGSS 315(D2) COMP 314(D1)

**Difference, Power, and Equity Notes:** This course examines the operations of difference, power, and equity in French film and fiction, history and politics, art and culture, from 1830 to 2025. In readings, lectures, and discussions, we will look at how class, ethnicity, gender, and sexuality structure the lives and struggles of the working class and urban poor, women and men, migrants and immigrants. Students will learn critical tools to better understand and interrogate social inequity and injustice.

**Attributes:** GBST Urbanizing World

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Brian Martin

**WGSS 329 (F) Writing Gender in Sci-Fi and Speculative Fictions** (DPE)

**Cross-listings:** ENGL 329 / STS 323

**Secondary Cross-listing**

This creative writing course will pair selected readings in feminist STS and queer theory with science fiction, speculative fiction, and horror stories that together put questions to gender. How and when is sci-fi a home for radical re-imaginings of gender? When and why does "genre fiction" house (and facilitate) radical gender politics--or their opposite? Readings may include works by Octavia Butler, Ursula Le Guin, Brian Evanson, and Samuel Delany. Students will both analyze these fictions and take them as inspirations for their own stories and worlds.

**Class Format:** This course balance seminar-style discussion with workshops examining students' creative writing.

**Requirements/Evaluation:** Students will be evaluated on three substantial pieces of writing, in multiple drafts. Students will be able to choose their balance of creative and analytical (expository) prose (2-1 or 1-2). Attendance, along with seminar and workshop discussion, will count toward the final grade. There will be no exam.

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** STS concentrators; WGSS majors; students who have not taken other creative writing courses at Williams.

**Expected Class Size:** 25

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 329(D2) ENGL 329(D1) STS 323(D2)

**Difference, Power, and Equity Notes:** In this course students will confront and reflect on the operations of difference, power, and equity through

readings, class discussions, and assignments. Readings include scholarship on the construction of gender and sexuality, as well as works of fiction that denaturalize the categories of sex and gender. Course assignments will include expository and creative writing, and students will work in both modes to imagine how this world could be otherwise and how other worlds could be.

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Ezra D. Feldman

**WGSS 332 (S) Gender, Sexuality & Disability (DPE)**

**Cross-listings:** AMST 369

**Primary Cross-listing**

From classical mythology to reality TV, bodies and minds that depart from the ordinary have long been sources of popular fascination. In recent history, people marked as "disabled" have been subject to medical scrutiny, labeled deficient or defective, and often barred from full participation in society. And yet, what counts as "disability"--and who counts as disabled--varies greatly depending on cultural and historical context. Arguably, disability has more to do with social conditions than with any innate characteristics of disabled people themselves. This class introduces disability studies, situating disability within its historical, political, and cultural contexts. As a GWSS course, we'll center queer and feminist perspectives; this class also emphasizes recent work. Echoing arguments in gender and sexuality studies, scholars have insisted that disability is not a natural or biological fact, but a socially constructed category. As such, scholars and activists have challenged medical models that conceptualize disability as an individual defect in need of elimination. They have also questioned the idea that disability is simply a minority identity -- to the contrary, disability is a condition that most humans will experience at some point in our lives. This class frames "disability" broadly--encompassing not just conditions of physical impairment, but a wide range of bodily, sensory, cognitive, emotional, and behavioral differences and capacities. This class also centers how disability is produced intersectionally through regimes like race, capitalism, and empire. Topics include: theories of embodiment, eugenics, institutionalization and incarceration, neurodivergence, mad studies, the politics of health, storytelling and narrative, disability justice activism, neoliberalism, biopolitics, and crip theory. Along with scholarly writings, we'll consider activist texts, popular press, fiction, memoir, and a variety of other media.

**Requirements/Evaluation:** Students will submit ongoing brief/informal forum posts, midterm essay, and a longer final research project (10-12 pgs); students will also work in small groups to facilitate a section of class twice per term.

**Prerequisites:** WGSS 101-level familiarity would be helpful, but is not required.

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference to majors, 3rd and 4th year students.

**Expected Class Size:** 15

**Grading:** yes pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 332(D2) AMST 369(D2)

**Difference, Power, and Equity Notes:** This class surveys the politics of disability in recent U.S. history, illustrating axes of difference and privilege based on ability as it intersects with various racial, gender, and other identities.

**Attributes:** PHLH Bioethics + Interpretations of Health

Spring 2025

SEM Section: 01 MR 2:35 pm - 3:50 pm Abram J. Lewis

**WGSS 345 (F) The Pedagogy of Liberation (DPE)**

Education is inherently political, and politics necessarily involves pedagogy. *Who* should teach, *what* is taught, *how* it is taught, and *why* it is taught are questions hotly debated at all levels and in all sites of education because the answers have implications for societal reproduction or transformation. Politicians, activists, even family members at the dinner table all seek to educate in ways that incline us toward particular political positions. At the heart of this class stands the question: if different pedagogies point us in different political directions, then what kind of pedagogy or pedagogies serve the end of liberation from oppression and why? Are there certain pedagogical "goods" that reliably serve the goal of liberation across sites? Or do different sites require different approaches? To begin to answer these questions, we will engage a variety of thinker-teachers and groups known for

their commitment to a "pedagogy of liberation." While feminist thinkers will be foregrounded, we may also look to thinker-teachers who and groups that do not claim this label. In addition to engaging texts which reflect on different aspects of radical pedagogy (content, form, method, etc.) and radical pedagogy in different settings (the college classroom, the social movement headquarters, the home), we will witness radical pedagogy in practice. Moreover, we will enact various radical pedagogical strategies in our own classroom and beyond.

**Requirements/Evaluation:** Perusal, aspirational learning statement, syllabus co-construction and reflection, class facilitation, interview project and reflection, one-on-one discussions

**Prerequisites:** None

**Enrollment Limit:** 20

**Enrollment Preferences:** Preference will be given to WGSS majors.

**Expected Class Size:** 20

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This class is concerned with the relationship between pedagogy and equity - how can pedagogy be leveraged to combat oppression and encourage equity? In it, students will gain not just insight on, but practice in enacting radical democratic pedagogies that flatten power differentials and encourage effective engagement across difference.

**Attributes:** TEAC Related Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TR 11:20 am - 12:35 pm Greta F. Snyder

### **WGSS 351 (F) Trans/national Femininities (DPE)**

This course studies femininity in a trans/national context. Here, trans suggests that we will not be looking at femininity as necessarily or inherently attached to the biological category "female." Instead, we will think about femininity as a gender performed by and written on many kinds of bodies, with specific attention to trans feminine experiences. The term "transnational" suggests that we will attempt to talk about femininity not only in the context of the US and the "western" world but across different nations and within a broader socio-cultural framework. We will consider a broad range of disciplinary accounts of femininity in the US and beyond. We will discuss how class, bodily comportment, ability, and other facets affect feminine performance and feminine/feminist/queer politics. Our course materials include scholarship, film, art, and literature. Finally, this course centers the voices of trans and cis women, femmes, and queer BIPOC (black, indigenous, and/or people of color).

**Requirements/Evaluation:** short informal writing assignments, discussion facilitation, in class activities and discussion, student presentations, substantive student-led final project.

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This course examines how femininity is constructed on multiple kinds of bodies and across multiple national contexts. It employs a wide range of theoretical approaches for thinking about femininity and the diversity of feminine experiences. We examine femininity as a social location which intersects with embodiment, ability, class, and nation in order to consider structures of power that both effect and are affected by our understandings of femininity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 MR 2:35 pm - 3:50 pm Mejdulene B. Shomali

### **WGSS 359 (S) Queer of Color Critique and Literatures (DPE)**

Queer of color critique (QoCC) takes an intersectional approach to the study of sexuality and is particularly interested in how sexuality is constituted with and through other social formations like race, class, ability, gender, and nation. It draws on many different theoretical frameworks (women of color feminisms, materialist and post structuralist critiques, and queer critiques) and draws from many different disciplines (sociology, literary studies, psychology, etc). In this course we will study the key histories, terms, and debates in QoCC. Rather than imagine QoCC as a response to queer critique alone, we will study it as a co-occurring field with a long history. Reflecting QoCC's interest in national and diasporic formations, we will situate our exploration of queerness in a transnational and global perspective. Our course materials include scholarly works as well as arts and literatures which develop and employ QoCC. QoCC is not only a theoretical framework, or a way of interpreting the world. Through our discussions and assignments, we will use QoCC to imagine new worlds.

**Requirements/Evaluation:** short informal writing assignments, 2 formal essays, discussion facilitation, in class activities, substantive student-led final project.

**Prerequisites:** None

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors

**Expected Class Size:** 19

**Grading:** no pass/fail option, yes fifth course option

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** his course examines non-normative sexualities in marginalized groups within and outside western communities. It draws on scholarship, literature, arts and film to understand diverse queer of color experiences and to understand queer of color critique as a field and methodology. It considers how sexuality is informed by and central to how we understand power, discrimination, normativity, and global sexual politics. It helps situate sexuality within a broader nexus of concerns about identity polit

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Mejdulene B. Shomali

**WGSS 363 (S) Data for Justice Research Practicum (DPE) (QFR)**

**Cross-listings:** STS 363 / INTR 350 / AMST 363

**Secondary Cross-listing**

Civil rights activist, educator, and investigative journalist Ida B. Wells said that "the way to right wrongs is to shine the light of truth upon them." In this inclusive, collaborative, research-based course, students will bring statistical, computational, and/or mathematical approaches to bear on issues of social justice. Guided closely by the instructor, students will work in groups to carry out original research in an area such as criminal justice, education equity, environmental justice, health care equity, economic justice, or inclusion in arts/media. Prior research experience is not required; one goal of this course is to build skills for advanced research.

**Class Format:** This course is an intensive research practicum. Formation of research groups and selection of research topics will be facilitated by the instructor. The primary modality of work is peer collaboration.

**Requirements/Evaluation:** To move towards a non-hierarchical, transparent, and egalitarian grading system, the instructor adopts a mastery-based, ungraded assessment framework.

**Prerequisites:** INTR 150 (Data for Justice), or prior equivalent exposure to computing, statistics, and social justice topics as approved by the instructor.

**Enrollment Limit:** 10

**Enrollment Preferences:** Students who have a declared major in Division I or II, who meet the prerequisites of the course, and who fill out the instructor's preregistration survey (contact the instructor for link).

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Distributions:** (D2) (DPE) (QFR)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 363(D2) STS 363(D2) INTR 350(D2) AMST 363(D2)

**Difference, Power, and Equity Notes:** Students will research issues of social justice in areas such as criminal justice, arts/media, environmental justice, education, and health care, and along identity axes such as gender, race/ethnicity, disability status, and sexual orientation.

**Quantitative/Formal Reasoning Notes:** Students will use multiple mathematical, statistical, and computational frameworks to acquire, model, and analyze real-world data.

Spring 2025

SEM Section: 02 TR 11:20 am - 12:35 pm Chad M. Topaz

SEM Section: 01 TR 9:55 am - 11:10 am Chad M. Topaz

**WGSS 375 (S) Asian American Sexualities (DPE)**

**Cross-listings:** AMST 375 / AAS 375

**Secondary Cross-listing**

Perceived as objects of sexual use and perversity, how might Asian/Asian American subjects contend with these projections and enact their own genders and sexualities? Anchored in this question, this theory-intensive seminar will provide a study of seminal and recent scholarship at the intersections of Asian American Studies, feminist criticism, and queer theory that focus on or are read in tandem with a collection of cultural expressions, including film, sculpture, poetry, drag performance, music, manifestos, and visual and performance art. To first root us, the seminar will introduce key uses and theorizations of sex/gender, sexuality, and queerness. Then, across the semester, we will focus on deployments of them through a range of topics, including sexual subjugation and activism of "comfort women," orientalism/ornamentalism, the queering of Sikh, South Asian, and Muslim Americans post-9/11, western demands to "come out," representations in pornography, lesbian invisibility, devaluation of trans\* lives, etc., exploring questions of racialized, gendered, and sexual subordination alongside power, pleasure, play, and critique. To this end, we will approach gender and sexuality not as identity categories that one is or has but socially and biologically construed categories, loci for intervention and play, anti-normative positions, lived experiences, and ever-evolving processes of doing, becoming, and unbecoming.

**Requirements/Evaluation:** in-class discussion, weekly posts, short presentation, one paper, and one longer paper or creative assignment that will be peer reviewed and revised

**Prerequisites:** AMST 125 or WGSS 101/202

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST/WGSS majors and AAS concentrators will be given priority; prospective AA concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AMST 375(D2) WGSS 375(D2) AAS 375(D2)

**Difference, Power, and Equity Notes:** This course examines the terms Asian American, gender, sexuality, and ability as categories of social difference and oppression. Throughout the course, students will unpack how these categories have been made, unmade, and remade in relationship to ongoing issues of sexual violence, colonialism, racial capitalism, and empire.

**Attributes:** AAS Core Electives AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Kelly I. Chung

**WGSS 376 (F) Sex, Gender, and the Law in U.S. History (DPE)**

**Cross-listings:** HIST 376

**Secondary Cross-listing**

This course explores the ways in which the law has defined and regulated gender and sexuality in the United States, and the ways that individuals have experienced and responded to those definitions and regulations. We will evaluate how the law has dictated different roles for men and women, how sexual acts have been designated as legal or illegal, and the ways that race, class, and nationality have complicated the definition and regulation

of gender and sexuality. This course examines how assumptions about gender and sexuality have informed the creation and development of American law and the changing meanings of citizenship; considers how laws regulating sex and gender have yielded varied effects for men and women across race and class divides, challenging some differences while naturalizing others; and assesses the power and shortcomings of appeals to formal legal equality waged by diverse groups and individuals. Throughout the course, we will consider the various methodologies and approaches of the interdisciplinary field of legal history. Topics to be covered will include the Constitution, slavery, marriage, divorce, custody, inheritance, immigration, sexual violence, reproduction, abortion, privacy, suffrage, jury duty, work, and military service.

**Requirements/Evaluation:** four papers, including three short (3-5-pages) papers, and one final paper of 8-10 pages

**Prerequisites:** none

**Enrollment Limit:** 25

**Enrollment Preferences:** History majors, Women's, Gender and Sexuality Studies majors

**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:**

WGSS 376(D2) HIST 376(D2)

**Difference, Power, and Equity Notes:** This course fulfills the DPE requirement because it examines the legal, social, and political constructions and theorizations of difference, power, and equity. It examines the ways that individuals and groups have organized across various axes of difference to fight for legal equality, and explores how those individuals and groups have experienced legal equality and legal inequality in varied ways.

**Attributes:** HIST Group F Electives - U.S. + Canada JLST Interdepartmental Electives

Fall 2024

SEM Section: 01 MW 11:00 am - 12:15 pm Sara Dubow

**WGSS 391 (F) Contemporary North American Queer Literatures and Theories (DPE)**

**Cross-listings:** ENGL 391

**Secondary Cross-listing**

Moving through the mid-twentieth century and into the twenty-first, this course will consider how North American writers have represented queer life in all its complexities. From the problem of the happy ending to the intersectional politics of representation, the narrative complexities of coming out to the rejection of identity, the course will consider the relationship between literary form and queer content. In so doing, it will also touch upon some of the key debates in queer literary theory and consider the impact of events such as civil rights movements, gay and lesbian and trans uprisings, the AIDS crisis, debates over respectability politics, and current efforts to police what students read in schools on literary and cultural production. Readings may include work by such authors as Baldwin, Highsmith, Rich, Lorde, Delany, Kushner, Feinberg, Bechdel, Thom, and Machado and theorists such as Ferguson, Sedgwick, Fawaz, Love, Butler, and Hartman.

**Requirements/Evaluation:** active class participation, several short writing assignments, two 5-page papers, and one longer research 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, or permission of the instructor;

**Enrollment Limit:** 25

**Enrollment Preferences:** English majors; WGSS majors

**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:**

WGSS 391(D2) ENGL 391(D1)

**Difference, Power, and Equity Notes:** This course considers the history and literature of gender and sexuality in the US alongside questions of race, class, and more. It examines how literary form theorizes sexuality, and how sexuality affects literary form, in ways that consider (in)equity and power in a variety of contexts.

**Attributes:** ENGL Criticism Courses ENGL Literary Histories C WGSS Racial Sexual + Cultural Diversity Courses WGSS Theory Courses

Fall 2024

SEM Section: 01 TF 1:10 pm - 2:25 pm Kathryn R. Kent

**WGSS 398 (F) Feminist and Queer Horror Films (DPE)**

**Cross-listings:** ENGL 333 / AMST 390 / COMP 390 / THEA 390

**Primary Cross-listing**

This course focuses on pairing theoretical readings with a variety of horror films with feminist or queer themes. Many tropes are associated with this genre - "the final girl" in slasher movies, "the transvestite murderer," femme lesbian vampires, supernatural BDSM figures, vampires as allegories for HIV/AIDS, werewolves as metaphors for FTM gender transitions or puberty, lonely mothers in creaky houses as unreliable narrators, Satanic spawn, and creepy long-haired girls. Some films reinforce gender stereotypes while others snap on more explicitly feminist and queer lenses. This course functions as a survey of many different genres, introducing students to classic 1970s films and working up to the present day and we will learn how these tropes developed and then were subverted by more modern day films such as those by A24 Studies and the new renaissance of Black horror, etc. Most films will focus on the US, with some notable exceptions in Japan, Spain, and elsewhere globally. There will be graphic content. You must be 18 or over to take this class.

**Requirements/Evaluation:** Class participation, short reflection papers, 2-3 extemporaneous oral class responses, several creative assignments.

**Prerequisites:** None. Prior WGSS courses will be helpful.

**Enrollment Limit:** 15

**Enrollment Preferences:** Stage 1 is a statement of interest form; Stage 2 will be a very brief interview. There is NO preference by major or class year.

**Expected Class Size:** 15

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Some of the creative assignments will have an "artsy-craftsy" component, but should not cost more than 25 dollars total per student per semester, though amounts will vary depending on how the student chooses to execute the assignment.

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 398(D2) ENGL 333(D1) AMST 390(D2) COMP 390(D1) THEA 390(D1)

**Difference, Power, and Equity Notes:** This course necessarily examines power when it comes to gender and sexuality - who has it? what do they do with it? how does this power turn deadly? how can agency be regained? Horror is almost never about equitable situations but rather the imbalance that comes from difference (along whatever axis) causing a lack of equity.

**Attributes:** WGSS Racial Sexual + Cultural Diversity Courses

Fall 2024

SEM Section: 01 MW 7:00 pm - 8:15 pm Gregory C. Mitchell

**WGSS 399 (F) Marxist Feminisms: Race, Performance, Labor (DPE)**

**Cross-listings:** AAS 399 / AMST 399

**Secondary Cross-listing**

This seminar provides an overview of queer, black and women of color feminist, decolonial, and critical ethnic studies critiques of orthodox Marxism. Beginning with core texts from the tradition, including *Capital Volume I*, we will examine a range of social positions and modes of extraction that complicate Marx's emphasis on the white male industrial factory worker. Every week, we will focus on texts that foreground conditions of reproduction, racial slavery, care and domestic work, indentured servitude, immigrant labor, land expropriation, and sex work among others. Throughout the seminar and specifically at the close of it, we will turn to critical perspectives and aesthetic practices that not only respond to these conditions but also incite new social relations and ways of being in the world. As such, this seminar will equip students with critical understandings of how racial capitalism has fundamentally relied on the mass elimination, capture, recruitment, and displacement of different racialized, gendered, and abled bodies in and beyond the U.S. as well as how the capitalist system of value and life under these conditions can and must be undone and reimaged.

**Requirements/Evaluation:** in-class participation, short presentation, weekly posts, paper, and final project (paper, community resource distribution proposal, and creative project options)

**Prerequisites:** AMST 101, AMST/AAS 125, or similar courses

**Enrollment Limit:** 15

**Enrollment Preferences:** AMST and WGSS juniors and seniors, AAS concentrators

**Expected Class Size:** 15

**Grading:** yes pass/fail option, no fifth course option

**Distributions:** (D2) (DPE)

**This course is cross-listed and the prefixes carry the following divisional credit:**

AAS 399(D2) AMST 399(D2) WGSS 399(D2)

**Difference, Power, and Equity Notes:** This course satisfies the DPE requirement as it explores difference, power, and equity by asking how racial, gendered, sexual, and class differences are produced, whose voices are centered and whose are excluded, and what forms of labor are valued over others.

**Attributes:** AAS Core Electives AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives WGSS Theory Courses

Fall 2024

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**WGSS 408 (S) Senior Seminar: Nineteenth-Century French Novel: Desperate Housewives and Extreme Makeovers (DPE)**

**Cross-listings:** RLFR 412 / COMP 412

**Secondary Cross-listing**

In 1834, Honoré de Balzac wrote that "Paris is a veritable ocean. Sound it: you will never know its depth." The same can be said of the French nineteenth-century novel and its boundless ability to echo the past and illuminate the present. From the Romanticism of Stendhal and Hugo, and the Realism of Balzac and Flaubert, to the Naturalism of Zola and Maupassant, the novel became a forum for examining illicit sexuality, institutional misogyny, social injustice, criminal passions, revolutionary struggles, and Parisian pleasures in nineteenth-century France. Characters such as the miserable housewife Emma Bovary, the reluctant revolutionary Jean Valjean, the social climber Julien Sorel, the ambitious undergraduate Eugène de Rastignac, and the domestically abused Gervaise Macquart became synonymous with France's turbulent social and political landscape from the 1830s to the 1880s. As recent film adaptations make clear, these desperate housewives and extreme makeovers continue to haunt our twenty-first century present. Reinterpreted by such actors as Gérard Depardieu, Isabelle Huppert, Uma Thurman, Claire Danes, and Jennifer Aniston, the nineteenth-century novel continues to sound out the scandalous and sensational depths of our own century. Readings to include novels by Balzac, Stendhal, Hugo, Flaubert, Maupassant, Zola. Films to include adaptations by Clément, Berri, August, Arteta, Lelouch, Chabrol. Conducted in French.

**Requirements/Evaluation:** Active class participation, midterm exam, and two papers.

**Prerequisites:** A 200-level or 300-level RLFR course at Williams, or Advanced coursework during Study Abroad in France or the Francophone World, or permission of the instructor.

**Enrollment Limit:** 16

**Enrollment Preferences:** French Majors and French Certificate students, Comparative Literature Majors, Women's, Gender, & Sexuality Studies Majors.

**Expected Class Size:** 16

**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:**

WGSS 408(D2) RLFR 412(D1) COMP 412(D1)

**Difference, Power, and Equity Notes:** This course analyzes difference, power, and equity through its examination of gender diversity, institutional misogyny, urban criminality, human sexuality, social injustice, and revolutionary struggle in nineteenth-century France. In class discussions and critical essays on 1830s-1880s France, students will examine and articulate the inequities and injustices between women and men, the privileged and oppressed, the wealthy and working class, and both the rural and urban poor.

Spring 2025

SEM Section: 01 TR 11:20 am - 12:35 pm Brian Martin

**WGSS 411 (S) Psychoanalysis and Its Discontents: The Psyche and the Social (DPE)**

For many decades, psychoanalysis has been profoundly influential to radical thinkers seeking to overthrow regimes of racism, colonialism, heteropatriarchy, capitalism, and ableism. At the same time, psychoanalysis has also been crucial to enforcing those very regimes. Whether mobilized towards liberatory or oppressive ends, it is difficult to overstate psychoanalysis's influence on intellection, politics, and everyday social existence over the last century--even though we don't always realize it's there. If you bristle at the mention of Freud but think microaggressions are real, content warnings are a good idea, or that sharing about your feelings supports your wellbeing and relationships, your beliefs and values are probably indebted to psychoanalysis. This class surveys psychoanalytic perspectives on "the social," that is, race, gender, sexuality, capitalism, dis/ability, imperialism, and so on. It also provides an introduction to basic foundations of psychoanalytic thought--especially Freud, object relations theory, and a bit of Lacan--with an emphasis on how the psychoanalytic canon underpins contemporary queer, feminist, and postcolonial theory; ethnic studies; disability studies; and religious studies. Building from foundations, we'll also examine radical psychoanalysis alongside radical critiques of psychoanalysis. Additional topics and bodies of thought include trauma, Afropessimism, sexual difference feminism, antipsychiatry, and schizoanalysis. This class satisfies the WGSS Junior/Senior Seminar major requirement.

**Requirements/Evaluation:** weekly discussion questions, oral presentations, participation, dream journal, final research project

**Prerequisites:** Students will benefit from coursework backgrounds in WGSS, AMST, ethnic studies, and/or the humanities broadly.

**Enrollment Limit:** 19

**Enrollment Preferences:** WGSS majors, juniors/seniors

**Expected Class Size:** 10

**Grading:** no pass/fail option, no fifth course option

**Unit Notes:** senior seminar

**Distributions:** (D2) (DPE)

**Difference, Power, and Equity Notes:** This class examines psychoanalysis's role in shaping difference, power, and equity.

Spring 2025

SEM Section: 01 M 7:00 pm - 9:40 pm Abram J. Lewis

**WGSS 428 (S) Relationality and Its Antagonisms (DPE) (WS)**

**Cross-listings:** AFR 396 / AMST 428

**Secondary Cross-listing**

Relationality has been the defining approach, feature, and framework of ethnic studies since its inception in the late 1960s. Since then, notable scholars have applied multiple keywords, including difference, comparison, entanglements, cacophonies, and intimacies, to emphasize how processes of racialization and racial formation are not isolated and separate but inextricably linked and shaped by one another. Only from these distinct, uneven, yet shared positions of oppression, as scholars argue, solidarity across race, gender, class, sexuality, and location may emerge. At its crux, this seminar will underscore major tensions and antagonisms *against* frameworks of relationality. Tracing primary sources, cultural expressions, and literature within the traditions of ethnic studies and transnational/women of color feminisms, it will trace the shifts in approaches to relationality, especially as it relates to practices of reciprocity and community-building across difference. At the same time, it will turn to works that name relationality as what Frank B. Wilderson calls a "ruse," or trick, that subsumes the specific, exceptional position of blackness. Our units will include discussions of Afro-Pessimism, indigeneity, racialized settler colonialism as well as queer theory debates on queer presentism (i.e., a queer "no future") versus queer futurity. Studying the tensions that emerge from multiple, distinct, and contradictory planes of power, oppression, and temporalities, how do we assess, work through, and reconcile, if at all, relations deemed as "irreconcilable" across vectors of difference?

**Requirements/Evaluation:** in-class participation, paper presentation, peer feedback, writing webs (short series of writing exercises), and final project developed from original research and/or creative work

**Prerequisites:** AMST 101 or WGSS 101

**Enrollment Limit:** 12

**Enrollment Preferences:** AMST and WGSS seniors and juniors

**Expected Class Size:** 12

**Grading:** yes 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 396(D2) AMST 428(D2) WGSS 428(D2)

**Writing Skills Notes:** Students will regularly engage in a series of writing exercises and submit a longer paper presentation that will be peer reviewed and revised.

**Difference, Power, and Equity Notes:** The main objective of the course is to study and assess ethnic studies' approaches to questions of difference, particularly as it relates to theories of racialization and relationality across multiple nodes of power and oppression.

**Attributes:** AFR Theories, Methods, and Poetics AMST Comp Studies in Race, Ethnicity, Diaspora AMST Critical and Cultural Theory Electives AMST 400-level Senior Seminars WGSS Theory Courses

Spring 2025

SEM Section: 01 W 1:10 pm - 3:50 pm Kelly I. Chung

**WGSS 475 (S) Dreaming Latina/x Feminist Disability Studies** (DPE) (WS)

**Cross-listings:** LATS 475 / AMST 413

**Secondary Cross-listing**

In this course we will defy the traditional notion that disabled and queer people of color have no right to future dreams, as we collectively imagine how the emergent field of Latina/x feminist disability studies might take shape. What are the sites of focus, methods, and political commitments of Latina/x feminist disability studies? Where is the power in meaningfully uniting an analysis of disability to one of sexuality and gendered Latinidad? How does a Latina/x-centric approach productively inform our understanding of disability? What is the political potential of Latina/x feminist disability studies -- not exclusively as a set of theories, but also as a mindset and an everyday call to action? If we were to collectively compose a manifesto for Latina/x feminist disability studies, what might it contain? How might we actively cultivate a community of care in the classroom as well as other spaces at Williams? Just what might Latina/x feminist disability justice dreams look like? How might Latina/x feminist disability justice dreams *feel*? Feminist, queer, and disabled crip-of-color scholars have recently called for a more meaningful engagement with race in feminist disability studies. Simultaneously, we have also witnessed a small but steady growth in the amount of Latinx studies scholarship that thoughtfully integrates questions of disability. This interdisciplinary course responds to these important shifts in its focus on a series of topics bridging Latinx studies, gender studies, queer studies, crip studies, and critical disability studies. These include but are not limited to the body, the environment, temporality, labor, citizenship, dependency, and visibility/invisibility. Through these topics, we will explore the ways in which the different approaches to these specific issues across Latinx, critical disability, crip, queer and gender studies are in fruitful conversation with one another -- and sometimes even at odds -- as we actively interrogate the intersections of gender, race, ethnicity, sexuality, and disability within the everyday.

**Requirements/Evaluation:** Major assignments for this course include a semester-long independent research paper (15-20 pages) broken up into steps, participation in crafting the class manifesto, a semester-long collaborative artistic exercise, and a final reflection document (3-4 pages).

**Prerequisites:** None.

**Enrollment Limit:** 12

**Enrollment Preferences:** Priority given to LATS concentrators by seniority, followed by WGSS and AMST majors by seniority.

**Expected Class Size:** 12

**Grading:** no pass/fail option, no fifth course option

**Materials/Lab Fee:** Lab fee: \$200 for art supplies per student

**Distributions:** (D2) (DPE) (WS)

**This course is cross-listed and the prefixes carry the following divisional credit:**

WGSS 475(D2) LATS 475(D2) AMST 413(D2)

**Writing Skills Notes:** We focus on building writing and interdisciplinary research skills, with a particular emphasis on the processes of research, revision, and collaborative writing. The primary research paper (an independent project of 15-20 pages) is divided into stages, and students are required to revise and resubmit their work at various junctures in the research process. The written class manifesto requires students to compose a document together, revising their work as a group over the course of the semester.

**Difference, Power, and Equity Notes:** This course privileges an intersectional analysis regarding questions of race, ethnicity, gender, sexuality, and disability. It obligates students to consider how these categories of difference actively work in tandem with one another in everyday US Latina/x and

transnational (US-Latin America and the Caribbean) contexts. This seminar also underscores how these categories of difference are actually products of a given historical and political moment.

**Attributes:** LATS 400-level Seminars

Spring 2025

SEM Section: 01 TF 1:10 pm - 2:25 pm Maria Elena Cepeda