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 207  (F)  "Out of Africa": Cinematic Por(Be)trayals of a Continent  (DPE) (WS)
Cross-listings:  AFR 207  ARTH 207

Secondary Cross-listing

This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa’s ‘fighting men’ to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing “Africa” as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of "Africa" as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of “Africa” within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how “Africa” in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.

Requirements/Evaluation: targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Art History majors and seniors

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:

AFR 207 (D2)  ARTH 207 (D1)
Writing Skills Notes: This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.

Difference, Power, and Equity Notes: This course fulfills DPE requirements through its exploration of issues of 'authentic' representation as they have been applied to representations of "Africa" displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African 'identity' has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.

Attributes: FMST Core Courses

Fall 2019
TUT Section: T1 TBA Michelle M. Apotsos

AFR 241 (S) The Banlieue in Literature, Music, and Film
Cross-listings: AFR 241 COMP 281 RLFR 240
Secondary Cross-listing
In this course we will read, watch, and listen to various constructions of the banlieue in French music, film, and literature to focus on the contestatory and affirmative dimensions of these narratives.
Class Format: seminar
Requirements/Evaluation: journaling, presentation, in-class discussion, and final project
Prerequisites: RLFR 105 and above
Enrollment Limit: 20
Enrollment Preferences: French majors, certificate, Africana and Comparative literature students
Expected Class Size: 15
Grading: no pass/fail option, no fifth course option
Distributions: (D1)
This course is cross-listed and the prefixes carry the following divisional credit:
AFR 241 (D1) COMP 281 (D1) RLFR 240 (D1)
Attributes: FMST Core Courses
Not offered current academic year

AFR 261 (F) Haitian and French Caribbean Literatures and Films
Cross-listings: COMP 283 AFR 261 RLFR 261
Secondary Cross-listing
Over the twentieth and twenty-first centuries, authors and filmmakers have questioned prevalent representations of the Creole and French-speaking Caribbean such as the idea of Haiti as the First Black republic and the poorest nation in the Western hemisphere and and of Martinique and Guadeloupe as the "French" Caribbean. They have also interrogated their forebears by reclaiming modernity, reframing History, and telling "intimist" stories (Ferly). This course focuses on the diverging paths by Haitian and French Caribbean literatures (short stories, play, poem, novels) and film (short, feature and documentaries) as critical interventions that bring into focus gender, slavery, identity, exile, migration, imperialism, culture, and (non) sovereignty.
Class Format: seminar
Requirements/Evaluation: in-class discussions, journaling, steps towards final project, final project and presentation
Prerequisites: French majors, French certificate, Africana and Comparative Literature students
Enrollment Limit: 15
Enrollment Preferences: 105 and above, French majors, French certificate, Africana and Comparative Literature students
**AFR 283 (F) Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film**

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

**Secondary Cross-listing**

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

**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) ENGL 286 (D1) AFR 283 (D2) AMST 283 (D2)

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

**Fall 2019**

**SEM Section:** 01  TF 1:10 pm - 2:25 pm  Kai M. Green

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

**Cross-listings:** AFR 315 AMST 315 SCST 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) AMST 315 (D2) SCST 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 Vine, connecting with the world is literally one click, or selfie away. Though much of the attention around social media is focused on people with race and educational privilege, people of color have created their own spaces to curate, articulate, and produce culture. Through the methods of rhetorical criticism, critical discourse analysis, cultural criticism and ethnography, we will investigate the ways Africana cultures, specifically in the United States, utilize social media to shape community and influence popular culture. This course will give students hands-on experience analyzing various texts, and a deeper understanding of rhetorical methodologies.

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

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 20

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

Not offered current academic year

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

Cross-listings: WGSS 325 AFR 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:
WGSS 325 (D2) AFR 325 (D2)

Attributes: AFR Core Electives FMST Core Courses

Not offered current academic year
AFR 337  (S)  Queer in the City (DPE)

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.

Class Format: Seminar

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: 

Distributions: (D2) (DPE)

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 205  (F)  Chicana/o Film and Video

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

Secondary Cross-listing

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

Class Format: film screenings will be scheduled as a lab

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributions: (D2)

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

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

Not offered current academic year
In this course we examine some of the ways that Christian biblical narratives have appeared in late twentieth-century and early twenty-first century Hollywood movies, looking in particular at films such as *The Matrix* (1999), *The Passion of the Christ* (2004), *Jesus Christ Superstar* (1973), *The Shawshank Redemption* (1994), *The Omen* (1976), *Children of Men* (2006), and *The Book of Eli* (2010). What are the overt and subtle ways that these films seek to interpret and employ biblical texts? Why do they draw upon the texts they do and read them as they read them? What can cinematic interpretations of biblical texts reveal to us about how these texts are used in broader U.S. culture, especially to crystallize and reflect certain political, economic, ethnic, racial, sexual, and social parameters of U.S. cultures? How does an awareness of this scriptural dimension in a work of "popular culture" affect our interpretation of both the film and the scriptural text's meanings? How do varying interpretations of biblical texts help us to understand cinematic meaning? By assuming that we can read both biblical texts and films in multiple and contradictory ways, this class can use film as the occasion for interpreting, analyzing, and debating the meanings, cultural functions, and affective responses generated by biblical narratives in film. Finally, this course asks us to analyze the implications of ways in which we read texts and films. For this interdisciplinary course we will read selected biblical and extra-canonical texts, including selections from canonical and non-canonical gospels, the letters of Paul, and the book of Revelation, but our focus will be on the way that movies (and the people who make them and watch them) make meaning out of these biblical texts.

**Class Format:** lecture/discussion

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

**Prerequisites:** none

**Enrollment Limit:** 19

**Expected Class Size:** 12

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

**Distributions:** (D2)

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

AMST 229 (D2) REL 229 (D2)

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

Not offered current academic year
This course is cross-listed and the prefixes carry the following divisional credit:
LATS 231 (D2) AMST 231 (D2) WGSS 232 (D2)

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

AMST 283  (F)  Black Queer Looks: Race, Gender and Sexuality in Contemporary African-American Film
Cross-listings:  WGSS 283  ENGL 286  AFR 283  AMST 283

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

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) ENGL 286 (D1) AFR 283 (D2) AMST 283 (D2)

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

Fall 2019
SEM Section: 01    TF 1:10 pm - 2:25 pm     Kai M. Green

AMST 315  (S)  Blackness 2.0: Race, Film and New Technologies
Cross-listings:  AFR 315  AMST 315  SCST 315

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

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

Class Format: Seminar

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:

Distributions:  (D2)  (DPE)

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: AMST 346  LATS 346

Secondary Cross-listing

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

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:
ANTH 225 (S) Fact/Fiction/Film

This course examines the potential of moving images to reveal aspects of culture normally obscured by the written word. We will consider both the theory and practice of documentary film from its inception around 1900 to the present, paying particular attention to the way documentary filmmakers have approached the representation of social reality in Western and non-Western cultural settings. Questions that we will consider include: What is the relationship between written text and image, or between image and story? What is the role of film in anthropology? What counts as a document?

Class Format: team-taught, through a mixture of lectures and discussions

Requirements/Evaluation: regular attendance at film screenings and active class participation, a 5-page paper on an assigned topic, a 12- to 15-page final paper, and a self-scheduled take-home final

Enrollment Limit: 30

Enrollment Preferences: Anthropology/Sociology majors, then to sophomores, and finally to first-year students

Expected Class Size: 30

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

Distributions: (D2)

Attributes: FMST Core Courses

Spring 2020
LEC Section: 01 Cancelled

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

Fall 2019
LEC Section: 01 M 7:00 pm - 9:40 pm Barry Goldstein
ARAB 401  (S)  Topics in Advanced Arabic I: Contemporary Arab Cinema

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

Class Format: lecture

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

Prerequisites: ARAB 302

Enrollment Limit: none

Expected Class Size: 5

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

Distributions: (D1)

Attributes: FMST Core Courses

Spring 2020

LEC Section: 01  MW 8:30 am - 9:45 am  Lama Nassif

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

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

Requirements/Evaluation: active participation in class, 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)

Attributes: FMST Core Courses

Not offered current academic year

ARTH 203  (F) Chicana/o Film and Video

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributions: (D2)

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

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

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

Not offered current academic year

ARTH 207 (F) "Out of Africa": Cinematic Por(Be)trayals of a Continent (DPE) (WS)

Cross-listings: AFR 207 ARTH 207

Primary Cross-listing

This tutorial provides a focused study of the politics / poetics of visualization and identification associated with film and cinema about Africa from past to present. From colonial-era propaganda newsreels about Africa's 'fighting men' to contemporary white-savior narratives that exploit current socio-political ruptures on the continent for epic effect, films about Africa produced by a primarily Western cinematic regime have proven themselves to be highly effective apparatuses for framing "Africa" as a concept to be summoned time and time again to tell different stories for different audiences, and in doing so privilege particular viewpoints and imaginaries. This tutorial will provide a space for robust discussion and debate about the various representative tropes, conceptualizations, and visualizations that have been used to shape the contours of "Africa" as understood by a primarily Western audience from past to present, and how these same tropes in many ways have come to define the nature of the relationship between film / cinema and the continent over the history of their engagement. In doing so, it will also address how strategic displays and narratives deployed by cinematic productions often support specific power dynamics that locate an idea of "Africa" within paradigms of specific cultural and political understanding. In zeroing in on how such films promote targeted realities for people and places within the continent, this tutorial will address how "Africa" in Western film and cinematic traditions is positioned within a particular framework of understanding that is more often than not irrevocably tethered to a Western imaginary.

Requirements/Evaluation: targeted bi-monthly writing assignments (5-7 pages in length) and bi-monthly peer response papers (2 pages in length)

Prerequisites: none

Enrollment Limit: 10

Enrollment Preferences: Art History majors and seniors

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:

AFR 207 (D2) ARTH 207 (D1)

Writing Skills Notes: This course fulfills Writing Skills requirements through its focus on the development of writing proficiency in terms of writing mechanics, syntax, and organization. It is also designed to help students craft a general approach to formulating a well-articulated, compelling argument. Students will receive extensive feedback on bi-monthly writing assignments from both the instructor and their peers as well as a comprehensive mid-semester critique from the instructor.

Difference, Power, and Equity Notes: This course fulfills DPE requirements through its exploration of issues of 'authentic' representation as they have been applied to representations of "Africa" displayed within the contexts of Western film and cinema. Through discussions of cultural capital and the politics of representation, students analyze how a general African 'identity' has been dictated by Western film culture and how this hegemony is currently being disrupted by an emergent generation of African artists and filmmakers.

Attributes: FMST Core Courses
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

ARTS 107 (S) Creating Games (QFR)

Cross-listings: ARTS 107 CSCI 107

Secondary Cross-listing

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

Class Format: lecture and studio

Requirements/Evaluation: participation, studio work, and quizzes

Prerequisites: none; no programming or game experience is assumed

Enrollment Limit: 24

Enrollment Preferences: first-year students

Expected Class Size: 24
**ARTS 260 (S) Objects in Video, Video as Object**

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

**Class Format:** studio

**Requirements/Evaluation:** discussion, participation, and the technical and conceptual strength of the projects, with consideration given to individual development

**Prerequisites:** 100 level video course

**Enrollment Limit:** 12

**Expected Class Size:** 12

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

**Materials/Lab Fee:** $125

**Distributions:** (D1)

**Attributes:** FMST Core Courses

**Spring 2020**

**STU Section: 01** R 9:55 am - 12:35 pm Ilana Y. Harris-Babou

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

**Cross-listings:** COMP 296 CHIN 226

**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 2016, Chinese films have struck a responsive chord among domestic and foreign audiences. In this survey course, we will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film’s social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors’ notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

**Class Format:** lecture

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

**Prerequisites:** none
Enrollment Limit: 20
Expected Class Size: 15
Grading: no pass/fail option, yes fifth course option
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 296 (D1) CHIN 226 (D1)

Attributes: FMST Core Courses

Expected Class Size: 10
Enrollment Limit: 10
Expected Class Size: 10
Grading: no pass/fail option, no fifth course option
Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
CHIN 237 (D1) COMP 297 (D1)

Attributes: FMST Core Courses

Not offered current academic year
This course explores the figure of the vampire and seeks to explain the popular appeal such a fictive creature has been enjoying for over two centuries. What kind of fears and fantasies does it crystallize? And what kind of discourse about sexuality, death, and disease does it validate? What does its mere existence reveal about gender and ethnicity? We will examine the emergence of the vampire in gothic literature of the late 18th and 19th centuries, its omnipresence in cinema in the 20th century and investigate its resurgence in 21st-century pop culture. In order to gain a deeper understanding of the figure of the vampire, we will read poems by August Bürger and Goethe, the first vampire story by John Polidori, novels by Sheridan LeFanu and Bram Stoker, and contemporary vampire fiction by Anne Rice and Stephenie Meyer. We will watch the films Nosferatu by Murnau and Herzog, Dracula by Browning and Coppola, the Dance of Vampires by Polanski, The Hunger by Scott, Blade by Norrington, Twilight by Hardwicke, and Daybreakers by Spierig, as well as episodes of the TV series Buffy the Vampire Slayer, True Blood, and The Vampire Diaries. We will also discuss music video clips by Lady Gaga and Marilyn Manson, and fashion shows by Alexander McQueen, John Galliano and Vivienne Westwood.
virtual reality. Throughout, our emphasis will be on the diverse ways in which moving pictures create meaning. How can we best think about the reciprocal relations between film, new media, and contemporary life? This course will be presented through a mixture of lectures, discussions, and exercises.

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

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

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

**Enrollment Limit:** 30

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

**Expected Class Size:** 30

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

**Distributions:** (D1)

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

COMP 258 (D1) ENGL 274 (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

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

**Cross-listings:** AFR 241 COMP 281 RLFR 240

**Secondary Cross-listing**

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

**Class Format:** seminar

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

**Prerequisites:** RLFR 105 and above

**Enrollment Limit:** 20

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

**Expected Class Size:** 15

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

**Distributions:** (D1)

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

AFR 241 (D1) COMP 281 (D1) RLFR 240 (D1)

**Attributes:** FMST Core Courses

Not offered current academic year

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**COMP 283** (F) Haitian and French Caribbean Literatures and Films

**Cross-listings:** COMP 283 AFR 261 RLFR 261

**Secondary Cross-listing**

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

**Class Format:** seminar

**Requirements/Evaluation:** in-class discussions, journaling, steps towards final project, final project and presentation
Prerequisites: French majors, French certificate, Africana and Comparative Literature students

Enrollment Limit: 15

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

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 283 (D1) AFR 261 (D1) RLFR 261 (D1)

Attributes: FMST Core Courses

Not offered current academic year

COMP 294 (S) Philosophy and Narrative Fiction

Cross-listings: PHIL 294 COMP 294

Secondary Cross-listing

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

Class Format: tutorial

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
PHIL 294 (D2) COMP 294 (D1)

Attributes: FMST Core Courses

Not offered current academic year

COMP 296 (S) Chinese Film and Its Significant Others

Cross-listings: COMP 296 CHIN 226
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 2016, Chinese films have struck a responsive chord among domestic and foreign audiences. In this survey course, we will explore the evolving relationships between Chinese films and five "significant others" that are central to film and film-making. Roughly following a chronological order, this course will examine 1) the effect of new technological developments (such as photography, sound, color, special FX) on film; 2) the tension between film and traditional modes of public entertainment (such as operas and shadow plays); 3) film’s social role to affirm and contest gender, national, and class identities; 4) the need to garner differing sources of financial support (state funding, cultural entrepreneurs, and transnational capital); and 5) the circulation of Chinese films in the global market. Class materials include various genre films (melodrama, horror, martial arts, comedy, etc.), directors’ notes, contemporary reviews, and scholarship in China and media studies. All materials and discussions are in English.

Class Format: lecture

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

Prerequisites: none

Enrollment Limit: 20

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

Expected Class Size: 15

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

Distributions: (D1)

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

COMP 296 (D1) CHIN 226 (D1)

Attributes: FMST Core Courses

Spring 2020

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

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

Cross-listings: CHIN 237 COMP 297

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, amnesia and nostalgia, and home and diaspora in the PRC, Taiwan, and Hong Kong from the late 1980s until to today. Course readings include "root-seeking", "new realist", "avant-garde" and "hooligan" novels, examples from the Taiwanese small theater movement, and the transnational cinemas made by the fifth, sixth, and second new wave filmmakers from these three "post" societies.

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D1)

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

CHIN 237 (D1) COMP 297 (D1)

Attributes: FMST Core Courses

Not offered current academic year
COMP 298 (S) Introduction to French and Francophone Film

Cross-listings: COMP 298 RLFR 228

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, Sembène, 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:

COMP 298 (D1) RLFR 228 (D1)

Attributes: FMST Core Courses

Not offered current academic year

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
CSCI 107 (S) Creating Games (QFR)

Cross-listings: ARTS 107 CSCI 107

Primary Cross-listing

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

Class Format: lecture and studio

Requirements/Evaluation: participation, studio work, and quizzes

Prerequisites: none; no programming or game experience is assumed

Enrollment Limit: 24

Enrollment Preferences: first-year students

Expected Class Size: 24

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

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

Materials/Lab Fee: $25 lab fee charged to term bill

Distributions: (D3) (QFR)

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

ARTS 107 (D3) CSCI 107 (D3)

Attributes: FMST Core Courses

Not offered current academic year

CSCI 371 (F) Computational Graphics (QFR)

PhotoShop, medical MRIs, video games, and movie special effects all programmatically create and manipulate digital images. This course teaches the fundamental techniques behind these applications. We begin by building a mathematical model of the interaction of light with surfaces, lenses, and an imager. We then study the data structures and processor architectures that allow us to efficiently evaluate that physical model.

Students will complete a series of programming assignments for both photorealistic image creation and real-time 3D rendering using C++, OpenGL, and GLSL. These assignments cumulate in a multi-week final project. Topics covered in the course include: projective geometry, ray tracing, bidirectional surface scattering functions, binary space partition trees, matting and compositing, shadow maps, cache management, and parallel processing on GPUs.

Class Format: lecture, with optics laboratory exercises

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

Prerequisites: CSCI 136 and CSCI 237 or permission of instructor

Enrollment Limit: 24

Enrollment Preferences: current or expected Computer Science majors

Expected Class Size: 24

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

Distributions: (D3) (QFR)

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* In addition to the assigned reading, students will be required to attend free screenings of course films on Sunday evenings at Images Cinema.

**Requirements/Evaluation:** attendance at Sunday evening screenings; two 2-page essays, two editing exercises, a midterm, and a final exam

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

**Enrollment Limit:** 60

**Enrollment Preferences:** English majors

**Expected Class Size:** 60

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

**Distributions:** (D1)

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

COMP 221 (D1) ENGL 204 (D1)

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

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**ENGL 213 (S) Making Radio**

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

**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

**Distributions:** (D1)

**Attributes:** FMST Core Courses

**Not offered current academic year**

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**ENGL 234 (S) The Video Essay**

While students 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 they work on viewers. The Video Essay offers the chance to do that. After being introduced to the fundamentals of film analysis and trained in the use of Adobe Premiere Pro, students will spend the semester alternately making short video essays and commenting on the essays produced by their partners.

Please note that this is primarily a course in film analysis: students will not shoot original material. No prior experience is required.
Class Format: we will meet as a group for three weeks, then break into groups of two with whom I will meet weekly; students will alternate between creating video essays on film topics, and writing commentaries on the essays of their partner

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: 10

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

Expected Class Size: 10

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

Materials/Lab Fee: course books

Distributions: (D1)

Attributes: ENGL Post-1900 Courses FMST Core Courses

Spring 2020

TUT Section: T1 TBA Shawn J. Rosenheim

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

Cross-listings: COMP 258 ENGL 274

Primary Cross-listing

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

Class Format: lecture/discussion/studio

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

Prerequisites: no prior production experience is required

Enrollment Limit: 30

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

Expected Class Size: 30

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

Distributions: (D1)

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

COMP 258 (D1) ENGL 274 (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 ENGL 286 AFR 283 AMST 283

Secondary Cross-listing

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

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: (D1)

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

WGSS 283 (D2) ENGL 286 (D1) AFR 283 (D2) AMST 283 (D2)

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

Fall 2019

SEM Section: 01 TF 1:10 pm - 2:25 pm Kai M. Green

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

Cross-listings: ENGL 287 COMP 246

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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

Distributions: (D1)

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

ENGL 287 (D1) COMP 246 (D1)

Attributes: FMST Core Courses

Not offered current academic year
ENGL 367 (F) Documentary Fictions

Cross-listings: ARTH 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 ENGL 367 (D1)

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

Fall 2019

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

LATS 203 (F) Chicana/o Film and Video

Cross-listings: ARTH WGSST LATS 203 AMST 205

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

Class Format: film screenings will be scheduled as a lab

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

Prerequisites: none

Enrollment Limit: 30

Expected Class Size: 20

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

Distributions: (D2)

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

Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses GBST Borders, Exiles +
LATS 231 (S) Approaches to Media Studies: Analyzing Mediated Difference

Cross-listings: LATS 231 AMST 231 WGSS 232

Primary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 12

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

Expected Class Size: 10

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
LATS 231 (D2) AMST 231 (D2) WGSS 232 (D2)

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

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

Cross-listings: AMST 346 LATS 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:
AMST 346 (D2) LATS 346 (D2)
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 YouTube videos. Along the way, trends have arisen (and have been artfully thwarted) in countless film scores, whether constructed from preexisting works or specially crafted by composers like Max Steiner, 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: lecture/discussion
Requirements/Evaluation: assignments, quizzes, midterm essay, final creative project; midterm and final will also involve viewing/listening
Prerequisites: none
Enrollment Limit: 19
Enrollment Preferences: given to juniors and seniors
Expected Class Size: 19
Grading: yes pass/fail option, yes fifth course option
Distributions: (D1)
Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses FMST Related Courses LATS Core Electives

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

PHIL 294  (S)  Philosophy and Narrative Fiction

Cross-listings: PHIL 294  COMP 294

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

Class Format: tutorial

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

Prerequisites: none

Enrollment Limit: 10

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

Expected Class Size: 10

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

Distributions: (D2)

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

PHIL 294 (D2) COMP 294 (D1)

Attributes: FMST Core Courses

Not offered current academic year

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

Cross-listings: AMST 229 REL 229

Primary Cross-listing

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

Class Format: lecture/discussion

Requirements/Evaluation: evaluation based on participation, short writing exercises (1-pg response papers), one 3-pg analytical essay that will also be revised, a 6-pg synthetic midterm essay, and a final 10-pg review essay
Prerequisites: none
Enrollment Limit: 19
Expected Class Size: 12
Grading: yes pass/fail option, yes fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
AMST 229 (D2) REL 229 (D2)
Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses
Not offered current academic year

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 adaption, one video essay with a student partner
Prerequisites: students should have taken RLFR 105 or above, or placement test, or by permission of instructor
Enrollment Limit: 16
Enrollment Preferences: Comparative Literature majors, Africana Studies concentrators, French majors and certificates
Expected Class Size: 12
Grading: yes pass/fail option, no fifth course option
Distributions: (D1) (DPE)
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: COMP 298 RLFR 228
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:
COMP 298 (D1) RLFR 228 (D1)
RLFR 240  (S)  The  *Banlieue* in Literature, Music, and Film

**Cross-listings:**  AFR 241  COMP 281  RLFR 240

**Primary Cross-listing**

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

**Class Format:** seminar

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

**Prerequisites:**  RLFR 105 and above

**Enrollment Limit:** 20

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

**Expected Class Size:** 15

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

**Distributions:** (D1)

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

AFR 241 (D1) COMP 281 (D1) RLFR 240 (D1)

**Attributes:**  FMST Core Courses

Not offered current academic year

RLFR 261  (F)  Haitian and French Caribbean Literatures and Films

**Cross-listings:**  COMP 283  AFR 261  RLFR 261

**Primary Cross-listing**

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

**Class Format:** seminar

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

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

**Enrollment Limit:** 15

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

**Expected Class Size:** 10

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

**Distributions:** (D1)

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

COMP 283 (D1) AFR 261 (D1) RLFR 261 (D1)

**Attributes:**  FMST Core Courses

Not offered current academic year

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

**Cross-listings:**  AFR 315  AMST 315  SCST 315
Secondary Cross-listing

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

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) AMST 315 (D2) SCST 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

SOC 212 (F) Understanding Social Media

Over just the last twenty years--beginning with Napster 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.

Requirements/Evaluation: attendance and participation, 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)

Attributes: FMST Core Courses

Fall 2019

SEM Section: 01 MW 8:30 am - 9:45 am Nicholas Carr

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

WGSS 203  (F)  Chicana/o Film and Video
Cross-listings: ARTH 203  WGSS 203  LATS 203  AMST 205
Secondary Cross-listing
Hollywood cinema has long been fascinated with the border between the United States and Mexico. This course will examine representations of the U.S.-Mexico border, Mexican Americans, and Chicana/os in both Hollywood film and independent media. We will consider how positions on nationalism, race, gender, identity, migration, and history are represented and negotiated through film. We will begin by analyzing Hollywood "border" and gang films before approaching Chicana/o-produced features, independent narratives, and experimental work. This course will explore issues of film and ideology, genre and representation, nationalist resistance and feminist critiques, queer theory and the performative aspects of identity. Through a focus on Chicana/o representation, the course explores a wide spectrum of film history (from the silent era to the present) and considers numerous genres.

Class Format: film screenings will be scheduled as a lab
Requirements/Evaluation: one short paper, mid-term exam, final exam and take home essays
Prerequisites: none
Enrollment Limit: 30
Expected Class Size: 20
Grading: yes pass/fail option, yes fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
ARTH 203 (D2) WGSS 203 (D2) LATS 203 (D2) AMST 205 (D2)
Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses GBST Borders, Exiles + Diaspora Studies Electives LATS Core Electives

WGSS 232  (S)  Approaches to Media Studies: Analyzing Mediated Difference
Cross-listings: LATS 231  AMST 231  WGSS 232
Secondary Cross-listing
Media's influence in 21st century life is pervasive, and encompasses visual, sonic, and discursive formats. This course introduces students to a variety of qualitative approaches to the study of contemporary media. Simultaneously, we will explore questions of ethno-racial identity, gender, and sexuality. Structured around a series of hand-on exercises designed to provide experience in the areas of textual analysis, in-depth interviews, virtual ethnography and participant observation, this class will provide students with interdisciplinary training that enhances their understanding of everyday media and its interaction with multiple categories of identity. This course is a comparative Ethnic Media Studies class that encourages students to employ media as a lens for theorizing the intersections between ethno-racial identity, gender, and sexuality. We review materials focusing on a wide range of minoritarian communities.

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

Cross-listings: WGSS 283 ENGL 286 AFR 283 AMST 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) ENGL 286 (D1) AFR 283 (D2) AMST 283 (D2)

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

Fall 2019
SEM Section: 01 TF 1:10 pm - 2:25 pm Kai M. Green

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

Cross-listings: WGSS 325 AFR 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:

WGSS 325 (D2) AFR 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:  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.

Class Format: Seminar

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:

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

Spring 2020

SEM Section: 01 TF 1:10 pm - 2:25 pm Kai M. Green

FMST Related Courses

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

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

Secondary Cross-listing

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

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:

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

Attributes: EXPE Experiential Education Courses FMST Related Courses
AMST 241 (F) Performing Masculinity in Global Popular Culture

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 20

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

Distributions: (D2)

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

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

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

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 331 (D2) COMP 330 (D1) THEA 330 (D1)

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

Spring 2020
SEM Section: 01 R 1:10 pm - 3:50 pm Deborah A. Brothers

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

Cross-listings: AMST 346 LATS 346

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

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

Expected Class Size: 12

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 346 (D2) LATS 346 (D2)

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

Not offered current academic year

ARTH 221 (F) History of Photography

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

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

Prerequisites: none

Enrollment Limit: 25

Expected Class Size: 25

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

Distributions: (D1)

Attributes: ARTH post-1800 Courses FMST Related Courses

Not offered current academic year

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

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:

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

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

Cross-listings: COMP 279 REL 271 WGSS 279 ASST 271

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 15

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

Expected Class Size: 15

Grading: no pass/fail option, no fifth course option
COMP 279 (D2) REL 271 (D2) WGSS 279 (D2) ASST 271 (D2)

Attributes: FMST Related Courses
Not offered current academic year

COMP 111  (F)  The Nature of Narrative  (WS)
Cross-listings: COMP 111  ENGL 120

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

Requirements/Evaluation: active and meaningful class participation; two shorter papers, longer final paper including a draft workshopped in tutorial format

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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:
COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: The two shorter papers will receive extensive comments from the instructor; the instructor will meet individually with students to discuss their writing after the second paper. A partial draft of the final longer paper will be workshopped with the instructor plus a peer partner in tutorials; the tutorials will provide feedback for expanding and deepening the final paper.

Attributes: FMST Related Courses

Fall 2019

SEM Section: 01    MR 2:35 pm - 3:50 pm    Gail M. Newman

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.
**Class Format:** Seminar

**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

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**Spring 2020**

**SEM Section:** 01  MR 1:10 pm - 2:25 pm  Vladimir Ivantsov

**COMP 279 (F) Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture**

**Cross-listings:** COMP 279  REL 271  WGSS 279  ASST 271

**Secondary Cross-listing**

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

**Class Format:** seminar

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

**Prerequisites:** none

**Enrollment Limit:** 15

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

**Expected Class Size:** 15

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

**Distributions:** (D2)

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

COMP 279 (D2) REL 271 (D2) WGSS 279 (D2) ASST 271 (D2)

**Attributes:** FMST Related Courses

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**Not offered current academic year**
This course will look at the representation of a city and how it has influenced artists. Students will read, listen to, and view a selection of the literature, music, film and art that represent the city from both pre-flooding and current re-building. Reading selections will include examples such as Harper's Weekly (Lafrcadio Hearn), The Awakening (Kate Chopin), A Streetcar Named Desire (Tennessee Williams), The Moviegoer (Walker Percy), Why New Orleans Matters (Tom Piazza), A Confederacy of Dunces (John Kennedy O'Toole), New Orleans Sketches (William Faulkner), One Dead in the Attic (Chris Rose). Film examples such as A Streetcar Named Desire, An Interview with a Vampire, The Curious Case of Benjamin Button, When the Levees Broke, Treme, Waiting for Godot (in the 9th Ward). Music selections from examples such as Louis Moreau Gottschalk, Jelly Roll Morton, Louis Armstrong, Fats Domino, The Meters, Kermit Ruffins and the Rebirth Brass Band. Art selections will come from a variety of sources such as THE OGDEN Museum of Southern Art and Prospect 1, 2, & 3.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D1)

This course is cross-listed and the prefixes carry the following divisional credit:
AMST 331 (D2) COMP 330 (D1) THEA 330 (D1)

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

Spring 2020

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


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

Class Format: lecture/laboratory

Requirements/Evaluation: evaluation will be based on progress in project work and two examinations

Prerequisites: this course is not open to students who have successfully completed a CSCI course numbered 136 or above

Enrollment Limit: 36

Enrollment Preferences: first-year students and sophomores who have not previously taken a computer science course

Expected Class Size: 36

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

Distributions: (D3) (QFR)

Attributes: FMST Related Courses

Not offered current academic year

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

Cross-listings: COMP 111 ENGL 120
Secondary Cross-listing

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

Requirements/Evaluation: active and meaningful class participation; two shorter papers, longer final paper including a draft workshopped in tutorial format

Prerequisites: none

Enrollment Limit: 19

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

Expected Class Size: 19

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:

COMP 111 (D1) ENGL 120 (D1)

Writing Skills Notes: The two shorter papers will receive extensive comments from the instructor; the instructor will meet individually with students to discuss their writing after the second paper. A partial draft of the final longer paper will be workshopped with the instructor plus a peer partner in tutorials; the tutorials will provide feedback for expanding and deepening the final paper.

Attributes: FMST Related Courses

Fall 2019

SEM Section: 01  MR 2:35 pm - 3:50 pm  Gail M. Newman

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.

Class Format: seminar

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

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

Secondary Cross-listing

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

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:

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

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ENGL 368 (S) Ireland in Film

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

Requirements/Evaluation: two long papers, four 1- to 2-page shorter responses, 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: 19

Enrollment Preferences: English majors

Expected Class Size: 19

Grading: no pass/fail option, no fifth course option
ENVI 368 (F) Technology and Modern Society

Cross-listings: SOC 368  ENVI 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

LATS 241 (F) Performing Masculinity in Global Popular Culture

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 20

Grading: yes pass/fail option, yes fifth course option
Distributions: (D2)
This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 240 (D2) THEA 241 (D2) SOC 240 (D2) AMST 241 (D2) LATS 241 (D2)
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: AMST 346  LATS 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:
AMST 346 (D2) LATS 346 (D2)
Attributes: AMST Arts in Context Electives AMST Comp Studies in Race, Ethnicity, Diaspora FMST Core Courses FMST Related Courses LATS Core Electives
Not offered current academic year

REL 271  (F)  Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture
Cross-listings: COMP 279  REL 271  WGSS 279  ASST 271
Primary Cross-listing
"Ghosts and monsters" (Chinese yaoguai, Japanese yokai, Korean yogoe) have long figured prominently in East Asian cultural history. In medieval East Asian chronicles, wrathful demons attacked the imperial palace, ghosts haunted abandoned temples, and shape-shifting foxes infiltrated the bedrooms of royal concubines. These creatures persisted into the modern era when nineteenth century tabloids reported the existence of demon-foxes, giant serpents, and vengeful spirits. In the latter half of the nineteenth century, monsters began crossing over into the realm of fiction, and Japanese, Chinese, and Korean popular novels and films continue to crawl with images of traditional dark beasts. The opening contention of this course is that ghosts and monsters signify deviancies from “the normal” as it is constructed in a given culture and time period--they often come to represent transgressions of nature, gender, sexuality, race, morality, or to subvert distinctions such as those between human and animal, man and woman, animate and inanimate, present and past, or living and dead. This course will analyze East Asian ghosts and monsters in their historical cultural context, thinking about how they come to embody particular cultural fears and desires. We will use a range of East Asian materials in translation--including folktales, medieval bestiaries, short stories, and films, alongside a heavy dose of theory including works by feminist scholars Julia Kristeva, Ilka Quindeau, Susan Sontag and various others who attempt to understand the monstrous and the uncanny. Students will undertake an extended research project on a ghost or monster of their choice and locate it in its broader cultural context. Doing so should put us in a position to explore central themes, such as the connection between the grotesque and the erotic, the cultural performance of gender, the social construction of illness, the trauma of memory, the commodification of the supernatural, and the boundaries of the human.
Class Format: seminar
Requirements/Evaluation: attendance and participation, weekly responses, final 15- to 18-page research paper
**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**

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**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.

**Class Format:** Lecture

**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, yes 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

Spring 2020

LEC Section: 01    W 7:00 pm - 9:40 pm    Roxana A. Blancas Curiel

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.

Class Format: Seminar

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

Spring 2020

SEM Section: 01    MR 1:10 pm - 2:25 pm    Vladimir Ivantsov

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

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

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

Attributes: EXPE Experiential Education Courses FMST Related Courses

Not offered current academic year

SOC 240  (F)  Performing Masculinity in Global Popular Culture

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

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 20

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 240 (D2) THEA 241 (D2) SOC 240 (D2) AMST 241 (D2) LATS 241 (D2)

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: SOC 368  ENVI 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:
SOC 368 (D2) ENVI 368 (D2)
Attributes: ENVI Humanities, Arts + Social Science Electives  FMST Related Courses  HSCI Interdepartmental Electives
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.
Class Format: seminar
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

THEA 241  (F) Performing Masculinity in Global Popular Culture
Cross-listings: WGSS 240  THEA 241  SOC 240  AMST 241  LATS 241

Secondary Cross-listing

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

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

Prerequisites: none

Enrollment Limit: 20

Enrollment Preferences: a short statement of interest will be solicited

Expected Class Size: 20

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

Distributions: (D2)

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

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

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.

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 12

Enrollment Preferences: none

Expected Class Size: 10

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

Distributions: (D1)

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

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

Attributes: AMST Arts in Context Electives  AMST Space and Place Electives  EXPE Experiential Education Courses  FMST Related Courses
WGSS 240  (F)  Performing Masculinity in Global Popular Culture
Cross-listings:  WGSS 240  THEA 241  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 at home and abroad, and the curious blend of chastity and homoeroticism that constitutes masculinity in the contemporary vampire genre. Through these and other examples, we learn to recognize masculinity as a performance shaped by the political economy of a given culture. The course includes a field trip to a drag performance in Northampton.

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

Prerequisites: none

Enrollment Limit: 20

Expected Class Size: 20

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
WGSS 240 (D2) THEA 241 (D2) SOC 240 (D2) AMST 241 (D2) LATS 241 (D2)

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

Not offered current academic year

WGSS 279  (F)  Erotic, Grotesque, Sublime: Ghosts and Monsters in East Asian Religion and Popular Culture
Cross-listings:  COMP 279  REL 271  WGSS 279  ASST 271

Secondary Cross-listing

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

Class Format: seminar

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

Prerequisites: none

Enrollment Limit: 15
Enrollment Preferences: REL, ASST, WGSS, and COMP majors will be given preference

Expected Class Size: 15

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

Distributions: (D2)

This course is cross-listed and the prefixes carry the following divisional credit:
COMP 279 (D2) REL 271 (D2) WGSS 279 (D2) ASST 271 (D2)

Attributes: FMST Related Courses

Not offered current academic year