Film and Media Studies is a vibrant interdisciplinary field. It studies traditional visual and audio-only forms, such as film, television and radio, as well as new media such as podcasts, video installations, interactive video projects, video games, augmented reality, animation, streaming video and other forms that will undoubtedly emerge in the future. Given the explosive growth in the variety of moving-image media, and their penetration into entertainment, art, science and public discourse, the study of film and related media must encompass a variety of theoretical approaches and must cultivate a number of specific skills in production and analysis. Production and analysis feed into each other, together providing the necessary tools for understanding why and how the moving image generates meaning in the world. The field of film and media studies thus unites numerous aspects of production, theoretical lenses of analysis and interpretation, and critical understanding of the complex relations between media and larger social and cultural forces.

Students interested in Film and Media Studies will naturally take different paths through the numerous relevant courses offered at Williams. It is however strongly recommended that they seek a balance between production courses (most of which are offered by Art Studio, Computer Science, and Theatre) and theoretical courses (offered by numerous departments in Divisions I and II). This will help students to think critically both about and with moving images, in the same way that they think with and about words.

Currently, students interested in film and media can major in the field only through the Contract Major. Guidance on course selection (with or without the aim of completing the contract major in film and media studies) can be sought from the faculty with whom students take the first couple of film and media courses. In addition, professors Morgan McGuire (Computer Science), Bojana Mladenovic (Philosophy), and Shawn Rosenheim (English) have volunteered to serve as advisors to students interested in this field.

**FMST Core Courses**

**AFR 241 (S) The Banlieue in Literature, Music, and Film**
Crosslistings: RLFR240 / AFR241 / COMP281

Secondary Crosslisting

In this course we will read, watch, and listen to various constructions of the banlieue in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.

**Class Format:** seminar

**Requirements/Evaluation:** journaling, presentation, in-class discussion, and final project

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

**Prerequisites:** RLFR 105 and above

**Enrollment Limit:** 20

**Enrollment Preferences:** French majors, certificate, Africana and Comparative literature students

**Expected Class Size:** 15

**Distributions:** (D1)

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

**Attributes:** FMST Core Courses

Not offered current academic year

**AFR 261 (F) Haitian and French Caribbean Literatures and Films**
Crosslistings: COMP283 / AFR261 / RLFR261

Secondary Crosslisting

Over the twentieth and twenty-first centuries, authors and filmmakers have questioned prevalent representations of the Creole and French-speaking
Caribbean such as the idea of Haiti as the First Black republic and the poorest nation in the Western hemisphere and of Martinique and Guadeloupe as the "French" Caribbean. They have also interrogated their forebears by reclaiming modernity, reframing History, and telling "intimist" stories (Ferly). This course focuses on the diverging paths by Haitian and French Caribbean literatures (short stories, play, poem, novels) and film (short, feature and documentaries) as critical interventions that bring into focus gender, slavery, identity, exile, migration, imperialism, culture, and (non) sovereignty.

Class Format: seminar

Requirements/Evaluation: in-class discussions, journaling, steps towards final project, final project and presentation

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

Prerequisites: French majors, French certificate, Africana and Comparative Literature students

Enrollment Limit: 15

Enrollment Preferences: 105 and above, French majors, French certificate, Africana and Comparative Literature students

Expected Class Size: 10

Distributions: (D1)

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

Attributes: FMST Core Courses

Not offered current academic year

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

Crosslistings: AFR283 / AMST283 / WGSS283 / ENGL286

Secondary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

Distributions: (D2)

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

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

Fall 2018

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

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

Crosslistings: AMST315 / AFR315 / SCST315
Are distinctions of race truly eliminated with digital technologies? Through an engagement with scholarship in media studies, cultural studies, gender studies, and Africana studies (to name a few), this course will investigate the nuanced ways blackness is (re)constructed and (re)presented in digital technologies. Although we will largely focus on representations of blackness in modern film, we will examine the impact of ‘new’ technologies upon the broader categories of race, gender, and sexuality. Additional topics may include: avatar-based entertainment; race in the ‘real’ vs ‘virtual’ world; emoji wars; blogsosphere politics; internet and hashtag activism; social networking and a post-race future; and fandom in the twitter era.

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

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

AFR 321 (F) Trending Black: Race & Social Media in the 21st Century
The 21st Century ushered in new and exciting ways for people to communicate digitally. With the creation of social media outlets like Facebook, Twitter, Instagram, and more recently Vine, connecting with the world is literally one click, or selfie away. Though much of the attention around social media is focused on people with race and educational privilege, people of color have created their own spaces to curate, articulate, and produce culture. Through the methods of rhetorical criticism, critical discourse analysis, cultural criticism and ethnography, we will investigate the ways Africana cultures, specifically in the United States, utilize social media to shape community and influence popular culture. This course will give students hands-on experience analyzing various texts, and a deeper understanding of rhetorical methodologies.

Class Format: seminar
Requirements/Evaluation: evaluation will be based upon class participation, response papers, and a final research project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 20
Distributions: (D2)
Attributes: AFR Core Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses

Not offered current academic year

AFR 325 (F) Television, Social Media, and Black Women 'Unscripted'
Crosslistings: AFR325 / WGSS325

Primary Crosslisting
Nene Leaks, Shonda Rhimes, Oprah Winfrey, Kerry Washington and now Lavern Cox and Melissa Harris-Perry have become common household names. Whether from the television shows they star in, the TV shows they have created, or the social media presence they have developed—these women continue to influence and shape popular culture. In this course we will situate Black women as creators and contributors to popular culture as a whole, but specifically through television (scripted and "unscripted") and social media. We will begin by covering the history of Black women in television. This historical approach will then lead us to examine selected TV episodes, and investigate social media pages of Black actresses, television producers, and the fans of these shows. The aim of this course is to analyze the ways in which Black women continually shift the popular culture paradigm and how they serve as key players determining what is indeed popular.
**Class Format:** seminar

**Requirements/Evaluation:** evaluation in this course will be based upon class participation, response papers, one 10 page paper, and a formal class presentation

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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** first, second, third, and fourth year students. If over enrolled, preference will be given to third and fourth year students

**Expected Class Size:** 13

**Distributions:** (D2)

**Attributes:** FMST Core Courses

Not offered current academic year

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**AMST 205 (F) Chicana/o Film and Video**

Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203

Secondary Crosslisting

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

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

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

**Prerequisites:** none

**Enrollment Limit:** 30

**Expected Class Size:** 20

**Distributions:** (D2)

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

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

Fall 2018

LEC Section: 01 WF 11:00 am - 12:15 pm M 7:00 pm - 9:40 pm C. Ondine Chavoya

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**AMST 229 (S) Reel Jesus: Reading the Christian Bible and Film in the U.S.A. (WI)**

Crosslistings: REL229 / AMST229

Secondary Crosslisting

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

**Class Format:** lecture/discussion

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 12

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

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

Not offered current academic year

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

**Crosslistings:** AMST231 / LATS231 / WGSS232

**Secondary Crosslisting**

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

**Class Format:** seminar

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

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

**Prerequisites:** none

**Enrollment Limit:** 12

**Expected Class Size:** 10

**Distributions:** (D2)

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

Not offered current academic year

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

**Crosslistings:** AFR283 / AMST283 / WGSS283 / ENGL286

**Secondary Crosslisting**

In this course we will foreground questions around visibility and memory. We will explore representations of Black queer bodies in experimental, documentary and narrative film. This course will engage foundational texts from Black Queer Studies. We will pair texts with film in order to examine the various relationships between art and scholarship. You will also be asked to think about yourself as a filmmaker. We will screen films such as Looking for Langston (Isaac Julien, 1989), The Watermelon Woman (Cheryl Dunye, 1996), U People (Olive Demetrius and Hanifah Walidah, 2009), Tongues Untied (Marlon Riggs, 1989) and Litany for Survival (Ada Gay Griffin and Michelle Parkerson, 1999). Throughout the course we will evaluate the different ways filmmakers represent Black queerness on screen. The goal is to think about the possibilities and limitations of representation and
visibility. Each of you will be asked to facilitate a class discussion. You also will be required to do weekly critical response papers. In lieu of a final paper you will create a detailed proposal for a short film that "represents" some segment of Black queer living.

**Class Format:** seminar

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

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

**Prerequisites:** none

**Enrollment Limit:** 20

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

**Expected Class Size:** 20

**Distributions:** (D2)

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

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

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

Crosslistings: AMST304 / COMP307 / ENGL388

**Primary Crosslisting**

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 15

**Enrollment Preferences:** American Studies majors

**Expected Class Size:** 15

**Distributions:** (D2)

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

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

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

Crosslistings: AMST315 / AFR315 / SCST315

**Secondary Crosslisting**

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

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on participation and attendance, creation and maintenance of a personal blog, structural analyses for
film, and design of an original multimedia project.

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 15

Distributions: (D2)

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

Spring 2019

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

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

Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

Secondary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: junior majors, followed by senior majors

Expected Class Size: 14

Distributions: (D1) (WI)

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

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

Not offered current academic year

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

Crosslistings: LATS346 / AMST346

Secondary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: evaluation to be based on student participation, one 2- to 3-page close reading exercise, and an original 10- to 12 page
ARAB 401 (S) Topics in Advanced Arabic I: Contemporary Arab Cinema

Crosslistings: ARAB401 / COMP403

Primary Crosslisting

The Arab world is a fascinating region with rich traditions and vibrant societies. Through an exploration of contemporary Arab cinema, this course will introduce you to issues in modern Arab societies that represent the diversity of the region as well as the shared concerns and challenges. We will analyze select movies and texts, exploring how Arab filmmakers represent social, political, and economic change and realities in their societies. Some topics include nationalism and national identity, gender identities, civil wars, religion, social justice, and the recent revolts. The course will be conducted in Arabic, and we will employ linguistic and paralinguistic analyses of the movies as a means to explore modern Arab thought and cultures.

Class Format: lecture

Requirements/Evaluation: essays, presentations, final paper, exam

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

Prerequisites: ARAB 302

Enrollment Limit: none

Expected Class Size: 5

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ARAB

Attributes: FMST Core Courses

Not offered current academic year

ARAB 415 (S) Beyond Headlines: Surveying the Arab Landscape through Arabic Media

How does Arabic media represent the Arab landscape? This course will explore Arabic media as a window to the understanding of modern Arab thought and culture. It will discuss Arabic media as a vehicle through which issues of political, historical, social, and economic significance in the Arab world are discussed, debated, and analyzed. Some issues include political and social freedoms, inter-Arab relations, national identity, recent revolts, gender identities, the Arabic language in a changing world, and technology in the age of globalization. The course will explore these issues as represented in the language of print, internet, television, movies, and social media, and we will employ linguistic and paralinguistic analysis of these resources.

Class Format: lecture

Requirements/Evaluation: active participation in class, assignments, blogs, quizzes, presentation, final project

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

Prerequisites: ARAB 302

Enrollment Limit: 12

Enrollment Preferences: Arabic majors
ARTH 203 (F) Chicana/o Film and Video

Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203

Secondary Crosslisting

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

Class Format: film screenings will be scheduled as a lab

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

Distributions: (D1)

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

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

Fall 2018
LEC Section: 01  WF 11:00 am - 12:15 pm M 7:00 pm - 9:40 pm  C. Ondine Chavoya

ARTH 310 (S) An American Family and "Reality" Television (WI)

Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

Primary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: junior majors, followed by senior majors

Expected Class Size: 14
**ARTh 367 (S) Documentary Fictions**

Crosslistings: ENGL367 / ARTH367

**Secondary Crosslisting**

Documentary Fictions investigates the history of reality-based film and video. Using readings drawn from cultural studies, film history and literary theory, we will consider films ranging from *Nanook of the North* through *Grizzly Man* and *Citizenfour*. How do contemporary technologies of representation (medical imaging, FaceTime, video surveillance) inflect our sense of the world, and of ourselves?

**Class Format:** seminar

**Requirements/Evaluation:** several written exercises; two or three media exercises; two multimedia essays

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

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

**Enrollment Limit:** 20

**Enrollment Preferences:** English majors; Art History majors; prospective English majors

**Expected Class Size:** 20

**Distributions:** (D1)

**Attributes:** ENGL Literary Histories C; FMST Core Courses

Not offered current academic year

**ARTS 107 (S) Creating Games** (QFR)

Crosslistings: CSCI107 / ARTS107

**Secondary Crosslisting**

The game is unique as the only broadly-successful interactive art form. Games communicate the experience of embodying a role by manipulating the player’s own decisions, abstraction, and discrete planning. Those three elements are the essence of computation, which makes computer science theory integral to game design. Video games also co-opt programming and computer graphics as new tools for the modern artist. As a result, games are collaborative interdisciplinary constructs that use computation as a medium for creative expression. Students analyze and extend contemporary video and board games using the methodology of science and the language of the arts. They explore how computational concepts like recursion, state, and complexity apply to interactive experiences. They then synthesize new game elements using mathematics, programming and both digital and traditional art tools. Emphasis is on the theory of design in modern European board games. Topics covered include experiment design, gameplay balance, minimax, color theory, pathfinding, game theory, composition, and computability.

**Class Format:** lecture and studio

**Requirements/Evaluation:** evaluation will be based on participation, studio work, and quizzes

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

**Prerequisites:** none; no programming or game experience is assumed

**Enrollment Limit:** 24

**Enrollment Preferences:** first-year students

**Expected Class Size:** 24

**Department Notes:** not open to students who completed a Computer Science course numbered 136 or above; does not count toward the Art Major

**Materials/Lab Fee:** lab fee of $25 will be added to the student's term bill

**Distributions:** (D3) (QFR)

**Distribution Notes:** meets Division 3 requirement if registration is under CSCI; meets Division 1 requirement if registration is under ARTS
ARTS 124 (F) Introductory Video
In this course we explore how the proliferation of video has transformed the way we relate our own image, and that of others. Video has become a platform for hypervisibility. In an era of selfies, live-streaming, state sanctioned violence (and its digital record), how might we use video as a tool of empathy and accountability? We will pursue answers to these questions through the act of making. In this introductory level course students will gain facility in Adobe Premiere and other post-production tools in the Adobe Creative Suite. Students will explore camera technique, lighting, and how to work with appropriated footage. We will look at early and contemporary video works in order to situate the work being made in class. Video Art will also be contextualized within vernacular applications of video. Through regular technical exercises, readings, and group critiques, students will learn how to use video as critical tool in their practice.

Class Format: studio
Requirements/Evaluation: discussion, participation, and the technical and conceptual strength of the projects, with consideration given to individual development
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: current and prospective Art majors
Expected Class Size: 12
Distributions: (D1)
Attributes: FMST Core Courses
Not offered current academic year

ARTS 260 (S) Objects in Video, Video as Object
In a world where the screen is often taken for granted, how might we begin to dissect the ways video has transformed visual perception? This course will focus on video installation and how video is transformed by its physical context. We will examine how videos shift our relationship to objects in space. Students will experiment with lighting and set building, paying particular attention to how surfaces are transformed by the lens. We will also explore projection mapping, built installation, and the peculiarities of the screen. We will look at works by artists who have emphasized the physicality or immateriality of video through installation and web-based art. We will read a variety of texts, charting the shifting role video has played in contemporary society. Through weekly assignments and regular critiques, we will begin to unpack how the videos we make contact with daily can shift our relationship with our own bodies and our surrounding environment.

Class Format: studio
Requirements/Evaluation: discussion, participation, and the technical and conceptual strength of the projects, with consideration given to individual development
Prerequisites: 100 level video course
Enrollment Limit: 12
Enrollment Preferences: current and prospective Art majors
Expected Class Size: 12
Materials/Lab Fee: $125
Distributions: (D1)
Attributes: FMST Core Courses
Spring 2019
STU Section: 01 R 1:10 pm - 3:50 pm Ilana Y. Harris-Babou

CHIN 226 (S) Chinese Film and Its Significant Others
Crosslistings: CHIN226 / COMP296

Primary Crosslisting

From the "wows" that the first short films invoked at a Shanghai teahouse in 1896 to the $527 million (or 3.4 billion RMB) grossed at the box-office by a 3D fantasy in 2016, Chinese films have struck a responsive chord among domestic and foreign audiences. In this survey course, we 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.

Class Format: lecture

Requirements/Evaluation: attendance and participation, short response papers (1-2 pages each), one final project

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: current or prospective Chinese, Japanese, Asian Studies, and Comparative Literature majors

Expected Class Size: 15

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

CHIN 237 (F) Present Past: The Politics of Memory in Contemporary Chinese Literatures and Films (WI)

Crosslistings: CHIN237 / COMP297

Primary Crosslisting

What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "past" remembered, forgotten, and subverted in a literary "presence"? This tutorial explores the politics of memory in contemporary literatures and films from the People's Republic of China (post-socialist era, 1978), Taiwan (post-martial law, 1987), and Hong Kong (postcolonial era, 1997). We will look at how literary and cinematic works in each of these "post" societies represent state-sponsored narratives of remembrance, dissidents' collective amnesia, and at the popular level, a playful yet cynical flirtation with politics. With close- and distant- readings of textualized and visualized memories, we will examine themes of nation and locality, public and private, amnesia and nostalgia, and home and diaspora in the PRC, Taiwan, and Hong Kong from the late 1980s until to today. Course readings include "root-seeking", "new realist", "avant-garde" and "hooligan" novels, examples from the Taiwanese small theater movement, and the transnational cinemas made by the fifth, sixth, and second new wave filmmakers from these three "post" societies.

Class Format: tutorial

Requirements/Evaluation: attendance and participation, five short papers, five short critiques of a partner's paper, one final project

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: current or prospective Chinese, Asian Studies, and Comparative Literature majors

Expected Class Size: 15

Distributions: (D1) (WI)

Attributes: FMST Core Courses

Not offered current academic year

COMP 153 (F) Japanese Film

Crosslistings: JAPN153 / COMP153

Primary Crosslisting
From the swashbuckling samurai films of Kurosawa and delicate family dramas of Ozu to edgy cinematic experiments and a breathtaking range of animation, Japan has one of the most varied and exciting film traditions in the world. This course will introduce you to major periods, genres, and directors in that tradition. We will read film criticism that represents a range of approaches, but focus particularly on learning and practicing the kind of close visual analysis that will allow you to build your own original descriptions of how a given scene “works.” Throughout the course we will consider the relationship between classic cinema and popular genres like sword flicks, melodramas, psychological thrillers, and anime, focusing particularly on directors whose work seems to borrow equally from genre film and the artistic avant-garde. All texts are translated or subtitled. All levels welcome.

Class Format: lecture
Requirements/Evaluation: attendance, participation, some responses, two papers (5-7 pages), test
Prerequisites: none
Enrollment Limit: 40
Enrollment Preferences: students majoring in a related field
Expected Class Size: 20
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ASST
Attributes: FMST Core Courses
Not offered current academic year

COMP 221 (F) Hollywood Film
Crosslistings: ENGL204 / COMP221
Secondary Crosslisting
For almost a century, Hollywood films have been the world's most influential art form, shaping how we dress and talk, how we think about sex, race, and power, and what it means to be American. We'll examine both the characteristic pleasures provided by Hollywood's dominant genres--including action films, horror films, thrillers and romantic comedies--and the complex, sometimes unsavory fantasies they mobilize. We will do this by looking carefully at a dozen or so iconic films, probably including *Psycho*; *Casablanca*; *The Godfather*; *Schindler's List*; *Bridesmaids*; *Groundhog Day*, and *12 Years a Slave*. In addition to the assigned reading, students will be required to attend free screenings of course films on Sunday evenings at Images Cinema.

Class Format: lecture
Requirements/Evaluation: mandatory attendance at free Sunday 8:00 pm film screenings at Images, two 2-page essays analyzing a short film sequence, two editing exercises (produce a clip and an ~2-page essay), one midterm, and a final exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: a 100-level ENGL course, or a score of 5 on the AP English Literature exam, or a score of 6 or 7 on the Higher Level IB English exam
Enrollment Limit: 60
Enrollment Preferences: English majors
Expected Class Size: 60
Distributions: (D1)
Attributes: AMST Arts in Context Electives; ENGL Literary Histories C; FMST Core Courses
Not offered current academic year

COMP 246 (S) Bloody Vampires: From Fiction to Film and Fashion (WI)
Crosslistings: COMP246 / ENGL287
Primary Crosslisting
This course explores the figure of the vampire and seeks to explain the popular appeal such a fictive creature has been enjoying for over two centuries. What kind of fears and fantasies does it crystallize? And what kind of discourse about sexuality, death, and disease does it validate? What does its mere existence reveal about gender and ethnicity? We will examine the emergence of the vampire in gothic literature of the late 18th and 19th centuries, its omnipresence in cinema in the 20th century and investigate its resurgence in 21st-century pop culture. In order to gain a deeper understanding of the figure of the vampire, we will read poems by August Bürger and Goethe, the first vampire story by John Polidori, novels by
Sheridan LeFanu and Bram Stoker, and contemporary vampire fiction by Anne Rice and Stephenie Meyer. We will watch the films *Nosferatu* by Murnau and Herzog, *Dracula* by Browning and Coppola, the *Dance of Vampires* by Polanski, *The Hunger* by Scott, *Blade* by Norrington, *Twilight* by Hardwicke, and *Daybreakers* by Spierig, as well as episodes of the TV series *Buffy the Vampire Slayer, True Blood,* and *The Vampire Diaries.* We will also discuss music video clips by Lady Gaga and Marilyn Manson, and fashion shows by Alexander McQueen, John Galliano and Vivienne Westwood.

**Class Format:** seminar

**Requirements/Evaluation:** three 5-page papers and a 10- to 12-page final rewrite

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** students majoring or considering a major in language or literature

**Expected Class Size:** 19

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

**Attributes:** FMST Core Courses;

Not offered current academic year

**COMP 258 (F) Film and Media Studies: An Introduction**

Crosslistings: COMP258 / ENGL274

**Secondary Crosslisting**

This team-taught interdisciplinary course introduces students to concepts and skills central to the study of moving images. After familiarizing ourselves with the basic elements--visual, narrative and auditory--necessary for formal analysis, we will develop critical tools for understanding film and media in their historical and social contexts. We will discuss influential ideas, theories, and methods in the discipline of film and media studies. Students will learn to respond to works drawn from a wide range of forms: fiction and nonfiction film, animation, television, video games, and emerging forms of virtual reality. Throughout, our emphasis will be on the diverse ways in which moving pictures create meaning. How can we best think about the reciprocal relations between film, new media, and contemporary life? This course will be presented through a mixture of lectures, discussions, and exercises.

**Class Format:** lecture/discussion/studio

**Requirements/Evaluation:** class attendance and participation; frequent (probably weekly) writing assignments that will include several short responses, three essays (1000-2000 words), three production exercises; and a final long paper or project

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

**Prerequisites:** no prior production experience is required

**Enrollment Limit:** 30

**Enrollment Preferences:** open to first-year students; approximately 2/3 of places will be reserved for first- and second-year students

**Expected Class Size:** 30

**Distributions:** (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

**COMP 281 (S) The Banlieue in Literature, Music, and Film**

Crosslistings: RLF240 / AFR241 / COMP281

**Secondary Crosslisting**

In this course we will read, watch, and listen to various constructions of the *banlieue* in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.

**Class Format:** seminar

**Requirements/Evaluation:** journaling, presentation, in-class discussion, and final project

**Extra Info:** may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: RLFR 105 and above
Enrollment Limit: 20
Enrollment Preferences: French majors, certificate, Africana and Comparative literature students
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR
Attributes: FMST Core Courses
Not offered current academic year

COMP 283 (F) Haitian and French Caribbean Literatures and Films
Crosslistings: COMP283 / AFR261 / RLFR261
Secondary Crosslisting
Over the twentieth and twenty-first centuries, authors and filmmakers have questioned prevalent representations of the Creole and French-speaking Caribbean such as the idea of Haiti as the First Black republic and the poorest nation in the Western hemisphere and and of Martinique and Guadeloupe as the "French" Caribbean. They have also interrogated their forebears by reclaiming modernity, reframing History, and telling "intimist" stories (Ferly). This course focuses on the diverging paths by Haitian and French Caribbean literatures (short stories, play, poem, novels) and film (short, feature and documentaries) as critical interventions that bring into focus gender, slavery, identity, exile, migration, imperialism, culture, and (non) sovereignty.
Class Format: seminar
Requirements/Evaluation: in-class discussions, journaling, steps towards final project, final project and presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: French majors, French certificate, Africana and Comparative Literature students
Enrollment Limit: 15
Enrollment Preferences: 105 and above, French majors, French certificate, Africana and Comparative Literature students
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR
Attributes: FMST Core Courses
Not offered current academic year

COMP 294 (S) Philosophy and Narrative Fiction (WI)
Crosslistings: PHIL294 / COMP294
Secondary Crosslisting
What is it for a novel, a story, a play or a film to be a philosophical narrative? It is not enough for it merely to be about a character who happens to be a philosopher; nor is it just that philosophical positions are reviewed in the narrative, as in Gaarder's Sophie's World. Milan Kundera tried to answer this question by saying that a good philosophical novel does not serve philosophy but, on the contrary, tries to "get hold of a domain that (...) philosophy had kept for itself. There are metaphysical problems, problems of human existence, that philosophy has never known how to grasp in all their concreteness and that only the novel can seize." If Kundera is right, fictional narratives (such as novels) sometimes do the philosophical work that philosophy cannot do for itself. What kind of work is that, and how is it accomplished? Why can't argumentative prose--philosophers' preferred form of expression--clearly say, and moreover prove, what literature, theatre and film illustrate, show and display? One possible answer which we will examine is that, while many philosophers recognize that there are intimate connections between what we believe, feel and do, philosophical argumentation by its very nature appeals to belief alone; narrative art, by contrast, can simultaneously engage our reason, emotions, imagination and will, thus resulting not only in deepening our understanding, but also in transformation of the self. To properly address a number of interrelated questions concerning philosophy in literature and film, and philosophical problems of meaning, interpretation and evaluation of narrative fiction, we will discuss both narrative works of art and theoretical approaches to their analysis. We will consider the ways in which narrative fiction presents and engages its audience in philosophical reflections on personal identity, nature of the self, interpersonal relationships, memory, time, human existence, freedom, and the meaning in life. The choice of literary works and films to be discussed will to some extent depend on students' interest. Most of the authors will come
from this list, however: Sartre, de Beauvoir, Kafka, Dostoyevsky, Thomas Mann, Camus, Ecco, Kundera, Borges, Charlie Kaufman, Bergman,
Tarkovsky, Resnais, Kurosawa, Bunuel, Kubrick, Godard, Visconti and Guillermo del Toro. The theoretical aspect of the course will involve close
readings of selected articles in contemporary aesthetics, philosophy of literature and philosophy of film.

Class Format: tutorial

Requirements/Evaluation: weekly film screenings on Monday nights (7-10 pm); tutorial attendance and participation; bi-weekly tutorial papers, each
about 5 pages long (totaling 6 per student); bi-weekly oral responses to the paper of the tutorial partner

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who can demonstrate informed interest in the course and who can commit the time that the course will require

Expected Class Size: 10

Distributions: (D2) (WI)

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

Attributes: FMST Core Courses;  PHIL Contemporary Value Theory Courses;

COMP 295 (F) Philosophy of Film and Film Theory  (WI)

Crosslistings: COMP295 / PHIL295

Secondary Crosslisting

Philosophy of film is a relatively young, but very rich and rapidly growing field. Its central question--What is film?--has been approached and framed in
many different ways; naturally, the answers to that question, and the theoretical assumptions that underlie the answers, differ as well. This course will
offer a selective overview of the debates that characterized philosophy of film since the early 20th century. Starting with early film theorists (such as
Munsterberg, Arnheim, Bazin, and Soviet formalists), we will examine how their insights and disagreements influenced later developments in
continental and analytic philosophy of film, and in film theory. While looking at film as art, as document, as experiment and as entertainment, we will
always keep in sight specific theoretical assumptions that underlie different understandings of film, and different critical approaches to the medium.

Some of the questions we will ask are: What is the nature of filmic representation? Does film accurately capture reality, as no other art does? Does it
advocate our thinking and increase our knowledge of the world? Or is it a supreme illusion, a dream-like escape, the domain in which the viewer’s
unconscious wishes are magically fulfilled? How does film generate meaning? Is film a creation of a single artist - the director, the author - or is it a
result of a loosely synchronized and not quite coherent collaboration of many different people, each guided by her or his particular vision? Is there a
room for the notion of collective intention in filmmaking? What is the nature of audience's response to film? Why do we seek to experience through film
fear and anguish that we avoid in our daily lives? Are there ethical considerations that should govern both film production and spectatorship? Finally, is
there a reason for philosophy of film and film theory to exist as a separate field? Is philosophy of film really autonomous, independent from traditional
philosophical disciplines which help generate its central questions, such as aesthetics, philosophy of art, epistemology, ontology, semiotics, ethics,
social and political philosophy? Is film today really distinct from a number of new, emerging visual media? How should we think about the boundaries
and methods of theorizing about film?

Class Format: seminar

Requirements/Evaluation: this is a reading, writing & viewing intensive class; evaluation will be based on class participation, 5 short response
papers (about 800 words each), & two 5 pages long papers

Extra Info: the second of which will be due after the end of classes; class attendance and Tuesday evening film screenings are mandatory

Extra Info 2: may not be taken on a pass/fail basis

Prerequisites: none; open to first year students

Enrollment Limit: 19

Enrollment Preferences: Philosophy majors and intended majors; students especially interested in film; and by seniority

Expected Class Size: 19

Distributions: (D2) (WI)

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

Attributes: FMST Core Courses;  PHIL Contemporary Value Theory Courses;
COMP 296 (S)  Chinese Film and Its Significant Others

Crosslistings: CHIN226 / COMP296

Secondary Crosslisting

From the "wows" that the first short films invoked at a Shanghai teahouse in 1896 to the $527 million (or 3.4 billion RMB) grossed at the box-office by a 3D fantasy in 2016, Chinese films have struck a responsive chord among domestic and foreign audiences. In this survey course, we 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.

Class Format: lecture

Requirements/Evaluation: attendance and participation, short response papers (1-2 pages each), one final project

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: current or prospective Chinese, Japanese, Asian Studies, and Comparative Literature majors

Expected Class Size: 15

Distributions: (D1)

Attributes: FMST Core Courses

COMP 297 (F)  Present Past: The Politics of Memory in Contemporary Chinese Literatures and Films  (WI)

Crosslistings: CHIN237 / COMP297

Secondary Crosslisting

What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "past" remembered, forgotten, and subverted in a literary "presence"? This tutorial explores the politics of memory in contemporary literatures and films from the People's Republic of China (post-socialist era, 1978), Taiwan (post-martial law, 1987), and Hong Kong (postcolonial era, 1997). We will look at how literary and cinematic works in each of these "post" societies represent state-sponsored narratives of remembrance, dissidents' collective amnesia, and at the popular level, a playful yet cynical flirtation with politics. With close- and distant- readings of textualized and visualized memories, we will examine themes of nation and locality, public and private, amnesia and nostalgia, and home and diaspora in the PRC, Taiwan, and Hong Kong from the late 1980s until to today. Course readings include "root-seeking", "new realist", "avant-garde" and "hooligan" novels, examples from the Taiwanese small theater movement, and the transnational cinemas made by the fifth, sixth, and second new wave filmmakers from these three "post" societies.

Class Format: tutorial

Requirements/Evaluation: attendance and participation, five short papers, five short critiques of a partner's paper, one final project

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: current or prospective Chinese, Asian Studies, and Comparative Literature majors

Expected Class Size: 10

Distributions: (D1) (WI)

Attributes: FMST Core Courses

Not offered current academic year
COMP 298 (S) Introduction to French and Francophone Film
Crosslistings: COMP298 / RLFR228

Secondary Crosslisting
In this course, we watch and examine seminal French and Francophone films. Starting with early French cinema and silent movies of the end of the nineteenth century, we continue with landmark films from the 1920s, '30s and '40s. World War II serves as a point of rupture to explore how the advent of Francophone film parallels postcolonial theory. Throughout the semester, we discuss film as spectacle, the emergence of narrative forms, innovative technical practice and their connection to aesthetics. We also look at the role of film in addressing larger questions that include acts of rebellion, decolonization, the radical rejection of societal values, colonialism, dislocation, alienation, French collaboration during the German occupation, and the intersection of history and biography, as well as migration, in between-ness, and transnationalism. Films from the Lumière brothers, Méliès, Guy-Blaché, Vigo, Truffaut, Sembene, Mambety, Malle, Varda, Palcy, Peck, and Sissako. Conducted in French.

Class Format: seminar
Requirements/Evaluation: response papers, midterm paper, TV show, colloquium
Extra Info: not available for the fifth course option
Prerequisites: RLFR 201, 202, or 203, or by permission of instructor
Enrollment Limit: 15
Enrollment Preferences: RLFR 201, 202, or 203, or by permission of instructor
Expected Class Size: 12
Distributions: (D1)
Attributes: FMST Core Courses

Not offered current academic year

COMP 307 (S) Asian American Writing and the Visual Arts
Crosslistings: AMST304 / COMP307 / ENGL388

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

Class Format: seminar
Requirements/Evaluation: two papers, short assignments, presentation, participation
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: American Studies majors
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under AMST; meets Division 1 requirement if registration is under ENGL or COMP
Attributes: AMST Arts in Context Electives; AMST Comp Studies in Race, Ethnicity, Diaspora; FMST Core Courses

Not offered current academic year

COMP 316 (S) An American Family and "Reality" Television (WI)
Crosslistings: COMP316 / AMST333 / ARTH310 / WGSS312

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

**Class Format: seminar**

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

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** junior majors, followed by senior majors

**Expected Class Size:** 14

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

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

**Attributes:** AMST Arts in Context Electives; ARTH post-1600 Courses; FMST Core Courses; Not offered current academic year

**COMP 341 (F) Cinematic Representations of Work and Migration after the Wall**

**Crosslistings:** COMP341 / WGSS341

**Primary Crosslisting**

The increased flow of migrants from East to West and from South to North into the center of Europe and the simultaneous tightening of restrictions against illegal migration have brought to the forefront issues of labour, gender, and precarity, citizenship and cultural belonging. We will analyze feature films and documentaries that trace the changing face of work and migration, with an emphasis on flows from countries the former east bloc and Africa to Europe. We will discuss negative effects of globalized capitalism, such as the monetization of feeling and personal relations (Harvey), the concept of intensification and the disembodied state (Nealon and Foucault), but also ask what new opportunities might arise, and for which groups. We will study the depiction of manual labour, illegal migration, women as caregivers, Internet marriage, sex work, and the migrant as a raced and othered body. Theory by Dina Iordanova and William Brown, Ewa Mazierska, Sandro Mezzadra and Brett Neilson, Jeffrey Nealon, Lara Águstin, Angela Melitopoulos, Lauren Berlant and Mieke Bal. Films will likely include: *Illegal, Working Man's Death, NordSud.com, Lichter (Lights), Code Unknown, The Flower Bridge, Occident, Since Otar Left, Losers and Winners, Whore's Glory, Le Havre and Time Out.*

**Class Format:** seminar

**Requirements/Evaluation:** active class participation, two short papers, an oral presentation, and a final paper

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

**Prerequisites:** a 200-level ENGL or COMP course, or permission of instructor

**Enrollment Limit:** 19

**Enrollment Preferences:** Comparative Literature and Women's Gender & Sexuality majors

**Expected Class Size:** 10

**Distributions:** (D1)

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

**Attributes:** FMST Core Courses; Not offered current academic year

**COMP 403 (S) Topics in Advanced Arabic I: Contemporary Arab Cinema**

**Crosslistings:** ARAB401 / COMP403

**Secondary Crosslisting**

The Arab world is a fascinating region with rich traditions and vibrant societies. Through an exploration of contemporary Arab cinema, this course will introduce you to issues in modern Arab societies that represent the diversity of the region as well as the shared concerns and challenges. We will
analyze select movies and texts, exploring how Arab filmmakers represent social, political, and economic change and realities in their societies. Some topics include nationalism and national identity, gender identities, civil wars, religion, social justice, and the recent revolts. The course will be conducted in Arabic, and we will employ linguistic and paralinguistic analyses of the movies as a means to explore modern Arab thought and cultures.

Class Format: lecture
Requirements/Evaluation: essays, presentations, final paper, exam
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: ARAB 302
Enrollment Limit: none
Expected Class Size: 5
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under ARAB
Attributes: FMST Core Courses

CSCI 107 (S) Creating Games  (QFR)
Crosslistings: CSCI107 / ARTS107
Primary Crosslisting
The game is unique as the only broadly-successful interactive art form. Games communicate the experience of embodying a role by manipulating the player’s own decisions, abstraction, and discrete planning. Those three elements are the essence of computation, which makes computer science theory integral to game design. Video games also co-opt programming and computer graphics as new tools for the modern artist. As a result, games are collaborative interdisciplinary constructs that use computation as a medium for creative expression. Students analyze and extend contemporary video and board games using the methodology of science and the language of the arts. They explore how computational concepts like recursion, state, and complexity apply to interactive experiences. They then synthesize new game elements using mathematics, programming and both digital and traditional art tools. Emphasis is on the theory of design in modern European board games. Topics covered include experiment design, gameplay balance, minimax, color theory, pathfinding, game theory, composition, and computability.
Class Format: lecture and studio
Requirements/Evaluation: evaluation will be based on participation, studio work, and quizzes
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none; no programming or game experience is assumed
Enrollment Limit: 24
Enrollment Preferences: first-year students
Expected Class Size: 24
Department Notes: not open to students who completed a Computer Science course numbered 136 or above; does not count toward the Art Major
Materials/Lab Fee: lab fee of $25 will be added to the student's term bill
Distributions: (D3) (QFR)
Distribution Notes: meets Division 3 requirement if registration is under CSCI; meets Division 1 requirement if registration is under ARTS
Attributes: FMST Core Courses;
Not offered current academic year

CSCI 371 (F) Computational Graphics  (QFR)
PhotoShop, medical MRIs, video games, and movie special effects all programmatically create and manipulate digital images. This course teaches the fundamental techniques behind these applications. We begin by building a mathematical model of the interaction of light with surfaces, lenses, and an imager. We then study the data structures and processor architectures that allow us to efficiently evaluate that physical model.
Students will complete a series of programming assignments for both photorealistic image creation and real-time 3D rendering using C++, OpenGL, and GLSL. These assignments cumulate in a multi-week final project. Topics covered in the course include: projective geometry, ray tracing,
bidirectional surface scattering functions, binary space partition trees, matting and compositing, shadow maps, cache management, and parallel processing on GPUs.

**Class Format:** lecture, with optics laboratory exercises

**Requirements/Evaluation:** evaluation based on assignments, projects, and exams

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

**Prerequisites:** CSCI 136 and CSCI 237 or permission of instructor

**Enrollment Limit:** 24

**Enrollment Preferences:** current or expected Computer Science majors

**Expected Class Size:** 24

**Distributions:** (D3) (QFR)

**Attributes:** FMST Core Courses;

Not offered current academic year

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CSCI 372 (F) Visual Media Revolution (QFR)

We live at the beginning of the second revolution in visual media. Two centuries ago, the camera and the Jacquard loom introduced machines for creating art. By automating the artist's hand, they also forced questions of how objective technique gives rise to subjective meaning and where the border lies between mechanical and human contributions. Those progenitors eventually led to digital film, computer games, and digital content creation for architecture and industrial design. Today, accessible and pervasive computation provokes a second revolution. Augmented reality, 3D scanning, 3D printing, virtual reality, and computational photography are exploding into mainstream experience. Where previous digital media refined analog practice through evolution, these are forms that could not exist without computation. As the world seeks the promise of new visual forms, we find that fundamentals of earlier media remain valid and take them as our guide. This tutorial investigates the technology of emerging computational media and explores their impact on the relationship between process and aesthetics.

**Class Format:** This class will follow the meeting structure of a tutorial, with groups of three or four

**Requirements/Evaluation:** oral presentations and short papers

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

**Prerequisites:** CSCI 256

**Enrollment Limit:** 18

**Enrollment Preferences:** current or expected Computer Science majors

**Expected Class Size:** 18

**Distributions:** (D3) (QFR)

**Attributes:** FMST Core Courses;

Not offered current academic year

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ENGL 204 (F) Hollywood Film

Crosslistings: ENGL204 / COMP221

**Primary Crosslisting**

For almost a century, Hollywood films have been the world's most influential art form, shaping how we dress and talk, how we think about sex, race, and power, and what it means to be American. We'll examine both the characteristic pleasures provided by Hollywood's dominant genres--including action films, horror films, thrillers and romantic comedies--and the complex, sometimes unsavory fantasies they mobilize. We will do this by looking carefully at a dozen or so iconic films, probably including *Psycho*; *Casablanca*; *The Godfather*; *Schindler's List*; *Bridesmaids*; *Groundhog Day*, and *12 Years a Slave*. In addition to the assigned reading, students will be required to attend free screenings of course films on Sunday evenings at Images Cinema.

**Class Format:** lecture

**Requirements/Evaluation:** mandatory attendance at free Sunday 8:00 pm film screenings at Images, two 2-page essays analyzing a short film sequence, two editing exercises (produce a clip and an ~2-page essay), one midterm, and a final exam

**Extra Info:** may not be taken on a pass/fail basis
ENGL 213 (S) Making Radio

This course has two aims. The first is to teach the necessary skills (including interview technique, field recording, editing, and scoring) to make broadcast-worthy audio nonfiction. The second is to use this process to investigate fundamental aspects of narrative. How does a story build a contract with listeners? What's the role of the narrator? How can one appropriately speak for (and sometimes against) another person? This is not a course in journalism, but rather an experiment in documentary cinema for the ear. We'll do some reading in radio history and technique, and will listen to exemplary works (including episodes of This American Life, RadioLab, Love & Radio, and Serial), but most of our time—and this is a time-consuming course—will be spent making and critiquing each other's pieces. Students will produce five or six pieces total, at least two of which must develop out of interviews with strangers.

Class Format: seminar

Requirements/Evaluation: five short audio pieces; attendance and active participation

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

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

Enrollment Limit: 10

Enrollment Preferences: sophomores; English majors; students with radio or studio art training

Expected Class Size: 10

Distributions: (D1)

Attributes: FMST Core Courses

Spring 2019

SEM Section: 01    MR 2:35 pm - 3:50 pm    Shawn J. Rosenheim

ENGL 274 (F) Film and Media Studies: An Introduction

Crosslistings: COMP258 / ENGL274

Primary Crosslisting

This team-taught interdisciplinary course introduces students to concepts and skills central to the study of moving images. After familiarizing ourselves with the basic elements—visual, narrative and auditory—necessary for formal analysis, we will develop critical tools for understanding film and media in their historical and social contexts. We will discuss influential ideas, theories, and methods in the discipline of film and media studies. Students will learn to respond to works drawn from a wide range of forms: fiction and nonfiction film, animation, television, video games, and emerging forms of virtual reality. Throughout, our emphasis will be on the diverse ways in which moving pictures create meaning. How can we best think about the reciprocal relations between film, new media, and contemporary life? This course will be presented through a mixture of lectures, discussions, and exercises.

Class Format: lecture/discussion/studio

Requirements/Evaluation: class attendance and participation; frequent (probably weekly) writing assignments that will include several short responses, three essays (1000-2000 words), three production exercises; and a final long paper or project

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

Prerequisites: no prior production experience is required

Enrollment Limit: 30
Enrollment Preferences: open to first-year students; approximately 2/3 of places will be reserved for first- and second-year students

Expected Class Size: 30

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

ENGL 286 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film

Crosslistings: AFR283 / AMST283 / WGSS283 / ENGL286

Secondary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

Distributions: (D1)

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

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

Fall 2018

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

ENGL 287 (S) Bloody Vampires: From Fiction to Film and Fashion (WI)

Crosslistings: COMP246 / ENGL287

Secondary Crosslisting

This course explores the figure of the vampire and seeks to explain the popular appeal such a fictive creature has been enjoying for over two centuries. What kind of fears and fantasies does it crystallize? And what kind of discourse about sexuality, death, and disease does it validate? What does its mere existence reveal about gender and ethnicity? We will examine the emergence of the vampire in gothic literature of the late 18th and 19th centuries, its omnipresence in cinema in the 20th century and investigate its resurgence in 21st-century pop culture. In order to gain a deeper understanding of the figure of the vampire, we will read poems by August Bürgér and Goethe, the first vampire story by John Polidori, novels by Sheridan LeFanu and Bram Stoker, and contemporary vampire fiction by Anne Rice and Stephenie Meyer. We will watch the films Nosferatu by Murnau and Herzog, Dracula by Browning and Coppola, the Dance of Vampires by Polanski, The Hunger by Scott, Blade by Norrington, Twilight by Hardwicke, and Daybreakers by Spierig, as well as episodes of the TV series Buffy the Vampire Slayer, True Blood, and The Vampire Diaries. We will also discuss music video clips by Lady Gaga and Marilyn Manson, and fashion shows by Alexander McQueen, John Galliano and Vivienne Westwood.

Class Format: seminar
ENGL 367 (S) Documentary Fictions
Crosslistings: ENGL367 / ARTH367

Primary Crosslisting
Documentary Fictions investigates the history of reality-based film and video. Using readings drawn from cultural studies, film history and literary theory, we will consider films ranging from *Nanook of the North* through *Grizzly Man* and *Citizenfour*. How do contemporary technologies of representation (medical imaging, FaceTime, video surveillance) inflect our sense of the world, and of ourselves?

Class Format: seminar

Requirements/Evaluation: several written exercises; two or three media exercises; two multimedia essays

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

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

Enrollment Limit: 20

Enrollment Preferences: English majors; Art History majors; prospective English majors

Expected Class Size: 20

Distributions: (D1) (WI)

Attributes: ENGL Literary Histories C; FMST Core Courses

Not offered current academic year

ENGL 388 (S) Asian American Writing and the Visual Arts
Crosslistings: AMST304 / COMP307 / ENGL388

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: American Studies majors

Expected Class Size: 15

Distributions: (D2)

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

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

Not offered current academic year
JAPN 153 (F) Japanese Film

Crosslistings: JAPN153 / COMP153

Secondary Crosslisting

From the swashbuckling samurai films of Kurosawa and delicate family dramas of Ozu to edgy cinematic experiments and a breathtaking range of animation, Japan has one of the most varied and exciting film traditions in the world. This course will introduce you to major periods, genres, and directors in that tradition. We will read film criticism that represents a range of approaches, but focus particularly on learning and practicing the kind of close visual analysis that will allow you to build your own original descriptions of how a given scene “works.” Throughout the course we will consider the relationship between classic cinema and popular genres like sword flicks, melodramas, psychological thrillers, and anime, focusing particularly on directors whose work seems to borrow equally from genre film and the artistic avant-garde. All texts are translated or subtitled. All levels welcome.

Class Format: lecture

Requirements/Evaluation: attendance, participation, some responses, two papers (5-7 pages), test

Prerequisites: none

Enrollment Limit: 40

Enrollment Preferences: students majoring in a related field

Expected Class Size: 20

Distributions: (D1)

Distribution Notes: meets Division 1 requirement if registration is under ASST

Attributes: FMST Core Courses

LATS 203 (F) Chicana/o Film and Video

Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203

Primary Crosslisting

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

Class Format: film screenings will be scheduled as a lab

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

Distributions: (D2)

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

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

Fall 2018

LEC Section: 01    WF 11:00 am - 12:15 pm M 7:00 pm - 9:40 pm    C. Ondine Chavoya

LATS 231 (S) Approaches to Media Studies: Analyzing Mediated Difference
Crosslistings: AMST231 / LATS231 / WGSS232

Primary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10

Distributions: (D2)

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

Not offered current academic year

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

Crosslistings: LATS346 / AMST346

Primary Crosslisting

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

Class Format: seminar

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

Distributions: (D2) (WI)

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

Fall 2018

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

MUS 149 (F) The Language of Film Music
Filmmakers have relied on music from the earliest days of silent movies (often accompanied by live musical performance) to our present age of slickly-produced YouTube videos. Along the way, trends have arisen (and have been artfully thwarted) in countless film scores, whether constructed from preexisting works or specially crafted by composers like Max Steiner, Bernard Herrmann, John Williams, James Horner, Alexandre Desplat, or Björk. In this class, we will look at and listen to films from different periods and cultures, observing which techniques evolved, which have changed very little, and considering when an idea is borrowed and when it might actually be new. We will also discuss the impact this language has on the experience of the viewer, and how film music functions in the wider culture. Assignments will consist of listening/viewing, responding in writing, and re-interpreting film clips with music you will compose or borrow.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** assignments, quizzes, midterm essay, final creative project; midterm and final will also involve viewing/listening

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** given to juniors and seniors

**Expected Class Size:** 19

**Distributions:** (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

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**MUS 276 (F)  Music and the Internet**

Since the release of Napster in 1999, the Internet's relationship with music has been sometimes elevating and sometimes adversarial. While it has granted listeners access to broad music libraries and musicians access to large audiences, the Internet has also exposed listeners to legal action, taxed artists with dwindling royalties, and disrupted and reshaped the recording and publishing industries. This course examines how the Internet has affected music at every level, from its creation to its distribution and consumption. Topics will include music written for online spaces, musical performances that take place online, music and online gaming, live music that refers to the Internet, the financial and philosophical background of music file formats, changing notions of musical ownership, censorship of music online, music's place in memes, and the user experience in (and attitudes toward music projected by) services like iTunes, YouTube, Spotify, and musically.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** 4-page midterm paper, 8-page final paper, one presentation, two mid-semester creative projects

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** none

**Expected Class Size:** 14

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under SCST

**Attributes:** FMST Core Courses

Not offered current academic year

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**PHIL 294 (S)  Philosophy and Narrative Fiction  (WI)**

Crosslistings: PHIL294 / COMP294

**Primary Crosslisting**

What is it for a novel, a story, a play or a film to be a philosophical narrative? It is not enough for it merely to be about a character who happens to be a philosopher; nor is it just that philosophical positions are reviewed in the narrative, as in Gaarder's Sophie's World. Milan Kundera tried to answer this question by saying that a good philosophical novel does not serve philosophy but, on the contrary, tries to "get hold of a domain that (...) philosophy had kept for itself. There are metaphysical problems, problems of human existence, that philosophy has never known how to grasp in all their concreteness and that only the novel can seize." If Kundera is right, fictional narratives (such as novels) sometimes do the philosophical work that philosophy cannot do for itself. What kind of work is that, and how is it accomplished? Why can't argumentative prose--philosophers' preferred form of expression--clearly say, and moreover prove, what literature, theatre and film illustrate, show and display? One possible answer which we will examine is that, while many philosophers recognize that there are intimate connections between what we believe, feel and do, philosophical argumentation by
its very nature appeals to belief alone; narrative art, by contrast, can simultaneously engage our reason, emotions, imagination and will, thus resulting not only in deepening our understanding, but also in transformation of the self. To properly address a number of interrelated questions concerning philosophy in literature and film, and philosophical problems of meaning, interpretation and evaluation of narrative fiction, we will discuss both narrative works of art and theoretical approaches to their analysis. We will consider the ways in which narrative fiction presents and engages its audience in philosophical reflections on personal identity, nature of the self, interpersonal relationships, memory, time, human existence, freedom, and the meaning in life. The choice of literary works and films to be discussed will to some extent depend on students' interest. Most of the authors will come from this list, however: Sartre, de Beauvoir, Kafka, Dostoyevsky, Thomas Mann, Camus, Ecco, Kundera, Borges, Charlie Kaufman, Bergman, Tarkovsky, Resnais, Kurosawa, Bunuel, Kubrick, Godard, Visconti and Guillermo del Toro. The theoretical aspect of the course will involve close readings of selected articles in contemporary aesthetics, philosophy of literature and philosophy of film.

Class Format: tutorial

Requirements/Evaluation: weekly film screenings on Monday nights (7-10 pm); tutorial attendance and participation; bi-weekly tutorial papers, each about 5 pages long (totaling 6 per student); bi-weekly oral responses to the paper of the tutorial partner

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

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: students who can demonstrate informed interest in the course and who can commit the time that the course will require

Expected Class Size: 10

Distributions: (D2) (WI)

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

Attributes: FMST Core Courses;

Not offered current academic year

PHIL 295 (F) Philosophy of Film and Film Theory (WI)

Crosslistings: COMP295 / PHIL295

Primary Crosslisting

Philosophy of film is a relatively young, but very rich and rapidly growing field. Its central question--What is film?--has been approached and framed in many different ways; naturally, the answers to that question, and the theoretical assumptions that underlie the answers, differ as well. This course will offer a selective overview of the debates that characterized philosophy of film since the early 20th century. Starting with early film theorists (such as Munsterberg, Arnheim, Bazin, and Soviet formalists), we will examine how their insights and disagreements influenced later developments in continental and analytic philosophy of film, and in film theory. While looking at film as art, as document, as experiment and as entertainment, we will always keep in sight specific theoretical assumptions that underlie different understandings of film, and different critical approaches to the medium. Some of the questions we will ask are: What is the nature of filmic representation? Does film accurately capture reality, as no other art does? Does it advance our thinking and increase our knowledge of the world? Or is it a supreme illusion, a dream-like escape, the domain in which the viewer's unconscious wishes are magically fulfilled? How does film generate meaning? Is film a creation of a single artist - the director, the author - or is it a result of a loosely synchronized and not quite coherent collaboration of many different people, each guided by her or his particular vision? Is there a room for the notion of collective intention in filmmaking? What is the nature of audience's response to film? Why do we seek to experience through film fear and anguish that we avoid in our daily lives? Are there ethical considerations that should govern both film production and spectatorship? Finally, is there a reason for philosophy of film and film theory to exist as a separate field? Is philosophy of film really autonomous, independent from traditional philosophical disciplines which help generate its central questions, such as aesthetics, philosophy of art, epistemology, ontology, semiotics, ethics, social and political philosophy? Is film today really distinct from a number of new, emerging visual media? How should we think about the boundaries and methods of theorizing about film?

Class Format: seminar

Requirements/Evaluation: this is a reading, writing & viewing intensive class; evaluation will be based on class participation, 5 short response papers (about 800 words each), & two 5 pages long papers

Extra Info: the second of which will be due after the end of classes; class attendance and Tuesday evening film screenings are mandatory

Extra Info 2: may not be taken on a pass/fail basis

Prerequisites: none; open to first year students

Enrollment Limit: 19
Enrollment Preferences: Philosophy majors and intended majors; students especially interested in film; and by seniority

Expected Class Size: 19

Distributions: (D2) (WI)

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

Attributes: FMST Core Courses; PHIL Contemporary Value Theory Courses;

Not offered current academic year

REL 229 (S) Reel Jesus: Reading the Christian Bible and Film in the U.S.A. (WI)

Crosslistings: REL229 / AMST229

Primary Crosslisting

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

Class Format: lecture/discussion

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

Prerequisites: none

Enrollment Limit: 19

Expected Class Size: 12

Distributions: (D2) (WI)

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

Not offered current academic year

RLFR 206 (F) The Outsider in French & Francophone Film Adaptations of Literary Texts (DPE) (WI)

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)constitute 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.

Class Format: seminar

Requirements/Evaluation: three response papers, one short essay on film adaption, one video essay with a student partner

Extra Info: not available for the fifth course option

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

Distributions: (D1) (DPE) (WI)

Distribution Notes: DPE: 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. WI: This course is WI because students write three response, 4-page papers and one 7-page script for the narration in their video essay.

Attributes: FMST Core Courses;

Fall 2018

RLFR 228 (S) Introduction to French and Francophone Film
Crosslistings: COMP298 / RLFR228

Primary Crosslisting
In this course, we watch and examine seminal French and Francophone films. Starting with early French cinema and silent movies of the end of the nineteenth century, we continue with landmark films from the 1920s, '30s and '40s. World War II serves as a point of rupture to explore how the advent of Francophone film parallels postcolonial theory. Throughout the semester, we discuss film as spectacle, the emergence of narrative forms, innovative technical practice and their connection to aesthetics. We also look at the role of film in addressing larger questions that include acts of rebellion, decolonization, the radical rejection of societal values, colonialism, dislocation, alienation, French collaboration during the German occupation, and the intersection of history and biography, as well as migration, in between-ness, and transnationalism. Films from the Lumière brothers, Méliès, Guy-Blaché, Vigo, Truffaut, Sembene, Mambety, Malie, Varda, Palcy, Peck, and Sissako. Conducted in French.

Class Format: seminar
Requirements/Evaluation: response papers, midterm paper, TV show, colloquium
Extra Info: not available for the fifth course option
Prerequisites: RLFR 201, 202, or 203, or by permission of instructor
Enrollment Limit: 15
Enrollment Preferences: RLFR 201, 202, or 203, or by permission of instructor
Expected Class Size: 12
Distributions: (D1)
Attributes: FMST Core Courses

Not offered current academic year

RLFR 240 (S) The Banlieue in Literature, Music, and Film
Crosslistings: RLFR240 / AFR241 / COMP281

Primary Crosslisting
In this course we will read, watch, and listen to various constructions of the banlieue in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.

Class Format: seminar
Requirements/Evaluation: journaling, presentation, in-class discussion, and final project
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: RLFR 105 and above
Enrollment Limit: 20
Enrollment Preferences: French majors, certificate, Africana and Comparative literature students
Expected Class Size: 15
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR
Attributes: FMST Core Courses

Not offered current academic year
RLFR 261 (F) Haitian and French Caribbean Literatures and Films
Crosslistings: COMP283 / AFR261 / RLFR261

Primary Crosslisting

Over the twentieth and twenty-first centuries, authors and filmmakers have questioned prevalent representations of the Creole and French-speaking Caribbean such as the idea of Haiti as the First Black republic and the poorest nation in the Western hemisphere and of Martinique and Guadeloupe as the "French" Caribbean. They have also interrogated their forebears by reclaiming modernity, reframing History, and telling "intimist" stories (Ferly). This course focuses on the diverging paths by Haitian and French Caribbean literatures (short stories, play, poem, novels) and film (short, feature and documentaries) as critical interventions that bring into focus gender, slavery, identity, exile, migration, imperialism, culture, and (non) sovereignty.

Class Format: seminar

Requirements/Evaluation: in-class discussions, journaling, steps towards final project, final project and presentation
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: French majors, French certificate, Africana and Comparative Literature students
Enrollment Limit: 15
Enrollment Preferences: 105 and above, French majors, French certificate, Africana and Comparative Literature students
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under RLFR or COMP; meets Division 2 requirement if registration is under AFR
Attributes: FMST Core Courses

Not offered current academic year

RLSP 208 (S) The Spanish Civil War in Literature and Film

The Spanish Civil War (1936-1939) has generated a vast bibliography and filmography that to this day reflect widely antagonistic interpretations of the conflict itself, its roots, and its impact. From the Spanish perspective, the war is the most important single event in understanding modern Spain. The ideals, passions, and consequences of the Spanish Civil War still divide Spaniards and have been recreated and relived by writers, artists, and filmmakers, and debated by historians. The course will begin with a historical introduction to the origins, development, and outcome of the war. Was the Spanish war a national struggle or an international struggle played out on Spanish soil? Along with studying internal Spanish political divisions, we will also consider the impact of the foreign policy positions of other countries—including Germany, Italy, the United States, and Russia—vis-a-vis Spain, as well as the role of the thousands of foreign volunteers who formed the International Brigades and came from all over the world to fight against Franco. With this historical basis, we will see how the themes and issues of the war are reflected in Spanish poetry, short fiction, novels, and films from the time of the war up through the present day. Readings will include works by Ayala, Cernuda, Neruda, Goytisolo, Sender, Fernan-Gomez, and Matute. Films will include documentaries as well as classic and contemporary features. Conducted in Spanish.

Class Format: seminar

Requirements/Evaluation: evaluations will be based on lively class participation, an oral report, short written assignments, and two papers
Prerequisites: RLSP 105, or RLSP 200, or results of Williams College Placement Exam, or permission of instructor
Enrollment Limit: 20
Distributions: (D1)
Attributes: FMST Core Courses

Not offered current academic year

SCST 276 Music and the Internet

Since the release of Napster in 1999, the Internet's relationship with music has been sometimes elevating and sometimes adversarial. While it has granted listeners access to broad music libraries and musicians access to large audiences, the Internet has also exposed listeners to legal action, taxed artists with dwindling royalties, and disrupted and reshaped the recording and publishing industries. This course examines how the Internet has affected music at every level, from its creation to its distribution and consumption. Topics will include music written for online spaces, musical performances that take place online, music and online gaming, live music that refers to the Internet, the financial and philosophical background of music file formats, changing notions of musical ownership, censorship of music online, music's place in memes, and the user experience in (and
attitudes toward music projected by) services like iTunes, YouTube, Spotify, and musically.

**Class Format:** lecture/discussion

**Requirements/Evaluation:** 4-page midterm paper, 8-page final paper, one presentation, two mid-semester creative projects

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 14

**Distributions:** (D1)

**Distribution Notes:** meets Division 1 requirement if registration is under MUS; meets Division 2 requirement if registration is under SCST

**Attributes:** FMST Core Courses

Not offered current academic year

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

Crosslistings: AMST315 / AFR315 / SCST315

**Secondary Crosslisting**

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

**Class Format:** seminar

**Requirements/Evaluation:** evaluation based on participation and attendance, creation and maintenance of a personal blog, structural analyses for film, and design of an original multimedia project.

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Enrollment Preferences:** Africana Studies concentrators

**Expected Class Size:** 15

**Distributions:** (D2)

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

Spring 2019

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

**WGSS 203 (F) Chicana/o Film and Video**

Crosslistings: LATS203 / ARTH203 / AMST205 / WGSS203

**Secondary Crosslisting**

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

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

**Requirements/Evaluation:** evaluation will be based on one short paper, mid-term exam, final exam and take home essays
WGSS 232 (S) Approaches to Media Studies: Analyzing Mediated Difference

Crosslistings: AMST231 / LATS231 / WGSS232

Secondary Crosslisting

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10

Distributions: (D2)

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

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

Crosslistings: AFR283 / AMST283 / WGSS283 / ENGL286

Primary Crosslisting

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

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

Class Format: seminar

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: junior majors, followed by senior majors

Expected Class Size: 14

Distributions: (D1) (WI)

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

Attributes: AMST Arts in Context Electives; ARTH post-1600 Courses; FMST Core Courses; Not offered current academic year

WGSS 325 (F) Television, Social Media, and Black Women 'Unscripted'

Crosslistings: AFR325 / WGSS325

Secondary Crosslisting

Nene Leaks, Shonda Rhimes, Oprah Winfrey, Kerry Washington and now Lavern Cox and Melissa Harris-Perry have become common household names. Whether from the television shows they star in, the TV shows they have created, or the social media presence they have developed--these women continue to influence and shape popular culture. In this course we will situate Black women as creators and contributors to popular culture as a whole, but specifically through television (scripted and "unscripted") and social media. We will begin by covering the history of Black women in
television. This historical approach will then lead us to examine selected TV episodes, and investigate social media pages of Black actresses, television producers, and the fans of these shows. The aim of this course is to analyze the ways in which Black women continually shift the popular culture paradigm and how they serve as key players determining what is indeed popular.

Class Format: seminar

Requirements/Evaluation: evaluation in this course will be based upon class participation, response papers, one 10 page paper, and a formal class presentation

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: first, second, third, and fourth year students. If over enrolled, preference will be given to third and fourth year students

Expected Class Size: 13

Distributions: (D2)

Attributes: FMST Core Courses

Not offered current academic year

WGSS 341 (F) Cinematic Representations of Work and Migration after the Wall

Crosslistings: COMP341 / WGSS341

Secondary Crosslisting

The increased flow of migrants from East to West and from South to North into the center of Europe and the simultaneous tightening of restrictions against illegal migration have brought to the forefront issues of labour, gender, and precarity, citizenship and cultural belonging. We will analyze feature films and documentaries that trace the changing face of work and migration, with an emphasis on flows from countries the former east bloc and Africa to Europe. We will discuss negative effects of globalized capitalism, such as the monetization of feeling and personal relations (Harvey), the concept of intensification and the disembodied state (Nealon and Foucault), but also ask what new opportunities might arise, and for which groups. We will study the depiction of manual labour, illegal migration, women as caregivers, Internet marriage, sex work, and the migrant as a raced and othered body. Theory by Dina Iordanova and William Brown, Ewa Mazierska, Sandro Mezzadra and Brett Neilson, Jeffrey Nealon, Lara Águstin, Angela Meletopoulos, Lauren Berlant and Mieke Bal. Films will likely include: Illegal, Working Man’s Death, NordSud.com, Lichter (Lights), Code Unknown, The Flower Bridge, Occident, Since Otar Left, Losers and Winners, Whore’s Glory, Le Havre and Time Out.

Class Format: seminar

Requirements/Evaluation: active class participation, two short papers, an oral presentation, and a final paper

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

Prerequisites: a 200-level ENGL or COMP course, or permission of instructor

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature and Women’s Gender & Sexuality majors

Expected Class Size: 10

Distributions: (D1)

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

Attributes: FMST Core Courses

Not offered current academic year

FMST Related Courses

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

Crosslistings: AMST236 / ENGL237 / ARTH237 / SOC236

Secondary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

Department Notes: In addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work.

Distributions: (D2)

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

Attributes: EXPE Experiential Education Courses; FMST Related Courses

Spring 2019

LAB Section: 02    F 1:00 pm - 4:00 pm    Barry Goldstein, Olga Shevchenko

SEM Section: 01    W 1:10 pm - 3:50 pm    Olga Shevchenko, Barry Goldstein

AMST 241 (F) Performing Masculinity in Global Popular Culture

Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

Secondary Crosslisting

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under AMST, LATS, SOC or WGSS; meets Division 1 requirement if registration is under THEA
AMST 331 (S) New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
Crosslistings: THEA330 / COMP330 / AMST331

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

Class Format: seminar
Requirements/Evaluation: will be on active participation, weekly response essays on film viewings, 2 short essays on class topics, a final paper and a contemporary creative project/performance
Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: none
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST
Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; EXPE Experiential Education Courses; FMST Related Courses

AMST 332 (S) Race, Gender, and Performance from Literature to Social Media
Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

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

Class Format: seminar
Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS
Attributes: ASAM Related Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives; WGSS Racial Sexual + Cultural
Diversity Courses; WGSS Theory Courses

Not offered current academic year

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

Crosslistings: LATS346 / AMST346

Secondary Crosslisting

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

Class Format: seminar

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

Distributions: (D2) (WI)

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

Fall 2018

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

**ARTH 221 (F) History of Photography**

This lecture course will examine the history of photography from its beginnings in the 1830s to the present, from the first grainy black and white images to the work of contemporary artists using cutting-edge photographic technologies. We will examine photographs used for documentary, scientific, and aesthetic purposes, and we will trace the medium's emergence and acceptance as a fine art. We will also explore photography's physical and conceptual characteristics as a medium, paying particular attention to its uniquely intimate and frequently contested relationship to "the real.” By the end of the course, students will have a broad understanding of photography as a unique medium within the history of art and knowledge of the theoretical frameworks that developed alongside that history.

Class Format: lecture

Requirements/Evaluation: two short papers, mid-term, and final exam

Extra Info: not available for the fifth course option

Prerequisites: none

Enrollment Limit: 25

Expected Class Size: 25

Distributions: (D1)

Attributes: ARTH post-1600 Courses; FMST Related Courses

Fall 2018

LEC Section: 01    TR 8:30 am - 9:45 am     Catherine N. Howe

**ARTH 237 (S) Making Things Visible: Adventures in Documentary Work**
Photography, like ethnography, is an art of looking carefully and taking notice. This course will explore the overlaps between documentary photography and field methods of social science, concentrating particularly on the genre in which the two intersect: the photo essay. The students will learn methods of visual narrative and storytelling, using techniques of interviewing, still photography, and video. Concurrently, we will explore a number of examples of investigative work that blend word and image. We will ask questions about the changing practices and expectations associated with the documentarian's role, and the evolving media in which such work can be presented. Lastly, we will discuss ethical questions that haunt documentary work, including issues of responsibility and politics of representation, as well as the perennial question of whether "objective representation" is even possible or desirable. Experience in photography and/or video is not required, but students will be expected to master basic technical skills in image acquisition and audio editing taught in a separate lab section. Students should also be prepared to interact extensively with people in the community and spend a significant time off campus doing fieldwork.

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

Department Notes: In addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work.

Distributions: (D1)

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

Attributes: EXPE Experiential Education Courses; FMST Related Courses

Spring 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  Olga Shevchenko, Barry Goldstein

LAB Section: 02  F 1:00 pm - 4:00 pm  Barry Goldstein, Olga Shevchenko

ASST 271 (F) Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture

Crosslistings: ASST271 / REL271 / WGSS279 / COMP279

"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviancies from "the normal" as it is constructed in a given culture and time period--they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation--including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.

Class Format: seminar

Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper
COMP 111 (F) The Nature of Narrative (WI)

Crosslistings: COMP111 / ENGL120

Primary Crosslisting

This course focuses on the nature and function of narrative using a wide range of texts from different periods, traditions and genres. We will analyze the ways in which works of fiction communicate their concerns; in other words: how do they say what they say? And why does "how" matter as much as, if not more than, "what?" We will also look at film, articles, and other relevant texts, accompanying the readings with a few pertinent theoretical texts. The authors we will study may include Homer, Cervantes, Kleist, Kafka, Zweig, García Márquez, Rankine, and Farhadi. All readings in English, although those with foreign language competency are invited to make comparisons with the original where possible.

Class Format: seminar

Requirements/Evaluation: meaningful class participation, two short papers, and a final paper of 10 pages, which will consist of a draft and a final version

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under REL, ASST or WGSS; meets Division 1 requirement if registration is under COMP

Attributes: FMST Related Courses

Not offered current academic year

COMP 209 (F) Dolls, Puppets and Automatons (WI)

Since their origin, humans have always made anthropomorphic representations, first in the form of idols, fetishes, or statues for religious worship, later in the shape of puppets, dolls, or automatons for their entertainment qualities. And yet, these objects have always played multiple roles in human society; modernity in particular shows a great interest paired with great ambivalence towards dolls, puppets, and automatons, regarded both as uncanny Doppelgänger or threatening machines. In order to comprehend the scope of our modern fascination with these figures, we will explore their haunting presence in literary texts by ETA Hoffmann, Achim von Arnim, Theodor Storm, Felisberto Hernandez, discuss theoretical texts by Sigmund Freud and Heinrich von Kleist, look at paintings by Oskar Kokoschka and at photographs by Hans Bellmer, watch a ballet by Kurt Joos and films by Fritz Lang and Ridley Scott, and watch fashion shows by Alexander McQueen, Jean-Paul Gaultier, and Viktor & Rolf. Conducted in English.

Class Format: seminar

Requirements/Evaluation: active class participation, one oral presentation, three 5- to 8-page papers

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: students considering a major in Comparative Literature and/or who have studied a foreign language

Expected Class Size: 19

Distributions: (D1) (WI)

Attributes: FMST Related Courses;

Not offered current academic year
COMP 279 (F)  Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture

Crosslistings: ASST271 / REL271 / WGSS279 / COMP279

Secondary Crosslisting

"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviances from "the normal" as it is constructed in a given culture and time period—they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation—including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.

Class Format: seminar

Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under REL, ASST or WGSS; meets Division 1 requirement if registration is under COMP

Attributes: FMST Related Courses

Not offered current academic year

COMP 330 (S)  New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City

Crosslistings: THEA330 / COMP330 / AMST331

Secondary Crosslisting

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

Class Format: seminar

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

Prerequisites: none
COMP 339 (S)  Race, Gender, and Performance from Literature to Social Media
Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330
Secondary Crosslisting

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

Class Format: seminar
Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS
Attributes: ASAM Related Courses; FMST Related Courses; LATS Comparative Race + Ethnic Studies Electives; WGSS Racial Sexual + Cultural Diversity Courses; WGSS Theory Courses
Not offered current academic year

This course provides an opportunity to develop an understanding of the theoretical and practical concepts underlying 2- and 3-dimensional computer graphics. The course will emphasize hands-on studio/laboratory experience, with student work focused around completing a series of projects. Students will experiment with modeling, color, lighting, perspective, and simple animation. As the course progresses, computer programming will be used to control the complexity of the models and their interactions. Lectures, augmented by guided viewings of state-of-the-art computer generated and enhanced images and animations, will be used to deepen understanding of the studio experience.

Class Format: lecture/laboratory
Requirements/Evaluation: evaluation will be based on progress in project work and two examinations
Prerequisites: this course is not open to students who have successfully completed a CSCI course numbered 136 or above
Enrollment Limit: 36
Enrollment Preferences: first-year students and sophomores who have not previously taken a computer science course
Expected Class Size: 36
Distributions: (D3) (QFR)
Attributes: FMST Related Courses;
ENGL 120 (F)  The Nature of Narrative  (WI)
Crosslistings: COMP111 / ENGL120

Secondary Crosslisting
This course focuses on the nature and function of narrative using a wide range of texts from different periods, traditions and genres. We will analyze the ways in which works of fiction communicate their concerns; in other words: how do they say what they say? And why does “how” matter as much as, if not more than, “what?” We will also look at film, articles, and other relevant texts, accompanying the readings with a few pertinent theoretical texts. The authors we will study may include Homer, Cervantes, Kleist, Kafka, Zweig, García Márquez, Rankine, and Farhadi. All readings in English, although those with foreign language competency are invited to make comparisons with the original where possible.

Class Format: seminar
Requirements/Evaluation: meaningful class participation, two short papers, and a final paper of 10 pages, which will consist of a draft and a final version
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: students considering a major in Comparative Literature and/or who have studied a foreign language
Expected Class Size: 19
Distributions: (D1) (WI)
Attributes: FMST Related Courses;
Not offered current academic year

ENGL 214 (S)  Playwriting  (WI)
Crosslistings: THEA214 / ENGL214

Secondary Crosslisting
A studio course designed for those interested in writing and creating works for the theatre. The course will include a study of playwriting in various styles and genres, a series of set exercises involving structure and the use of dialogue, as well as individual projects. We will read and we will write, beginning with small exercises and working toward a longer final project. Students will be expected to share in and respond to each other's work on a weekly basis, and to present their own work regularly. At the end of the term, we will share our collaborative work with the community as part of an open studio experience.

Class Format: seminar
Requirements/Evaluation: evaluation will be based on attendance, completion of all class assignments, and class participation
Prerequisites: none
Enrollment Limit: 14
Enrollment Preferences: Theatre and English majors
Expected Class Size: 14
Distributions: (D1) (WI)
Attributes: FMST Related Courses;
Not offered current academic year

ENGL 237 (S)  Making Things Visible: Adventures in Documentary Work
Crosslistings: AMST236 / ENGL237 / ARTH237 / SOC236

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

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

Department Notes: In addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work.

Distributions: (D1)

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

Attributes: EXPE Experiential Education Courses; FMST Related Courses

Spring 2019

SEM Section: 01  W 1:10 pm - 3:50 pm  Olga Shevchenko, Barry Goldstein

LAB Section: 02  F 1:00 pm - 4:00 pm  Barry Goldstein, Olga Shevchenko

ENGL 368 (S) Ireland in Film

In 1909, James Joyce was briefly the manager of one of Dublin's first cinemas. The medium of film has long attracted Irish writers: as a means to explore and represent the country's political and cultural history, to interrogate the very notion of "Irishness", and to promote their work to a wider audience. In turn, Ireland has long provided a rich subject for Hollywood fantasy, often being portrayed by non-Irish directors as either a mythic space for emerald-green romanticism, or, more darkly, as a place of political terror and enduring ideological rivalries. In this course we will view and discuss major films from the canon of Irish cinema, to assess the country's newly ascendant film movement. We will consider the impact of commercial considerations, and the powerful influence of British and American films (and especially those offering competing representations of Ireland), on Irish filmmakers. We will also read the literary texts on which some films were based, so as to weigh the strengths and limitations of the medium as a resource for writers who initially worked only in print. This course will introduce participants to the technical vocabulary of film art, as well as to major developments in modern Irish history and culture. Films to be viewed will likely include: Man of Aran, The Informer, The Quiet Man, Eat the Peach, In the Name of the Father, Butcher Boy, Intermission, Into the West, The Field, The Crying Game, December Bride, The Commitments, Michael Collins, Ondine, Six Shooter, In Bruges and The Guard; and we will also assess one or more short independent films such as Budawanny and Adam and Paul. Special attention will be given to the work of Neil Jordan, Jim Sheridan, Terry George, and Martin McDonagh.

Class Format: seminar

Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, class participation

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

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

Enrollment Limit: 19

Enrollment Preferences: English majors

Expected Class Size: 19

Distributions: (D1)

Attributes: ENGL Post-1900 Courses; FMST Related Courses
ENVI 368 (F) Technology and Modern Society
Crosslistings: ENVI368 / SOC368

Secondary Crosslisting
With widespread use of new social media, controversial developments in such bio-technical practices as the cloning of mammals, rapid advances in various forms of telecommunication, and the increasing sophistication of technological weaponry in the military, the triumph of technology remains a defining feature of modern life. For the most part, modern humans remain unflinchingly confident in the possibilities technology holds for continuing to improve the human condition. Indisputably, technology has benefited human life in innumerable ways. However, as with other features of modernity, technology has also had significant, albeit largely unanticipated, social consequences. Working within a sociological paradigm, this course will focus on the less often examined latent functions of technology in modern society. It will consider, for example, the social effects of technology on community life, on privacy, and on how people learn, think, understand the world, communicate, and organize themselves. The course will also examine the effects of technology on medicine, education, criminal law, and agriculture and will consider such counter-cultural reactions to technology as the Luddite movement in early nineteenth century England, Amish agrarian practices, and the CSA (community supported agriculture) movement.

Class Format: seminar
Requirements/Evaluation: two short papers, a midterm exam, and a final exam
Extra Info: may not be taken on a pass/fail basis
Prerequisites: none
Enrollment Limit: 20
Enrollment Preferences: Anthropology and Sociology majors
Expected Class Size: 20
Distributions: (D2)
Attributes: ENVI Humanities, Arts + Social Science Electives; FMST Related Courses; HSCI Interdepartmental Electives; SCST Elective Courses

Not offered current academic year

INTR 223 (S) Image, Imaging, and Imagining: The Brain and Visual Arts
Crosslistings: NSCI318 / INTR223 / PSYC318

Secondary Crosslisting
This course will study the intersections of neuroscience and art. The brain interprets the visual world and generates cognitive and emotional responses to what the eyes see. It is also responsible for creating mental images and then directing the artist’s motor output. We will first examine the neural mechanisms of how we perceive what we see. We will investigate how visual artists have used or challenged perceptual cues in their work. Understanding how the brain perceives faces will be used to analyze portraiture. We will consider the influence of neurological and psychological disorders on artistic work. We will examine neuroimaging studies questioning whether the brains of visual artists are specialized differently from non-artists. Finally, we will explore how contemporary artists are using brain images in their artwork, and how “outsider” artists have portrayed brain syndromes and mental states. Students will conduct an empirical laboratory project that will explore their own experimental question in response to the course material. The class will include field trips to local museums.

Class Format: seminar and empirical lab course
Requirements/Evaluation: evaluation will be based on a midterm, participation in class discussions, and a poster presentation of the empirical project
Extra Info: satisfies one semester of Division III requirement
Extra Info 2: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: PSYC 101, an ARTH or ARTS course, or permission of instructor
Enrollment Limit: 12
Enrollment Preferences: Studio Art majors; Psychology majors and Neuroscience concentrators
Expected Class Size: 12
Distributions: (D3)
Distribution Notes: meets Division 3 requirement if registration is under PSYC or INTR

Not offered current academic year
LATS 241 (F) Performing Masculinity in Global Popular Culture
Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

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

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

LATS 335 (S) Race, Gender, and Performance from Literature to Social Media
Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

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

Class Format: seminar
Requirements/Evaluation: in-class participation, partnered presentation, weekly reading responses, performance analysis, final paper
Extra Info: not available for the fifth course option
Prerequisites: none
Enrollment Limit: 20
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 1 requirement if registration is under COMP or THEA; meets Division 2 requirement if registration is under AMST, LATS or WGSS
**LATS 346 (F) Latinas/os and the Media: From Production to Consumption (WI)**

Crosslistings: LATS346 / AMST346

**Primary Crosslisting**

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

**Class Format:** seminar

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

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

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

**Enrollment Limit:** 12

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

**Expected Class Size:** 12

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

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

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**NSCI 318 (S) Image, Imaging, and Imagining: The Brain and Visual Arts**

Crosslistings: NSCI318 / INTR223 / PSYC318

**Secondary Crosslisting**

This course will study the intersections of neuroscience and art. The brain interprets the visual world and generates cognitive and emotional responses to what the eyes see. It is also responsible for creating mental images and then directing the artist's motor output. We will first examine the neural mechanisms of how we perceive what we see. We will investigate how visual artists have used or challenged perceptual cues in their work. Understanding how the brain perceives faces will be used to analyze portraiture. We will consider the influence of neurological and psychological disorders on artistic work. We will examine neuroimaging studies questioning whether the brains of visual artists are specialized differently from non-artists. Finally, we will explore how contemporary artists are using brain images in their artwork, and how "outsider" artists have portrayed brain syndromes and mental states. Students will conduct an empirical laboratory project that will explore their own experimental question in response to the course material. The class will include field trips to local museums.

**Class Format:** seminar and empirical lab course

**Requirements/Evaluation:** evaluation will be based on a midterm, participation in class discussions, and a poster presentation of the empirical project

**Extra Info:** satisfies one semester of Division III requirement

**Extra Info 2:** may not be taken on a pass/fail basis; not available for the fifth course option

**Prerequisites:** PSYC 101, an ARTH or ARTS course, or permission of instructor

**Enrollment Limit:** 12

**Enrollment Preferences:** Studio Art majors; Psychology majors and Neuroscience concentrators

**Expected Class Size:** 12
Distributions: (D3)
Distribution Notes: meets Division 3 requirement if registration is under PSYC or INTR
Attributes: FMST Related Courses; NSCI Group B Electives; PSYC Area 1 - Behavioral Neuroscience; PSYC Empirical Lab Course
Not offered current academic year

REL 271 (F) Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture
Crosslistings: ASST271 / REL271 / WGSS279 / COMP279
Primary Crosslisting

"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviancies from "the normal" as it is constructed in a given culture and time period--they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation--including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.

Class Format: seminar
Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper
Extra Info: may not be taken on a pass/fail basis; not available for the fifth course option
Prerequisites: none
Enrollment Limit: 15
Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference
Expected Class Size: 15
Distributions: (D2)
Distribution Notes: meets Division 2 requirement if registration is under REL, ASST or WGSS; meets Division 1 requirement if registration is under COMP
Attributes: FMST Related Courses
Not offered current academic year

SOC 219 (S) Images and Society

"This is obvious!" is what we say when we believe our point is irrefutable. But images are far less obvious than we may like to think. This course will create a forum for discussing the role of images in our lives, as well as the place of the visual in social inquiry. It will explore the variety of ways in which images--and even vision itself--are shaped by the social and cultural context in which they are embedded, develop skills for critical analysis of existing representations, and address the analytical possibilities and limitations of the study of signs and images. The course will touch upon a range of visual material, from advertising to paintings, but the bulk of the course is dedicated to photography, both as an object of visual analysis and as, increasingly, a research method in social sciences. Topics for discussion include debates around truth in photography and the politics of representation, changing uses of photography in institutional settings, different photographic cultures and their anthropological and sociological significance, as well as the use of photography in social research. Primary sources for the discussions will be drawn from a variety of spheres, from Soviet propaganda posters to Indian studio portraiture, and will include the images we encounter in everyday life, media, politics, academia, "high" art and pop culture.

Class Format: seminar
Requirements/Evaluation: active class participation, several response papers, a midterm paper and a take-home final
SOC 236 (S) Making Things Visible: Adventures in Documentary Work

Crosslistings: AMST236 / ENGL237 / ARTH237 / SOC236

Primary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: full participation in discussions, weekly photographic assignments, a research journal, field materials, and an independent final project

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 12

Department Notes: In addition to substantial readings, students should be prepared to spend a significant time out of the classroom doing field work.

Distributions: (D2)

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

Attributes: EXPE Experiential Education Courses; FMST Related Courses

Spring 2019

LAB Section: 02  F 1:00 pm - 4:00 pm  Barry Goldstein, Olga Shevchenko

SEM Section: 01  W 1:10 pm - 3:50 pm  Olga Shevchenko, Barry Goldstein

SOC 240 (F) Performing Masculinity in Global Popular Culture

Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

Secondary Crosslisting

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

Distributions: (D2)

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

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

Not offered current academic year

SOC 368 (F) Technology and Modern Society

Crosslistings: ENVI368 / SOC368

Primary Crosslisting

With widespread use of new social media, controversial developments in such bio-technical practices as the cloning of mammals, rapid advances in various forms of telecommunication, and the increasing sophistication of technological weaponry in the military, the triumph of technology remains a defining feature of modern life. For the most part, modern humans remain unflinchingly confident in the possibilities technology holds for continuing to improve the human condition. Indisputably, technology has benefited human life in innumerable ways. However, as with other features of modernity, technology has also had significant, albeit largely unanticipated, social consequences. Working within a sociological paradigm, this course will focus on the less often examined latent functions of technology in modern society. It will consider, for example, the social effects of technology on community life, on privacy, and on how people learn, think, understand the world, communicate, and organize themselves. The course will also examine the effects of technology on medicine, education, criminal law, and agriculture and will consider such counter-cultural reactions to technology as the Luddite movement in early nineteenth century England, Amish agrarian practices, and the CSA (community supported agriculture) movement.

Class Format: seminar

Requirements/Evaluation: two short papers, a midterm exam, and a final exam

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 20

Distributions: (D2)

Attributes: ENVI Humanities, Arts + Social Science Electives; FMST Related Courses; HSCI Interdepartmental Electives; SCST Elective Courses

Not offered current academic year

THEA 214 (S) Playwriting (WI)

Crosslistings: THEA214 / ENGL214

Primary Crosslisting

A studio course designed for those interested in writing and creating works for the theatre. The course will include a study of playwriting in various styles and genres, a series of set exercises involving structure and the use of dialogue, as well as individual projects. We will read and we will write, beginning with small exercises and working toward a longer final project. Students will be expected to share in and respond to each other's work on a weekly basis, and to present their own work regularly. At the end of the term, we will share our collaborative work with the community as part of an open studio experience.

Class Format: seminar
THEA 241 (F) Performing Masculinity in Global Popular Culture

Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

Secondary Crosslisting

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

Distributions: (D2)

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

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

Not offered current academic year

THEA 322 (S) Race, Gender, and Performance from Literature to Social Media

Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

Secondary Crosslisting

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

Class Format: seminar

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

Extra Info: not available for the fifth course option
THEA 330 (S)  New Orleans as Muse: Literature, Music, Art, Film and Theatre in the City
Crosslistings: THEA330 / COMP330 / AMST331

Primary Crosslisting

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

Class Format: seminar

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

Prerequisites: none
Enrollment Limit: 12
Enrollment Preferences: none
Expected Class Size: 10
Distributions: (D1)
Distribution Notes: meets Division 1 requirement if registration is under THEA or COMP; meets Division 2 requirement if registration is under AMST
Attributes: AMST Arts in Context Electives; AMST Space and Place Electives; EXPE Experiential Education Courses; FMST Related Courses

Not offered current academic year

WGSS 240 (F)  Performing Masculinity in Global Popular Culture
Crosslistings: LATS241 / SOC240 / WGSS240 / AMST241 / THEA241

Primary Crosslisting

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

Class Format: seminar

Requirements/Evaluation: masculinity journal, mid-term essay, visual analyses of pop culture artifact, choice of final essay or 12 page final paper
WGSS 279 (F) Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture

Crosslistings: ASST271 / REL271 / WGSS279 / COMP279

Secondary Crosslisting

"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviancies from "the normal" as it is constructed in a given culture and time period--they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation--including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.

Class Format: seminar

Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper

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

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference

Expected Class Size: 15

Distributions: (D2)

Distribution Notes: meets Division 2 requirement if registration is under REL, ASST or WGSS; meets Division 1 requirement if registration is under COMP

Attributes: FMST Related Courses

Not offered current academic year

WGSS 330 (S) Race, Gender, and Performance from Literature to Social Media

Crosslistings: COMP339 / THEA322 / AMST332 / LATS335 / WGSS330

Primary Crosslisting

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performance studies, including readings by scholars including J.L. Austin, Judith Butler, and José Esteban Muñoz. This course will engage foundational texts to performance studies and offer an interdisciplinary approach to scholarship in gender and sexuality studies, critical ethnic studies, and performance studies from the 1970s to the present. This course recognizes a suspicion for diversity discourses that universalize human experience and asks: how do we resist normativizing forces without reinforcing the regulating logics of those forces?

**Class Format:** seminar

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

**Extra Info:** not available for the fifth course option

**Prerequisites:** none

**Enrollment Limit:** 20

**Expected Class Size:** 15

**Distributions:** (D2)

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

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

*Not offered current academic year*