

FILM AND MEDIA STUDIES

Advisors: Professors: B. Mladenovic, S. Rosenheim.

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

Cross-listings: AFR 315 STS 315 SCST 315 AMST 315

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 15

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

Distributions: (D2)

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

AFR 315 (D2) STS 315 (D2) SCST 315 (D2) AMST 315 (D2)

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

Not offered current academic year

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 TikTok, 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: Remote

Requirements/Evaluation: class participation, response papers, and a final research project

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: sophomores, juniors, seniors

Expected Class Size: 15

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

Distributions: (D2)

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

Fall 2021

SEM Section: 01 TR 9:55 am - 11:10 am VaNatta S. Ford

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

Cross-listings: AFR 325 WGSS 325

Primary Cross-listing

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.

Requirements/Evaluation: class participation, response papers, one 10 page paper, and a formal class presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: juniors and seniors

Expected Class Size: 13

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

Distributions: (D2)

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

AFR 325 (D2) WGSS 325 (D2)

Attributes: AFR Core Electives FMST Core Courses

Not offered current academic year

AFR 337 (S) Queer in the City (DPE)

Cross-listings: AMST 337 AFR 337 WGSS 346

Secondary Cross-listing

In this course we will examine the various ways scholars and filmmakers have used ethnography as a critical tool for understanding the intersections of race, place, space, gender and sexuality. We will foreground studies that examine unfamiliar sites of Black struggle, resistance, and survival. We will examine Black gender variant and sexual minorities and how they produce, reproduce and struggle for spaces and places of desire, community, pleasure, love, and loss. We will explore these stories through primarily ethnographic modalities. We will discuss the political and ethical ramifications of these ethnographic narratives paying particular attention to the usefulness and limitations of both 'Thin' and 'Thick' descriptions. We will use ethnography to center debates regarding the politics of representation of racialized queer space, place, and people through both filmic and written accounts. All students will be asked to discover and develop their ethnographic voices through various critical, creative, experimental and performative assignments.

Requirements/Evaluation: facilitated class discussion; weekly critical response papers; creative projects

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: WGSS majors; students may be asked to write a short statement of interest in the event of over-enrollment

Expected Class Size: 20

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

Distributions: (D2) (DPE)

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

AMST 337 (D2) AFR 337 (D2) WGSS 346 (D2)

Difference, Power, and Equity Notes: Course directly discusses structural oppression, forms of inequality, and social redress through the intersecting matrices of race, gender, sexuality and other ontological forms.

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

Not offered current academic year

AFR 339 (S) The *Banlieue* in Literature, Music, and Film (DPE) (WS)

Cross-listings: RLFR 300 AFR 339 COMP 336

Secondary Cross-listing

The *banlieue* looms large in the French collective imagination. From its origins in medieval law, the term *banlieue* at the end of the 20th century has taken on multiple, at times overlapping, but almost exclusively negative meanings. It designates a peripheral geographical space often in contrast to its city center, social exclusion, "urban culture"--as in Hip Hop-produced within that space, and last but not least the symbolic bias through which its inhabitants are viewed (Vieillard-Baron). In this course, we will examine various constructions of the *banlieue* in French music, a manifesto, film, blogs, and literature to focus on the analytical, contestatory and affirmative dimensions of these narratives. Two decades after the film *La haine*, and ten years after the riots, how are filmmakers, artists, authors, and scholars of the *banlieue* reimagining and reframing the *banlieue*? What do current depictions of *banlieues* in the French media tell us about the State, French politics, and the state of French politics? What do "*banlieue* films" and "*banlieue* lit" tell us about the *banlieue*? In this course, conducted in French, 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.

Requirements/Evaluation: 3 thesis five-page research papers, 2 start-of-the-class brief presentations, active participation to in-class discussions and mini-conference on the *banlieue* (class final project).

Prerequisites: RLFR 105 and above

Enrollment Limit: 14

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

Expected Class Size: 10

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

Distributions: (D2) (DPE) (WS)

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

RLFR 300 (D1) AFR 339 (D2) COMP 336 (D1)

Writing Skills Notes: To hone their research and writing skills (and prepare for their conference on the *banlieue*), students will write three research papers (with thesis statement and subheadings) from which they will receive professor feedback.

Difference, Power, and Equity Notes: This course, *Banlieue in Lit, Music, Film* fosters difficult but carefully framed conversations about race, class, gender, citizenship, housing segregation, discursive practices, immigration and belonging in contemporary France and how identities and power relationships are expressed in *banlieue* film, literature and French hip hop music.

Attributes: FMST Core Courses

Spring 2022

SEM Section: 01 MW 11:00 am - 12:15 pm Sophie F. Saint-Just

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

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

Secondary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Art majors; LATS concentrators

Expected Class Size: 14

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

Cross-listings: AFR 315 STS 315 SCST 315 AMST 315

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 15

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

Distributions: (D2)

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

AFR 315 (D2) STS 315 (D2) SCST 315 (D2) AMST 315 (D2)

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

Not offered current academic year

AMST 333 (S) An American Family and "Reality" Television (WS)

Cross-listings: ARTH 310 WGSS 312 AMST 333

Secondary Cross-listing

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television. In this class, we will view the *An American Family* series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 14- to 18-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: Remote seminar. The course will feature synchronous online class meetings.

Requirements/Evaluation: class presentations, research assignments and annotated bibliographies, and final 14- to 18-page research paper. Student presentations will be recorded offline and posted to GLOW.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: junior Art majors, followed by senior majors

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

ARTH 310 (D1) WGSS 312 (D1) AMST 333 (D2)

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

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

Not offered current academic year

AMST 337 (S) Queer in the City (DPE)

Cross-listings: AMST 337 AFR 337 WGSS 346

Secondary Cross-listing

In this course we will examine the various ways scholars and filmmakers have used ethnography as a critical tool for understanding the intersections of race, place, space, gender and sexuality. We will foreground studies that examine unfamiliar sites of Black struggle, resistance, and survival. We will examine Black gender variant and sexual minorities and how they produce, reproduce and struggle for spaces and places of desire, community, pleasure, love, and loss. We will explore these stories through primarily ethnographic modalities. We will discuss the political and ethical ramifications of these ethnographic narratives paying particular attention to the usefulness and limitations of both 'Thin' and 'Thick' descriptions. We will use ethnography to center debates regarding the politics of representation of racialized queer space, place, and people through both filmic and written accounts. All students will be asked to discover and develop their ethnographic voices through various critical, creative, experimental and performative assignments.

Requirements/Evaluation: facilitated class discussion; weekly critical response papers; creative projects

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: WGSS majors; students may be asked to write a short statement of interest in the event of over-enrollment

Expected Class Size: 20

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

Distributions: (D2) (DPE)

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

AMST 337 (D2) AFR 337 (D2) WGSS 346 (D2)

Difference, Power, and Equity Notes: Course directly discusses structural oppression, forms of inequality, and social redress through the intersecting matrices of race, gender, sexuality and other ontological forms.

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

Not offered current academic year

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

Cross-listings: LATS 346 AMST 346

Secondary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D2)

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

LATS 346 (D2) AMST 346 (D2)

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

Not offered current academic year

ANTH 225 (F) Ways of Seeing

This course examines the potential of images for revealing aspects of cultural normally obscured by the written word and for transmitting different, sometimes undervalued insights and knowledge of the social world. The central focus of this course is documentary film, and we will consider both the theory and practice of the documentary in the United States and abroad as it has evolved over time and as it is evident in contemporary filmmaking. In the course of the semester, we will examine some of the ways in which filmmakers, and ethnographic filmmakers in particular, have approached the task of documenting and understanding different aspects of social reality. Among the questions that we will consider are the following: What is the relationship between written texts and images? What is it that documentary films "document?" What is the relationship between images and stories, and should the techniques used in fiction films to construct voice, point of view, identification, narrative sequence, etc. apply as well in the creation of nonfiction films? What is the role of film in anthropology, and how does ethnographic filmmaking relate to anthropology and to the broader documentary film tradition? In the last part of the course, we will consider the proliferation of cell phone videos and platforms such as Youtube and Instagram and their significance for the documentary film genre more generally.

Class Format: The class will be taught remotely and will include pre-recorded lectures, conversations with filmmakers and producers, and weekly online discussions

Requirements/Evaluation: Weekly response/critiques of assigned films, a longer written paper (10-12 pages) or video essay of comparable scope

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology/Sociology majors, open to first-year students

Expected Class Size: 12

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

Distributions: (D2)

Attributes: FMST Core Courses

Not offered current academic year

ANTH 330 (F) The Documentary Project: Ethnography and the Visual Narrative

The goals of ethnography and documentary work overlap. Both strive to communicate a compelling sense of people's lives, and to connect them to broader struggles and issues faced by others. Further, ethnography as a method emphasizes a close and sustained interaction, or "engagement" between the practitioner and her subjects. In this class, students will have the opportunity to practice both engagement and compelling presentation, by working throughout the semester on planning and executing a documentary project. The course will emphasize the use of visual narratives accompanied by text and audio drawn from interviews. Students will practice different types of documentation, and consider techniques for approaching, imaging and interviewing subjects. The practical aspects of developing a project, gaining access, working in unfamiliar environments and editing both visual and audio material will be reviewed. Conceptual topics will include myths about "truth" and "objectivity" in visual media, tensions between the goals of the documentarian and her responsibilities to her subjects, and differences between the documentary and ethnographic point of view. Acceptance into the class requires technical competence in photography or videography (as evidenced by prior coursework or portfolio), and a demonstrated ability to work independently and to commit to a long-term project. Participants should expect to spend significant time working off campus.

Requirements/Evaluation: develop and execute a semester length documentary project under instructor guidance; produce and edit weekly visual and audio content; participate in class critiques

Prerequisites: SOC 236 or permission of instructor

Enrollment Limit: 10

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 8

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

Distributions: (D2)

Attributes: FMST Core Courses

Not offered current academic year

ARAB 401 (F) Topics in Advanced Arabic: Contemporary Arab Cinema (DPE) (WS)

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: The course will be offered remotely (Final course format to be determined closer to the semester)

Requirements/Evaluation: class participation, daily writing and reflections, quizzes, blogs, leading a movie discussion, and a final project.

Prerequisites: ARAB 302 or equivalent.

Enrollment Limit: 19

Enrollment Preferences: if the course is overenrolled, preference will be given to Arabic majors.

Expected Class Size: 5-7

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

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: Students will engage in daily writing and reflections involving prose responses to discussion prompts, movies, YouTube videos, articles, and quiz prompts. The students will also write blogs, a minimum of one speech, and a 5-7 pp. final research paper. The instructor will give daily feedback on students' writing as well as training in writing skills to advance their writing abilities.

Difference, Power, and Equity Notes: The students will engage in an exploration of social, political, and economic realities in Arab societies. They will examine similarities and differences across a variety of contexts involving differential power dynamics, biases, and gender roles. They will reflect on issues of power based on internal and external factors in these societies as positioned in a region torn by political, social, and religious conflicts.

Attributes: FMST Core Courses

Fall 2021

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

ARAB 415 (S) Examining the Arab Cultural Landscape: What does Arabic Media Actually Say (DPE) (WS)

How does Arabic media represent the Arab landscape? This course will examine Arabic media as a window to the understanding of modern Arab thought and culture. It will discuss how 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: This course will involve two 75-minute sessions in addition to a weekly discussion session with the TA.

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

Prerequisites: ARAB 302

Enrollment Limit: 12

Enrollment Preferences: Arabic majors

Expected Class Size: 8

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

Distributions: (D1) (DPE) (WS)

Writing Skills Notes: The course involves extensive writing in which learners reflect on cultural topics applicable to Arabic-speaking countries such as 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.

Difference, Power, and Equity Notes: The course explores how Arabic media reflects how Arabic societies deal with issues such as 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. We will analyze how these societies engage in discussions around these topics, common to the region, but with different local perspectives.

Attributes: FMST Core Courses

Not offered current academic year

ARTH 203 (S) Chicana/o/x Film and Video

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

Secondary Cross-listing

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

Class Format: Remote. Discussion-oriented lecture class. The course will feature synchronous online class meetings. In addition to class meetings

and readings, students will be expected to watch 3-5 hours of film per week on GLOW or in the library.

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Art majors; LATS concentrators

Expected Class Size: 14

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

Cross-listings: ARTH 310 WGSS 312 AMST 333

Primary Cross-listing

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television. In this class, we will view the *An American Family* series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 14- to 18-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: Remote seminar. The course will feature synchronous online class meetings.

Requirements/Evaluation: class presentations, research assignments and annotated bibliographies, and final 14- to 18-page research paper. Student presentations will be recorded offline and posted to GLOW.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: junior Art majors, followed by senior majors

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

ARTH 310 (D1) WGSS 312 (D1) AMST 333 (D2)

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

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

Not offered current academic year

ARTH 367 (F) Documentary Fictions

Cross-listings: ARTH 367 ENGL 367

Secondary Cross-listing

The first movies excited viewers not by telling stories, but by reproducing the world: a dancer's billowing skirts, the sight of Niagara Falls, the arrival of

a train at the station--such vignettes felt viscerally real. Our fascination with documentaries derives, in large part, from the way seemingly transparent images are woven into narratives full of hidden assumptions. Every viewer of the Zapruder film sees the same thing: President Kennedy, struck by a bullet, lurches forward. But what that might mean--whether it points toward a lone gunman or a conspiracy, toward the Soviet Union or the CIA--still remains uncertain. We'll explore the tensions between image and story, evidence and context, in films ranging from Fred Ott's "Sneeze" (1894) to Josh Oppenheimer's *The Act of Killing* (2012), concluding with a look at the effects of contemporary image technologies on our sense of personal and national identity. Readings for the course will be drawn from narrative theory, epistemology, and cultural theory, as framed by writers including Trinh Minh-ha, Christian Metz, and Bill Nichols.

Requirements/Evaluation: four written and multimedia exercises (1-2 pages each), two essays (six and twelve pages), and a willingness to experiment with formats

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

Enrollment Limit: 25

Enrollment Preferences: English majors; Art and Comparative Literature majors; students with experience making video

Expected Class Size: 25

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

Distributions: (D1)

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

ARTH 367 (D1) ENGL 367 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C 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.

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

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

Materials/Lab Fee: \$125

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

ASIA 153 (S) Japanese Film

Cross-listings: ASIA 153 ASST 153 COMP 153

Secondary Cross-listing

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 we'll 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: This class will have a hybrid format: on-campus students will meet in a classroom during the scheduled class slot (observing campus distancing protocols), while off-campus students participate simultaneously via Zoom. Off-campus students must be able to Zoom in during the scheduled class times.

Requirements/Evaluation: attendance & participation, a few short response assignments, two 5-page papers, in-class test

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students majoring or considering a major in comparative literature

Expected Class Size: 12

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

Distributions: (D1)

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

ASIA 153 (D1) ASST 153 (D1) COMP 153 (D1)

Attributes: FMST Core Courses

Not offered current academic year

ASIA 228 (S) Present Pasts: The Politics of Memory in Contemporary Chinese Literatures and Films (DPE) (WS)

Cross-listings: ASIA 228 COMP 297 CHIN 428

Secondary Cross-listing

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, mesology and mythology, amnesia and nostalgia, and diaspora and settlement 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. This tutorial is conducted in either Chinese or English. Students wishing to take the course in English should register under ASST or COMP and language learners wishing to take the course in Chinese should register under CHIN.

Requirements/Evaluation: attendance and participation, five 5-page papers, five peer-review and critique papers, revisions on selected papers.

Prerequisites: None for students taking the course under ASST and COMP 297; CHIN 402 or permission of the instructor for students taking CHIN 428

Enrollment Limit: 10

Enrollment Preferences: current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; COMP majors; Asian Studies Concentration

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

ASIA 228 (D1) COMP 297 (D1) CHIN 428 (D1)

Writing Skills Notes: Students will write a 5-page paper every other week for a total of five papers. On weeks when they are not writing papers, they are expected to critique their tutorial partner's paper as peer reviewers. Detailed writing prompts will be provided to students to generate and organize ideas for each essay. Students are also required to revise key paragraphs, sections, and papers throughout the semester.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze and critique the following entangled modernist

dualisms: present and pasts; memory and representations; diaspora and settlement; transnationalism and localism. By discussing texts produced from the PRC, Hong Kong, Taiwan, and other diaspora areas in these "post" societies, this course asks students to explore how literary and cinematic narratives invoke (and erase) differences, and challenge (and consolidate) borders.

Attributes: FMST Core Courses

Spring 2022

TUT Section: T1 TBA Man He

CHIN 226 (S) Chinese Film and Its Significant Others (DPE)

Cross-listings: CHIN 226 COMP 296

Primary Cross-listing

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 2019, 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: All regular course meetings will be conducted ONLINE with mostly a synchronous mode of instruction. Students are also expected to complete asynchronous preparations (view the films and Panopto lecture clips, read scholarship, and contribute to the discussion board) before the regular class hour. All materials are posted on GLOW. For full information, please contact the instructor.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading and recorded lectures (Graded as Complete or Incomplete); 3) two short papers (3-5 pages); 4) two peer review papers (1-2 pages); and 5) the final project (including a presentation, and a paper or other form of project).

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

CHIN 226 (D1) COMP 296 (D1)

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

Attributes: FMST Core Courses

Not offered current academic year

CHIN 428 (S) Present Pasts: The Politics of Memory in Contemporary Chinese Literatures and Films (DPE) (WS)

Cross-listings: ASIA 228 COMP 297 CHIN 428

Primary Cross-listing

What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "pasts" 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, mesology and mythology, amnesia and nostalgia, and diaspora and settlement 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. This tutorial is conducted in either Chinese or English. Students wishing to take the course in English should register under ASST or COMP and language learners wishing to take the course in Chinese should register under CHIN.

Requirements/Evaluation: attendance and participation, five 5-page papers, five peer-review and critique papers, revisions on selected papers.

Prerequisites: None for students taking the course under ASST and COMP 297; CHIN 402 or permission of the instructor for students taking CHIN 428

Enrollment Limit: 10

Enrollment Preferences: current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; COMP majors; Asian Studies Concentration

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

ASIA 228 (D1) COMP 297 (D1) CHIN 428 (D1)

Writing Skills Notes: Students will write a 5-page paper every other week for a total of five papers. On weeks when they are not writing papers, they are expected to critique their tutorial partner's paper as peer reviewers. Detailed writing prompts will be provided to students to generate and organize ideas for each essay. Students are also required to revise key paragraphs, sections, and papers throughout the semester.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze and critique the following entangled modernist dualisms: present and past; memory and representations; diaspora and settlement; transnationalism and localism. By discussing texts produced from the PRC, Hong Kong, Taiwan, and other diaspora areas in these "post" societies, this course asks students to explore how literary and cinematic narratives invoke (and erase) differences, and challenge (and consolidate) borders.

Attributes: FMST Core Courses

Spring 2022

TUT Section: T1 TBA Man He

COMP 153 (S) Japanese Film

Cross-listings: ASIA 153 ASST 153 COMP 153

Primary Cross-listing

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 we'll 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: This class will have a hybrid format: on-campus students will meet in a classroom during the scheduled class slot (observing campus distancing protocols), while off-campus students participate simultaneously via Zoom. Off-campus students must be able to Zoom in during the scheduled class times.

Requirements/Evaluation: attendance & participation, a few short response assignments, two 5-page papers, in-class test

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: students majoring or considering a major in comparative literature

Expected Class Size: 12

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

Distributions: (D1)

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

ASIA 153 (D1) ASST 153 (D1) COMP 153 (D1)

Attributes: FMST Core Courses

Not offered current academic year

COMP 296 (S) Chinese Film and Its Significant Others (DPE)

Cross-listings: CHIN 226 COMP 296

Secondary Cross-listing

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 2019, 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: All regular course meetings will be conducted ONLINE with mostly a synchronous mode of instruction. Students are also expected to complete asynchronous preparations (view the films and Panopto lecture clips, read scholarship, and contribute to the discussion board) before the regular class hour. All materials are posted on GLOW. For full information, please contact the instructor.

Requirements/Evaluation: Evaluation will be based on 1) ACTIVE in-class discussion; 2) Pre-class discussion posts based on reading and recorded lectures (Graded as Complete or Incomplete); 3) two short papers (3-5 pages); 4) two peer review papers (1-2 pages); and 5) the final project (including a presentation, and a paper or other form of project).

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1) (DPE)

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

CHIN 226 (D1) COMP 296 (D1)

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze the clashes and negotiations between Western media technological modernities and Chinese indigenous understanding of shadows, visibility, and sound. By discussing various films produced from mainland China, Hong Kong, Taiwan, and other diaspora areas from 1920 to now, this course asks students to explore how cinema invokes (and erases) differences, and consolidates (and challenges) hegemonic notions of nation, gender, and class.

Attributes: FMST Core Courses

Not offered current academic year

COMP 297 (S) Present Pasts: The Politics of Memory in Contemporary Chinese Literatures and Films (DPE) (WS)

Cross-listings: ASIA 228 COMP 297 CHIN 428

Secondary Cross-listing

What happens when memories, already slippery, are further massaged by literary and cinematic narrative strategies? How is the historical "pasts" 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, mesology and mythology, amnesia and nostalgia, and diaspora and settlement 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. This tutorial is conducted in either Chinese or English. Students wishing to take the course in English should register under ASST or COMP and language learners wishing to take the course in Chinese should register under CHIN.

Requirements/Evaluation: attendance and participation, five 5-page papers, five peer-review and critique papers, revisions on selected papers.

Prerequisites: None for students taking the course under ASST and COMP 297; CHIN 402 or permission of the instructor for students taking CHIN 428

Enrollment Limit: 10

Enrollment Preferences: current or prospective majors in the Department of Asian Languages, Literatures, and Cultures; COMP majors; Asian Studies Concentration

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

ASIA 228 (D1) COMP 297 (D1) CHIN 428 (D1)

Writing Skills Notes: Students will write a 5-page paper every other week for a total of five papers. On weeks when they are not writing papers, they are expected to critique their tutorial partner's paper as peer reviewers. Detailed writing prompts will be provided to students to generate and organize ideas for each essay. Students are also required to revise key paragraphs, sections, and papers throughout the semester.

Difference, Power, and Equity Notes: This course provides students with the opportunity to analyze and critique the following entangled modernist dualisms: present and past; memory and representations; diaspora and settlement; transnationalism and localism. By discussing texts produced from the PRC, Hong Kong, Taiwan, and other diaspora areas in these "post" societies, this course asks students to explore how literary and cinematic narratives invoke (and erase) differences, and challenge (and consolidate) borders.

Attributes: FMST Core Courses

Spring 2022

TUT Section: T1 TBA Man He

COMP 298 (S) Introduction to French and Francophone Film

Cross-listings: RLFR 228 COMP 298

Secondary Cross-listing

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.

Requirements/Evaluation: response papers, midterm paper, TV show, colloquium

Prerequisites: RLFR 201, 202, or 203, or by permission of instructor

Enrollment Limit: 15

Expected Class Size: 12

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

Distributions: (D1)

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

RLFR 228 (D1) COMP 298 (D1)

Attributes: FMST Core Courses

Not offered current academic year

COMP 336 (S) The *Banlieue* in Literature, Music, and Film (DPE) (WS)

Cross-listings: RLFR 300 AFR 339 COMP 336

Secondary Cross-listing

The *banlieue* looms large in the French collective imagination. From its origins in medieval law, the term *banlieue* at the end of the 20th century has taken on multiple, at times overlapping, but almost exclusively negative meanings. It designates a peripheral geographical space often in contrast to its city center, social exclusion, "urban culture"--as in Hip Hop-produced within that space, and last but not least the symbolic bias through which its inhabitants are viewed (Vieillard-Baron). In this course, we will examine various constructions of the *banlieue* in French music, a manifesto, film, blogs, and literature to focus on the analytical, contestatory and affirmative dimensions of these narratives. Two decades after the film *La haine*, and ten years after the riots, how are filmmakers, artists, authors, and scholars of the *banlieue* reimagining and reframing the *banlieue*? What do current depictions of *banlieues* in the French media tell us about the State, French politics, and the state of French politics? What do "*banlieue* films" and "*banlieue* lit" tell us about the *banlieue*? In this course, conducted in French, 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.

Requirements/Evaluation: 3 thesis five-page research papers, 2 start-of-the-class brief presentations, active participation to in-class discussions and mini-conference on the *banlieue* (class final project).

Prerequisites: RLFR 105 and above

Enrollment Limit: 14

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

RLFR 300 (D1) AFR 339 (D2) COMP 336 (D1)

Writing Skills Notes: To hone their research and writing skills (and prepare for their conference on the *banlieue*), students will write three research papers (with thesis statement and subheadings) from which they will receive professor feedback.

Difference, Power, and Equity Notes: This course, *Banlieue in Lit, Music, Film* fosters difficult but carefully framed conversations about race, class, gender, citizenship, housing segregation, discursive practices, immigration and belonging in contemporary France and how identities and power relationships are expressed in *banlieue* film, literature and French hip hop music.

Attributes: FMST Core Courses

Spring 2022

SEM Section: 01 MW 11:00 am - 12:15 pm Sophie F. Saint-Just

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

Cross-listings: WGSS 341 COMP 341

Primary Cross-listing

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*.

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

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

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

Distributions: (D1)

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

WGSS 341 (D2) COMP 341 (D1)

Attributes: FMST Core Courses

Not offered current academic year

ENGL 204 (S) Hollywood Film

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*, *12 Years a Slave* and *Get Out*.

Requirements/Evaluation: Two 2-page essays, two editing exercises, a midterm, and a final exam

Prerequisites: None

Enrollment Limit: 60

Enrollment Preferences: English majors

Expected Class Size: 60

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

Distributions: (D1)

Attributes: AMST Arts in Context Electives ENGL Literary Histories C FMST Core Courses

Spring 2022

LEC Section: 01 MWF 11:00 am - 12:15 pm James R. Shepard, John E. Kleiner

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 its contract with listeners? What's the role of the narrator? How can one appropriately speak for (and sometimes against) another person? This is less a course in journalism than an experiment in documentary cinema for the ear. We'll do some reading in narrative theory and radio technique, and will listen to exemplary works (including episodes of *This American Life*, *RadioLab*, *Love and Radio*, and *Snap Judgment*), 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.

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

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

Enrollment Limit: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: The student version of Hindenburg audio software (\$95); students on financial aid will have this expense covered by the college.

Distributions: (D1)

Attributes: ENGL 200-level Gateway Courses FMST Core Courses

Spring 2022

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

ENGL 234 (F) The Video Essay

While people today are subject to an unprecedented flood of moving images, few have had the chance to think critically about film and video. Fewer still have had the opportunity to think *with* the medium, exploiting the resources of film and video in their efforts to understand how these media work on viewers. The Video Essay offers a chance to do that. After being introduced to the fundamentals of film analysis and receiving training in the use of Adobe Premiere Pro, students will spend the term alternately making short video essays and commenting on the essays produced by their partners. Note that this is primarily a course in film analysis: students will not shoot original material. No prior experience is required. Note that the course meets entirely online.

Class Format: We will meet together for three weeks, then break into groups of four. Students in each group will alternate weekly between creating video essays on film topics, and writing commentaries on the essays of their partner. All meetings will be online.

Requirements/Evaluation: four written exercises (1-2 pages); four video essays, increasing from two to six minutes; and four written commentaries on one's partner's video essays.

Prerequisites: permission of the instructor

Enrollment Limit: 12

Enrollment Preferences: sophomores; first-year students; English majors

Expected Class Size: 12

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

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D2)

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

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

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

Not offered current academic year

ENGL 367 (F) Documentary Fictions

Cross-listings: ARTH 367 ENGL 367

Primary Cross-listing

The first movies excited viewers not by telling stories, but by reproducing the world: a dancer's billowing skirts, the sight of Niagara Falls, the arrival of a train at the station--such vignettes felt viscerally real. Our fascination with documentaries derives, in large part, from the way seemingly transparent images are woven into narratives full of hidden assumptions. Every viewer of the Zapruder film sees the same thing: President Kennedy, struck by a bullet, lurches forward. But what that might mean--whether it points toward a lone gunman or a conspiracy, toward the Soviet Union or the CIA--still remains uncertain. We'll explore the tensions between image and story, evidence and context, in films ranging from Fred Ott's "Sneeze" (1894) to Josh Oppenheimer's *The Act of Killing* (2012), concluding with a look at the effects of contemporary image technologies on our sense of personal and national identity. Readings for the course will be drawn from narrative theory, epistemology, and cultural theory, as framed by writers including Trinh Minh-ha, Christian Metz, and Bill Nichols.

Requirements/Evaluation: four written and multimedia exercises (1-2 pages each), two essays (six and twelve pages), and a willingness to experiment with formats

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

Enrollment Limit: 25

Enrollment Preferences: English majors; Art and Comparative Literature majors; students with experience making video

Expected Class Size: 25

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

Distributions: (D1)

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

ARTH 367 (D1) ENGL 367 (D1)

Attributes: ENGL Criticism Courses ENGL Literary Histories C FMST Core Courses

Not offered current academic year

LATS 203 (S) Chicana/o/x Film and Video

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

Primary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Art majors; LATS concentrators

Expected Class Size: 14

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

Cross-listings: LATS 346 AMST 346

Primary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D2)

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

LATS 346 (D2) AMST 346 (D2)

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

Not offered current academic year

MUS 149 (S) 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 online video. 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, Duke Ellington, Bernard Herrmann, John Williams, James Horner, Micachu, 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: This is a remote course that includes synchronous class meetings.

Requirements/Evaluation: Course evaluations include: several short writing and creative assignments, two quizzes, a midterm essay, and a final creative project. Off-campus students should consult the professor about computer hardware requirements for the completion of creative projects.

Prerequisites: none

Enrollment Limit: 25

Enrollment Preferences: given to juniors and seniors

Expected Class Size: 25

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

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

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: 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

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

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

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

In this course students will examine the figure of the outsider (queer, black, woman, intruder, loner) in several French and Francophone literary texts and their film adaptations and will explore questions such as: how are such outsiders translated onto the screen? To what extent does outsider status help maintain, challenge, or reveal hegemonic discourse? In what ways do non-Western and Western filmmakers (re)cast power and privilege through the figure of the outsider in their film adaptations (of Western canonical texts)? Students will read original French and Francophone literary texts and apply theories of film adaptation to their analyses.

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

Prerequisites: students should have taken RLFR 105 or above, or placement test, or by permission of instructor

Enrollment Limit: 16

Enrollment Preferences: Comparative Literature majors, Africana Studies concentrators, French majors and certificates

Expected Class Size: 12

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

Distributions: (D1) (DPE)

Difference, Power, and Equity Notes: This course fulfills the DPE requirement because it focuses via the figure of the outsider on power dynamics (based on sexual identity race, class, gender) between cultural producers, in literary texts and their film adaptations.

Attributes: FMST Core Courses

Not offered current academic year

RLFR 228 (S) Introduction to French and Francophone Film

Cross-listings: RLFR 228 COMP 298

Primary Cross-listing

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.

Requirements/Evaluation: response papers, midterm paper, TV show, colloquium

Prerequisites: RLFR 201, 202, or 203, or by permission of instructor

Enrollment Limit: 15

Expected Class Size: 12

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

Distributions: (D1)

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

RLFR 228 (D1) COMP 298 (D1)

Attributes: FMST Core Courses

Not offered current academic year

RLFR 300 (S) The *Banlieue* in Literature, Music, and Film (DPE) (WS)

Cross-listings: RLFR 300 AFR 339 COMP 336

Primary Cross-listing

The *banlieue* looms large in the French collective imagination. From its origins in medieval law, the term banlieue at the end of the 20th century has taken on multiple, at times overlapping, but almost exclusively negative meanings. It designates a peripheral geographical space often in contrast to its city center, social exclusion, "urban culture"--as in Hip Hop-produced within that space, and last but not least the symbolic bias through which its inhabitants are viewed (Vieillard-Baron). In this course, we will examine various constructions of the *banlieue* in French music, a manifesto, film, blogs, and literature to focus on the analytical, contestatory and affirmative dimensions of these narratives. Two decades after the film *La haine*, and ten years after the riots, how are filmmakers, artists, authors, and scholars of the banlieue reimagining and reframing the banlieue? What do current depictions of *banlieues* in the French media tell us about the State, French politics, and the state of French politics? What do "*banlieue* films" and "banlieue lit" tell us about the *banlieue*? In this course, conducted in French, 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.

Requirements/Evaluation: 3 thesis five-page research papers, 2 start-of-the-class brief presentations, active participation to in-class discussions and mini-conference on the banlieue (class final project).

Prerequisites: RLFR 105 and above

Enrollment Limit: 14

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

Expected Class Size: 10

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

Distributions: (D1) (DPE) (WS)

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

RLFR 300 (D1) AFR 339 (D2) COMP 336 (D1)

Writing Skills Notes: To hone their research and writing skills (and prepare for their conference on the banlieue), students will write three research papers (with thesis statement and subheadings) from which they will receive professor feedback.

Difference, Power, and Equity Notes: This course, *Banlieue in Lit, Music, Film* fosters difficult but carefully framed conversations about race, class, gender, citizenship, housing segregation, discursive practices, immigration and belonging in contemporary France and how identities and power relationships are expressed in banlieue film, literature and French hip hop music.

Attributes: FMST Core Courses

Spring 2022

SEM Section: 01 MW 11:00 am - 12:15 pm Sophie F. Saint-Just

SOC 212 (S) Understanding Social Media

Cross-listings: STS 214 SOC 212

Primary Cross-listing

Over just the last twenty years--beginning with Friendster and MySpace and continuing through Facebook and Twitter, Snapchat and Instagram--the rise of social media has had a profound influence on the way we live. It has given a new rhythm to our daily routines, shaped the way we inform ourselves and converse with others, and transformed media and entertainment, politics and public discourse, and many other aspects of culture. This seminar course will undertake a broad and critical examination of social media, looking at it from historical, economic, legal, social, and phenomenological perspectives. The topics addressed will include social media's effects on self-image and self-formation, its influence on protest movements and political campaigns, its use as a conduit for news and propaganda, and the way commercial interests and technical characteristics have shaped its design and use. Through pertinent readings and lively discussions, and drawing on students' own experiences with social media, the course will illuminate social media's benefits and drawbacks while providing a foundation for thinking about possible legal, regulatory, and personal responses to this far-reaching and still unfolding social phenomenon.

Class Format: hybrid

Requirements/Evaluation: attendance and participation, team assignments, two 5-page writing assignments, final exam

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 15

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

Distributions: (D2)

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

STS 214 (D2) SOC 212 (D2)

Attributes: FMST Core Courses

Not offered current academic year

STS 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: 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

Grading:

Distributions: (D1)

Attributes: FMST Core Courses

Not offered current academic year

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

Cross-listings: AFR 315 STS 315 SCST 315 AMST 315

Secondary Cross-listing

Are distinctions of race truly eliminated with digital technologies? Through an engagement with scholarship in media studies, cultural studies, gender studies, and Africana studies (to name a few), this course will investigate the nuanced ways blackness is (re)constructed and (re)presented in digital technologies. Although we will largely focus on representations of blackness in modern film, we will examine the impact of 'new' technologies upon the

broader categories of race, gender, and sexuality. Additional topics may include: avatar-based entertainment; race in the 'real' vs 'virtual' world; emoji wars; blogosphere politics; internet and hashtag activism; social networking and a post-race future; and fandom in the twitter era.

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

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Africana Studies concentrators

Expected Class Size: 15

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

Distributions: (D2)

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

AFR 315 (D2) STS 315 (D2) SCST 315 (D2) AMST 315 (D2)

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

Not offered current academic year

WGSS 203 (S) Chicana/o/x Film and Video

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

Secondary Cross-listing

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

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

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

Prerequisites: none

Enrollment Limit: 16

Enrollment Preferences: Art majors; LATS concentrators

Expected Class Size: 14

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

Distributions: (D2)

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

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

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

Not offered current academic year

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

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

Primary Cross-listing

In this course we will foreground questions around visibility and memory. We will explore representations of Black queer bodies in experimental, documentary and narrative film. This course will engage foundational texts from Black Queer Studies. We will pair texts with film in order to examine the various relationships between art and scholarship. You will also be asked to think about yourself as a filmmaker. We will screen films such as

Looking for Langston (Isaac Julien, 1989), The Watermelon Woman (Cheryl Dunye, 1996), U People (Olive Demetrius and Hanifah Walidah, 2009), Tongues Untied (Marlon Riggs, 1989) and Litany for Survival (Ada Gay Griffin and Michelle Parkerson, 1995). Throughout the course we will evaluate the different ways filmmakers represent Black queerness on screen. The goal is to think about the possibilities and limitations of representation and visibility. Each of you will be asked to facilitate a class discussion. You also will be required to do weekly critical response papers. In lieu of a final paper you will create a detailed proposal for a short film that "represents" some segment of Black queer living.

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 20

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

Distributions: (D2)

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

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

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

Not offered current academic year

WGSS 312 (S) An American Family and "Reality" Television (WS)

Cross-listings: ARTH 310 WGSS 312 AMST 333

Secondary Cross-listing

An American Family was a popular documentary series that featured the Loud family from Santa Barbara, California, whose everyday lives were broadcast on national television. The series generated an enormous amount of media attention, commentary, and controversy when it premiered on PBS in 1973. Today, it is regarded as the origin of so-called "Reality TV." In addition to challenging standard rules for television programming, the show challenged social conventions and asked viewers to think seriously about family relations, sexuality, domesticity, and the "American dream." Documenting the family's life over the course of eight months, the series chronicled the dissolution of the Louds' marriage and broadcast the "coming out" of eldest son Lance Loud, the first star of reality television. In this class, we will view the *An American Family* series in its entirety, research the program's historical reception, and analyze its influence on broadcast and film media, particularly on "reality" television. A final 14- to 18-page research paper will be prepared in stages, including a 6- to 8-page midterm essay that will be revised and expanded over the course of the semester.

Class Format: Remote seminar. The course will feature synchronous online class meetings.

Requirements/Evaluation: class presentations, research assignments and annotated bibliographies, and final 14- to 18-page research paper. Student presentations will be recorded offline and posted to GLOW.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: junior Art majors, followed by senior majors

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

ARTH 310 (D1) WGSS 312 (D1) AMST 333 (D2)

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

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

Not offered current academic year

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

Cross-listings: AFR 325 WGSS 325

Secondary Cross-listing

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.

Requirements/Evaluation: class participation, response papers, one 10 page paper, and a formal class presentation

Prerequisites: none

Enrollment Limit: 15

Enrollment Preferences: juniors and seniors

Expected Class Size: 13

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

Distributions: (D2)

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

AFR 325 (D2) WGSS 325 (D2)

Attributes: AFR Core Electives FMST Core Courses

Not offered current academic year

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

Cross-listings: WGSS 341 COMP 341

Secondary Cross-listing

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*.

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

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

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

Distributions: (D1)

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

WGSS 341 (D2) COMP 341 (D1)

Attributes: FMST Core Courses

Not offered current academic year

WGSS 346 (S) Queer in the City (DPE)

Cross-listings: AMST 337 AFR 337 WGSS 346

Primary Cross-listing

In this course we will examine the various ways scholars and filmmakers have used ethnography as a critical tool for understanding the intersections of race, place, space, gender and sexuality. We will foreground studies that examine unfamiliar sites of Black struggle, resistance, and survival. We will examine Black gender variant and sexual minorities and how they produce, reproduce and struggle for spaces and places of desire, community, pleasure, love, and loss. We will explore these stories through primarily ethnographic modalities. We will discuss the political and ethical ramifications of these ethnographic narratives paying particular attention to the usefulness and limitations of both 'Thin' and 'Thick' descriptions. We will use ethnography to center debates regarding the politics of representation of racialized queer space, place, and people through both filmic and written accounts. All students will be asked to discover and develop their ethnographic voices through various critical, creative, experimental and performative assignments.

Requirements/Evaluation: facilitated class discussion; weekly critical response papers; creative projects

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: WGSS majors; students may be asked to write a short statement of interest in the event of over-enrollment

Expected Class Size: 20

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

Distributions: (D2) (DPE)

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

AMST 337 (D2) AFR 337 (D2) WGSS 346 (D2)

Difference, Power, and Equity Notes: Course directly discusses structural oppression, forms of inequality, and social redress through the intersecting matrices of race, gender, sexuality and other ontological forms.

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

Not offered current academic year

FMST Related Courses

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

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

Distributions: (D2)

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

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

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

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 14

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

Distributions: (D2) (DPE)

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

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

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

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

Not offered current academic year

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

Cross-listings: AMST 331 COMP 330 THEA 330

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Distributions: (D1)

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

AMST 331 (D1) COMP 330 (D1) THEA 330 (D1)

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

Not offered current academic year

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

Cross-listings: LATS 346 AMST 346

Secondary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D2)

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

LATS 346 (D2) AMST 346 (D2)

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

Not offered current academic year

ARTH 221 (F) History of Photography

Cross-listings: STS 221 ARTH 221

Primary Cross-listing

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.

Requirements/Evaluation: three to four short papers, quizzes, online presentations.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: art history majors

Expected Class Size: 14

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

Distributions: (D1)

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

STS 221 (D1) ARTH 221 (D1)

Attributes: ARTH post-1800 Courses FMST Related Courses

Not offered current academic year

ARTH 237 (S) Making Things Visible: Adventures in Documentary Work

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

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

Distributions: (D2)

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

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

COMP 111 (F)(S) The Nature of Narrative (WS)

Cross-listings: COMP 111 ENGL 120

Primary Cross-listing

Narrative--storytelling--is a fundamental human activity. Narratives provide us with maps of how the world does or should or might work, and we make sense of our own experiences through the narratives we construct ourselves. This course examines the nature and functions of narrative using texts from a wide range of literary traditions, media, and genres. Readings may span classics (e.g. Homeric epic and/or *The Tale of Genji*), fiction ranging from nineteenth-century realism to postmodern experimentation (possibly including Kafka, Tolstoy, Garcia-Marquez, Toni Morrison, and/or James Baldwin), and visual literature from film and drama to graphic memoir (possibly including Mizoguchi Kenji, Art Spiegelman, Alison Bechdel, and/or Asghar Farhadi). We may also read some short works of literary theory from around the world to help us broaden our idea of what literature can be and do. All readings in English.

Class Format: The second half of the course may have a modified tutorial format, where small groups meet with the instructor once a week, with students' papers and responses forming the basis of the discussion.

Requirements/Evaluation: Regular attendance and participation in class; short and mid-length writing assignments spaced throughout the semester; revision of selected assignments after receiving instructor feedback.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Students considering a major in Comparative Literature

Expected Class Size: 18

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

Distributions: (D1) (WS)

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

COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: Multiple writing assignments that build upon each other, including drafts and revisions, with substantial individualized feedback on writing from the instructor.

Attributes: FMST Related Courses

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm Gail M. Newman

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Sarah M. Allen

COMP 232 (S) Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (DPE)

Cross-listings: WGSS 200 COMP 232

Primary Cross-listing

Mythologized as the land of the aurora borealis and the midnight sun, Scandinavia's five distinct nations--Iceland, Norway, Sweden, Denmark, and Finland--are often mistakenly associated with blond-haired and blue-eyed uniformity. Modern Scandinavia, however, is a place of great social and cultural diversity. From medieval Viking sagas to contemporary Nordic rap, the Scandinavian literary tradition is rich in tales of global exploration, childhood imagination, sexual revolution, and multicultural confrontation. Through readings of nineteenth-century drama, twentieth-century novels, and twenty-first century cinema, we will investigate a wide range of issues on class, ethnicity, and identity, including the indigenous reindeer-herding Sámi people, Danish colonialism and the Greenlandic Inuit, Norwegian collaboration and resistance during World War II, and Nordic emigration (to North America) and immigration (from Africa, Asia, Latin America, and the Middle East). Discussion will also focus on Scandinavia's leadership in gender equality and sexual liberation, Scandinavian political isolation and integration (into both the UN and the EU), and the global effects of Nordic pop (ABBA to Björk), glamour (Greta Garbo to Alicia Vikander), technology (Volvo to Nokia), design (IKEA to H&M), and activism (Alfred Nobel to Greta Thunberg). Readings to include works by Henrik Ibsen, August Strindberg, Hans Christian Andersen, Karen Blixen, Astrid Lindgren, Halldór Laxness, Reidar Jönsson, and Peter Høeg. Films to include works by Ingmar Bergman, Lasse Hallström, Bille August, Colin Nutley, Lukas Moodysson, Josef Fares, Tomas Alfredson, and Tomas Vinterberg. *All readings and discussions in English.*

Class Format: This will be a remote course for all students, whether they are on campus or not. We will convene synchronously via web-conferencing, with an emphasis on group discussion. There will also be opportunities for students to engage with online activities both during and between our synchronous sessions. Remote office hours will provide even more opportunities for follow-up, questions, and further discussion.

Requirements/Evaluation: active participation, two shorter papers, a midterm, and a longer final paper

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Comparative Literature and Women's, Gender & Sexuality Studies majors, and those with compelling justification for admission

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

WGSS 200 (D2) COMP 232 (D1)

Difference, Power, and Equity Notes: As the course description explains, this course centers on a critical examination of difference, power, and equity in modern Scandinavia. The content examines the effects of class, race, ethnicity, gender, and sexuality on social (in)equalities among citizens, institutions, communities, and identities. The course also employs critical tools to teach students how to interrogate Scandinavian diversity and modernity, through reading, film analysis, discussion, and writing.

Attributes: FMST Related Courses WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

COMP 251 (F) Dolls, Puppets and Automaton (WS)**Cross-listings:** GERM 251 COMP 251**Primary Cross-listing**

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 & Cindy Sherman, watch a ballet by Andreas Heise and films by Fritz Lang and Alex Garland, and watch fashion shows by Alexander McQueen and Jean-Paul Gaultier. *Conducted in English.*

Class Format: This seminar will be taught online.**Requirements/Evaluation:** active class participation, oral presentations on the reading materials, three 5- to 8-page papers**Prerequisites:** none**Enrollment Limit:** 19**Enrollment Preferences:** Comparative Literature majors, or those considering a major in Comparative Literature**Expected Class Size:** 12**Grading:** yes pass/fail option, yes fifth course option**Distributions:** (D1) (WS)**This course is cross-listed and the prefixes carry the following divisional credit:**

GERM 251 (D1) COMP 251 (D1)

Writing Skills Notes: Each student will write three 5- to 8-page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write two 3-4 page papers on which I will provide written feedback regarding grammar, style, and textual analysis.**Attributes:** FMST Related Courses**Not offered current academic year****COMP 271 (S) Phantasmagoria, Madness, and the Absurd in Russian Literature and Film****Cross-listings:** RUSS 232 COMP 271**Secondary Cross-listing**

In one of Nikolai Gogol's most famous stories, a man wakes up one day to find that his own nose has left his face and taken on a life of its own. This situation, which we might label bizarre or absurd, just as easily shows how reality often fails to meet our expectations and even suggests that the story's leading character might have gone mad. But what then is insanity? Likewise, one of Dostoevsky's socially marginal characters contemplates the fact that only sick people see ghosts, which, in his opinion, "only proves that ghosts cannot appear to anyone but sick people, not that they themselves do not exist." This course aims to analyze the rich tradition, typified by Gogol and Dostoevsky, of the absurd, the fantastic, and madness in Russian literature and film of the 19th-21st centuries. Addressing the aesthetic, historical, and political circumstances that nurtured this tradition in Russian literature and cinema, our course material will explore new dimensions of reality, point out the many paradoxes and absurdities of human existence, and question our perceptions, as well as the assumption that we are sane. Close analysis of literary and cinematic texts will lead us to a broader discussion of the relationship between reality and representation, as well as the notions of the absurd and madness. Authors/directors will include Alexander Pushkin, Nikolai Gogol, Fyodor Dostoevsky, Anton Chekhov, Mikhail Bulgakov, Lyudmila Petrushevskaya, Andrey Tarkovsky, and Kira Muratova, among others. All readings will be in English, and all films will have English subtitles.

Requirements/Evaluation: class attendance and participation; two analytical papers (3-5 pages); leading class discussion; a creative assignment; an oral presentation; a final paper (6 pages)**Prerequisites:** none**Enrollment Limit:** none**Enrollment Preferences:** none**Expected Class Size:** 10**Grading:** no pass/fail option, yes fifth course option

Distributions: (D1)

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

RUSS 232 (D1) COMP 271 (D1)

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

Cross-listings: AMST 331 COMP 330 THEA 330

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Distributions: (D1)

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

AMST 331 (D1) COMP 330 (D1) THEA 330 (D1)

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

Not offered current academic year

ENGL 120 (F)(S) The Nature of Narrative (WS)

Cross-listings: COMP 111 ENGL 120

Secondary Cross-listing

Narrative--storytelling--is a fundamental human activity. Narratives provide us with maps of how the world does or should or might work, and we make sense of our own experiences through the narratives we construct ourselves. This course examines the nature and functions of narrative using texts from a wide range of literary traditions, media, and genres. Readings may span classics (e.g. Homeric epic and/or *The Tale of Genji*), fiction ranging from nineteenth-century realism to postmodern experimentation (possibly including Kafka, Tolstoy, Garcia-Marquez, Toni Morrison, and/or James Baldwin), and visual literature from film and drama to graphic memoir (possibly including Mizoguchi Kenji, Art Spiegelman, Alison Bechdel, and/or Asghar Farhadi). We may also read some short works of literary theory from around the world to help us broaden our idea of what literature can be and do. All readings in English.

Class Format: The second half of the course may have a modified tutorial format, where small groups meet with the instructor once a week, with students' papers and responses forming the basis of the discussion.

Requirements/Evaluation: Regular attendance and participation in class; short and mid-length writing assignments spaced throughout the semester; revision of selected assignments after receiving instructor feedback.

Prerequisites: none

Enrollment Limit: 18

Enrollment Preferences: Students considering a major in Comparative Literature

Expected Class Size: 18

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

Distributions: (D1) (WS)

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

COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: Multiple writing assignments that build upon each other, including drafts and revisions, with substantial individualized feedback on writing from the instructor.

Attributes: FMST Related Courses

Fall 2021

SEM Section: 01 MR 1:10 pm - 2:25 pm Gail M. Newman

Spring 2022

SEM Section: 01 TF 1:10 pm - 2:25 pm Sarah M. Allen

ENGL 214 (S) Writing for Stage and Screen

Cross-listings: ENGL 214 THEA 214

Secondary Cross-listing

This studio/workshop course is designed for students interested in a semester-long immersion in the practice of dramatic writing for theater, film, television and audio. Students should expect to write most days. Our focus will be on the fundamentals of story, and the cultivation of each writer's individual voice. In addition to reading existing dramatic texts of various genres and forms, and completing weekly prompts and exercises exploring character, dialogue, structure, theme, conflict and world building, students will work toward a longer final project. Students will present their own work regularly, and respond to each other's work. The course will culminate in a staged reading of excerpts for the campus community.

Requirements/Evaluation: a daily journal; weekly writing exercises; peer responses; a ten-minute piece; a final 20-30 minute piece; attendance and class participation

Prerequisites: students are asked to submit a brief statement describing their interest and any past experience (if applicable) in writing for the stage and/or screen

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors; Comparative Literature majors

Expected Class Size: 14

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

Distributions: (D1)

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

ENGL 214 (D1) THEA 214 (D1)

Attributes: FMST Related Courses

Not offered current academic year

ENGL 237 (S) Making Things Visible: Adventures in Documentary Work

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

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

Distributions: (D2)

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

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

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 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.

Requirements/Evaluation: Two long papers, regular short responses and discussion board postings, class participation.

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

Enrollment Limit: 15

Enrollment Preferences: English majors

Expected Class Size: 15

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

Distributions: (D1)

Attributes: FMST Related Courses

Spring 2022

SEM Section: 01 TF 2:35 pm - 3:50 pm James L. Pethica

ENVI 368 (F) Technology and Modern Society

Cross-listings: ENVI 368 SOC 368

Secondary Cross-listing

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.

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 20

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

Distributions: (D2)

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

ENVI 368 (D2) SOC 368 (D2)

Attributes: ENVI Humanities, Arts + Social Science Electives FMST Related Courses

Not offered current academic year

GERM 251 (F) Dolls, Puppets and Automatons (WS)

Cross-listings: GERM 251 COMP 251

Secondary Cross-listing

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 & Cindy Sherman, watch a ballet by Andreas Heise and films by Fritz Lang and Alex Garland, and watch fashion shows by Alexander McQueen and Jean-Paul Gaultier. *Conducted in English.*

Class Format: This seminar will be taught online.

Requirements/Evaluation: active class participation, oral presentations on the reading materials, three 5- to 8-page papers

Prerequisites: none

Enrollment Limit: 19

Enrollment Preferences: Comparative Literature majors, or those considering a major in Comparative Literature

Expected Class Size: 12

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

Distributions: (D1) (WS)

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

GERM 251 (D1) COMP 251 (D1)

Writing Skills Notes: Each student will write three 5- to 8-page papers on which I will provide written feedback regarding grammar, style, and argument. Each student will write two 3-4 page papers on which I will provide written feedback regarding grammar, style, and textual analysis.

Attributes: FMST Related Courses

Not offered current academic year

LATS 241 (S) Performing Masculinity in Global Popular Culture (DPE)

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 14

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

Distributions: (D2) (DPE)

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

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

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

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

Not offered current academic year

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

Cross-listings: LATS 346 AMST 346

Primary Cross-listing

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

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

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

Enrollment Limit: 12

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

Expected Class Size: 12

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

Distributions: (D2)

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

LATS 346 (D2) AMST 346 (D2)

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

Not offered current academic year

RLFR 108 (S) Voyages Francophones: Alienation and Self-Discovery in Contemporary Literature and Film

This is an advanced course in French language designed to help you improve your speaking, listening comprehension, reading, and writing, through

the dynamic study of literary texts and films focusing on the themes of alienation and self-discovery in the late twentieth- and early twenty-first-century Francophone world. Through active discussion and debate, textual and cinematic analysis, grammatical review, and careful writing and revision, you will improve your command of spoken and written French, strengthen your ability to express complex ideas, expand your vocabulary, and deepen your understanding of French-language fiction, film, and culture. This is an ideal course to prepare for study abroad or for more advanced coursework in French language and cinema. As a focus for improving your French, we will examine a broad range of texts and films on the themes of alienation and self-discovery-especially in the context of immigration and coming of age-as they are represented in texts from France, Québec, and the Caribbean.

Requirements/Evaluation: class participation, grammar exercises, group discussion leading, two short papers, and final project

Prerequisites: exceptional performance in RLFR 104; successful performance in RLFR 105; or by placement test; or permission of the instructor

Enrollment Limit: 20

Enrollment Preferences: French Majors and certificate students

Expected Class Size: 20

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

Distributions: (D1)

Attributes: FMST Related Courses

Not offered current academic year

RLSP 280 (S) From Roma to Yalhalhj: Race and Identity Politics Through Contemporary Mexican Cultural Production (WS)

In 2017, the National Institute of Statistics in Mexico (INEGI) used for the first time a color palette to measure individuals' skin tone. The study showed that "Mexicans who were classified by the interviewers as having darker skin tones tend to have lower levels of education and are worse off economically than their lighter-skinned counterparts" (Zizumbo and Flores, 2017). Raising controversy among those who would like to think of Mexico as a post-racial nation and those who recognize social inequality and discrimination on the basis of skin tone, the debate resonates in the way Mexican citizenship and cultural identity are both represented in mainstream media, even with the intention of showing diversity. The prevalent whitewashing dominating mass media in Mexico extends from advertisements to films, promoting an image of wealth and education intrinsically related to not only skin tone but also with race/ethnic positionality and gender. This course will explore the representation of these variables and their intersections through the analysis of photography, films, novels, paintings, reality shows, telenovelas, advertising campaigns, and music videos. In addition, we will take into account questions of representation, agency, and visibility addressed by cultural producers from pueblos originarios who do not consider themselves Mexican citizens. This class will be conducted in Spanish.

Requirements/Evaluation: essays, oral presentation, participation

Prerequisites: RLSP 105, placement exam results, permission from the instructor or the Department Chair

Enrollment Limit: 19

Enrollment Preferences: Spanish major

Expected Class Size: 15

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

Distributions: (D1) (WS)

Writing Skills Notes: Weekly short (less than 1000 words) papers, alternatively letter-graded and graded P/F; at least three letter-graded papers will be revisions of a P/F paper; and final 5 pages long paper, which is a revision and expansion of the last weekly paper.

Attributes: FMST Related Courses GBST Latin American Studies Electives

Not offered current academic year

RUSS 232 (S) Phantasmagoria, Madness, and the Absurd in Russian Literature and Film

Cross-listings: RUSS 232 COMP 271

Primary Cross-listing

In one of Nikolai Gogol's most famous stories, a man wakes up one day to find that his own nose has left his face and taken on a life of its own. This situation, which we might label bizarre or absurd, just as easily shows how reality often fails to meet our expectations and even suggests that the story's leading character might have gone mad. But what then is insanity? Likewise, one of Dostoevsky's socially marginal characters contemplates the fact that only sick people see ghosts, which, in his opinion, "only proves that ghosts cannot appear to anyone but sick people, not that they themselves do not exist." This course aims to analyze the rich tradition, typified by Gogol and Dostoevsky, of the absurd, the fantastic, and madness in

Russian literature and film of the 19th-21st centuries. Addressing the aesthetic, historical, and political circumstances that nurtured this tradition in Russian literature and cinema, our course material will explore new dimensions of reality, point out the many paradoxes and absurdities of human existence, and question our perceptions, as well as the assumption that we are sane. Close analysis of literary and cinematic texts will lead us to a broader discussion of the relationship between reality and representation, as well as the notions of the absurd and madness. Authors/directors will include Alexander Pushkin, Nikolai Gogol, Fyodor Dostoevsky, Anton Chekhov, Mikhail Bulgakov, Lyudmila Petrushevskaya, Andrey Tarkovsky, and Kira Muratova, among others. All readings will be in English, and all films will have English subtitles.

Requirements/Evaluation: class attendance and participation; two analytical papers (3-5 pages); leading class discussion; a creative assignment; an oral presentation; a final paper (6 pages)

Prerequisites: none

Enrollment Limit: none

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D1)

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

RUSS 232 (D1) COMP 271 (D1)

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.

Requirements/Evaluation: active class participation, several short papers, a midterm paper and a take-home final

Prerequisites: none; open to all

Enrollment Limit: 19

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 19

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

Distributions: (D2)

Attributes: FMST Related Courses

Spring 2022

SEM Section: 01 MR 2:35 pm - 3:50 pm Olga Shevchenko

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

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

Primary Cross-listing

Photography, like ethnography, is an art of looking carefully and taking notice. This course will explore the overlaps between documentary photography and field methods of social science, concentrating particularly on the genre in which the two intersect: the photo essay. The students will

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

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 12

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

Distributions: (D2)

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

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

SOC 240 (S) Performing Masculinity in Global Popular Culture (DPE)

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 14

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

Distributions: (D2) (DPE)

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

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

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

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

Not offered current academic year

SOC 368 (F) Technology and Modern Society

Cross-listings: ENVI 368 SOC 368

Primary Cross-listing

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.

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: Anthropology and Sociology majors

Expected Class Size: 20

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

Distributions: (D2)

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

ENVI 368 (D2) SOC 368 (D2)

Attributes: ENVI Humanities, Arts + Social Science Electives FMST Related Courses

Not offered current academic year

STS 221 (F) History of Photography

Cross-listings: STS 221 ARTH 221

Secondary Cross-listing

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.

Requirements/Evaluation: three to four short papers, quizzes, online presentations.

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: art history majors

Expected Class Size: 14

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

Distributions: (D1)

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

STS 221 (D1) ARTH 221 (D1)

Attributes: ARTH post-1800 Courses FMST Related Courses

Not offered current academic year

THEA 214 (S) Writing for Stage and Screen

Cross-listings: ENGL 214 THEA 214

Primary Cross-listing

This studio/workshop course is designed for students interested in a semester-long immersion in the practice of dramatic writing for theater, film, television and audio. Students should expect to write most days. Our focus will be on the fundamentals of story, and the cultivation of each writer's individual voice. In addition to reading existing dramatic texts of various genres and forms, and completing weekly prompts and exercises exploring character, dialogue, structure, theme, conflict and world building, students will work toward a longer final project. Students will present their own work regularly, and respond to each other's work. The course will culminate in a staged reading of excerpts for the campus community.

Requirements/Evaluation: a daily journal; weekly writing exercises; peer responses; a ten-minute piece; a final 20-30 minute piece; attendance and class participation

Prerequisites: students are asked to submit a brief statement describing their interest and any past experience (if applicable) in writing for the stage and/or screen

Enrollment Limit: 18

Enrollment Preferences: Theatre and English majors; Comparative Literature majors

Expected Class Size: 14

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

Distributions: (D1)

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

ENGL 214 (D1) THEA 214 (D1)

Attributes: FMST Related Courses

Not offered current academic year

THEA 241 (S) Performing Masculinity in Global Popular Culture (DPE)

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 14

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

Distributions: (D2) (DPE)

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

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

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

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

Not offered current academic year

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

Cross-listings: AMST 331 COMP 330 THEA 330

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 12

Expected Class Size: 10

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

Distributions: (D1)

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

AMST 331 (D1) COMP 330 (D1) THEA 330 (D1)

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

Not offered current academic year

WGSS 200 (S) Nordic Lights: Literary and Cultural Diversity in Modern Scandinavia (DPE)

Cross-listings: WGSS 200 COMP 232

Secondary Cross-listing

Mythologized as the land of the aurora borealis and the midnight sun, Scandinavia's five distinct nations--Iceland, Norway, Sweden, Denmark, and Finland--are often mistakenly associated with blond-haired and blue-eyed uniformity. Modern Scandinavia, however, is a place of great social and cultural diversity. From medieval Viking sagas to contemporary Nordic rap, the Scandinavian literary tradition is rich in tales of global exploration, childhood imagination, sexual revolution, and multicultural confrontation. Through readings of nineteenth-century drama, twentieth-century novels, and twenty-first century cinema, we will investigate a wide range of issues on class, ethnicity, and identity, including the indigenous reindeer-herding Sámi people, Danish colonialism and the Greenlandic Inuit, Norwegian collaboration and resistance during World War II, and Nordic emigration (to North America) and immigration (from Africa, Asia, Latin America, and the Middle East). Discussion will also focus on Scandinavia's leadership in gender equality and sexual liberation, Scandinavian political isolation and integration (into both the UN and the EU), and the global effects of Nordic pop (ABBA to Björk), glamour (Greta Garbo to Alicia Vikander), technology (Volvo to Nokia), design (IKEA to H&M), and activism (Alfred Nobel to Greta Thunberg). Readings to include works by Henrik Ibsen, August Strindberg, Hans Christian Andersen, Karen Blixen, Astrid Lindgren, Halldór Laxness, Reidar Jönsson, and Peter Høeg. Films to include works by Ingmar Bergman, Lasse Hallström, Bille August, Colin Nutley, Lukas Moodysson, Josef Fares, Tomas Alfredson, and Tomas Vinterberg. *All readings and discussions in English.*

Class Format: This will be a remote course for all students, whether they are on campus or not. We will convene synchronously via web-conferencing, with an emphasis on group discussion. There will also be opportunities for students to engage with online activities both during and between our synchronous sessions. Remote office hours will provide even more opportunities for follow-up, questions, and further discussion.

Requirements/Evaluation: active participation, two shorter papers, a midterm, and a longer final paper

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: Comparative Literature and Women's, Gender & Sexuality Studies majors, and those with compelling justification for admission

Expected Class Size: 12

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

Distributions: (D1) (DPE)

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

WGSS 200 (D2) COMP 232 (D1)

Difference, Power, and Equity Notes: As the course description explains, this course centers on a critical examination of difference, power, and equity in modern Scandinavia. The content examines the effects of class, race, ethnicity, gender, and sexuality on social (in)equalities among citizens, institutions, communities, and identities. The course also employs critical tools to teach students how to interrogate Scandinavian diversity and modernity, through reading, film analysis, discussion, and writing.

Attributes: FMST Related Courses WGSS Racial Sexual + Cultural Diversity Courses

Not offered current academic year

WGSS 240 (S) Performing Masculinity in Global Popular Culture (DPE)

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

Primary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 14

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 14

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

Distributions: (D2) (DPE)

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

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

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

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

Not offered current academic year